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The Bioscope

85, Shaftesbury Avenue, London, W.

No. 290. Vol. xv. May 2, 1912

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NOTICES.

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Scale of charges for displayed advertisements may be obtained on application to the Manager.

PRINCIPAL CONTENTS.

	PAGE
Leading Article— The "Titanic" Fund	307-309
N.A.C.O. Annual Luncheon (illustrated)	311
Items of Interest	317-321
The Platiscope and Mr. Carl Hertz	325
Our Cartoon—"Resource"	327
The World of Finance	329
In Suburbia. Rambler tours the Greater London Halls	331
THE BIOSCOPE Parliament: The "Titanic" Fund	333
A Suggestion to Manufacturers	333
Stock Companies	333
Parisian Notes. By John Cher	337
Offences under the Cinematograph Act	339-341
News from America. What's on across the Atlantic	343
Breaking into the Film Game. By Harry Furniss (illustrated)	347
With the Metropolitan Showmen. Notes on the London Halls	349
Posters Free (illustrated)	341
Administration of the Cinematograph Act in London	351
Away up North. A few notes from Scotland by "Scottie"	353
Help in Trouble. For Proprietors, Managers and Operators	355-357
Continental Notes. From Our Own Special Correspondents	359
The Advance of Cinematography (illustrated)	361
The Pick of the Programmes: What we think of them	367-371
What the Manufacturers say of their Best Films on show next week	372
A novel Method of Collecting (illustrated)	372
Classified Advertisements	373-376
Index to Advertisers	378
Insurance Coupon	378
The Films—week by week	iii.-xxiii.
The Film Index	xv.-xxvi.
Film Releases—Last week, this week, and the next	xxxvii.-xxxviii.
Telephone Numbers and Telegraphic Addresses	xxxiii.-xxxviii.
Special Supplements.	

THE "TITANIC" FUND.

In our last issue we announced that the Variety Artistes' Federation had decided to make a collection in all the music-halls throughout the Kingdom this evening (Thursday), in aid of *The Performer* "Titanic Fund," and, further, that the co-operation of the picture theatres was earnestly solicited. Accordingly we dispatched the following circular letter to every picture theatre proprietor:—

"TITANIC" FUND.

Dear Sir,—

We desire to call your special attention to the paragraph on page 233 of the current issue of THE BIOSCOPE, in which we, on behalf of the Executive Committee of the Variety Artistes' Federation, express the hope that the Proprietors of the Picture Theatres of the United Kingdom will co-operate with the Theatre and Music-hall Proprietors by making a special collection in all Picture Theatres on Thursday, May 2nd next, in aid of the Fund for the benefit of the widows and orphans of those who lost their lives in the appalling catastrophe to the *Titanic*.

We feel convinced that the Proprietor of every Picture Theatre throughout the Kingdom will desire individually to assist in making this patriotic appeal as effective as possible. We trust you will let us know at once what steps you are taking in the matter, so that we may give full prominence to your views in our next issue.

Below will be found full particulars of what has already been accomplished, and it will be noticed that, in many cases, collections are to be made. One cannot but pay a tribute to the spontaneous manner in which everyone set about lending a helping hand, and the sad lot of those who have suddenly found themselves bereft through the terrible disaster, will be lightened by the knowledge that a nation's deep sympathy and support is theirs in their time of trouble.

It should be mentioned that the proceeds from any special performance, and also the results of the collections, may be forwarded to us, and will be duly acknowledged in these columns. The entire sum will then be incorporated with the amount secured by *The Performer*, and handed to the Lord Mayor of London, as being the donation from "the music-hall profession, the picture theatres, and their patrons."

VAUXHALL ELECTRIC THEATRE, UPPER KENNINGTON LANE, S.E.—Special collection to-night (Thursday).

FROGNAL BIJOU PALACE, FINCHLEY ROAD, N.W.—Special collection to-night.

WOOD GREEN CINEMATOGRAPH THEATRE, LORDSHIP LANE, N.—Matinee was given on Tuesday.

PRINCE'S IMPERIAL PICTURE PALACE, PORTSLADE.—Matinee was given yesterday (Wednesday).

KING'S HALL, DOVER.—Special performance will be given on May 5th.

PICTURE PALACE, STRATFORD-ON-AVON.—Matinee was held on April 25th, the proceeds being handed to the Mayor.

SCALA THEATRE, W.—Special performance was given on April 26th.

PLAYHOUSE, BROOMSGROVE.—Collections to-night, Friday and Saturday.

PICTURE PALACE, ROTHERHAM.—Collection at matinee and both houses to-night.

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(Milano Film in Two Reels.)

Running this week at 15 pictures in London and Provinces. Secure it for your town.

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	£	s.	d.
April 29th	**6**	**0**	**0**
May 6th	**5**	**0**	**0**
„ 13th	**5**	**0**	**0**
„ 20th, and on	**5**	**0**	**0**

3 days at Half-weekly Rates.

Publicity Matter.

Original Poster, in five colours, 4-sheet, 60 by 40, per doz. **7/6**; per 100 (minimum), **50/-**
8-page Illustrated Booklet, per 1,000, **25/-**
Printing Name of Hall, etc., extra per 1,000, **5/-**
Loan of blocks for illustrating programme—Gratis.

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Vacant Dates and Towns on application.

FEATURE FILMS AVAILABLE.

				£	s.	d.	
ZIGOMAR v. NICK CARTER	3,600	May	6th	6	0	0	Eclair
„ „ „ ...	3,600	„	20th	5	0	0	„
Siege of Calais (col.)	2,045	„	6th	2	0	0	Pathe
After 50 Years ...	1,500	„	6th	1	10	0	Ambro
Zigomar (1st edition)	3,120	„	6th	2	10	0	Eclair
The Golden Belt ...	2,015	„	6th	1	10	0	Ambro
Arrah na Pogue ...	3,000	„	6th	3	0	0	Kalem
Mystery of Souls ...	2,300	„	6th	3	0	0	Itala
Great Mine Disaster	2,450	„	6th	3	0	0	Eclair
Notre Dame de Paris (col.)	2,675	„	6th	2	0	0	Pathe
Thrown to the Lions (col.)	865	„	6th	1	10	0	Gau.
Dead Man's Child...	2,624	„	6th	2	10	0	Nord.
Absalom (col.) ...	1,340	„	6th	2	0	0	Pathe
Lieut. Daring and Ship's Mascot ...	1,125	„	9th (3 days)	2	0	0	B.&C.
Harvest of Sin (1st run)	1,250	„	9th (3 days)	2	0	0	C.&M.
Lady Mary's Love...	2,385	„	13th	2	0	0	Nord.
The Little Railroad Queen	3,160	„	13th	2	10	0	Nord.
THE MYSTERY OF A GLASS COFFIN ...	2,485	„	13th	4	0	0	Eclair
At the Bottom of the Sea	2,000	„	13th	2	0	0	Imp
The Loafer	1,000	„	13th	1	10	0	S.&A.
Battle of Pottesburg Bridge	1,000	„	13th	1	10	0	Kalem
At the Hour of Three	1,000	„	13th	1	0	0	Clar.
Vanity Fair... ..	3,200	„	13th	3	10	0	Vitag.
True Friend... ...	1,850	„	20th	3	0	0	Itala
Sins of the Fathers	2,300	„	20th	3	0	0	Eclair
Lieut. Rose and Moorish Raiders	850	„	23rd (3 days)	1	0	0	Clar.
Charlie Colms and Dancer's Necklace	1,545	„	27th	3	0	0	Pathe
Indian Massacre ...	2,190	June	10th	3	0	0	Bison
Redemption... ...	2,900	„	17th	3	0	0	Eclair
Wreck of the "Aurora"... ...	2,300	„	17th	3	0	0	Cosmo

A large number of dramas, 1,000 ft. and upwards, from 10/- per 1,000 ft. per week.

Complete programmes including best comic, dramatic and sensational films suggested on application.

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Electric Palace, Royton.—Collection was made yesterday, management adding 50 per cent. of the proceeds of special performance.

The Coliseum, Leeds.—Collection to-night.

Electric Palace, Ventnor (I.W.).—Matinee May 8th.

Gaiety, Leith.—Collection will be made during the week.

Empire Theatre, Southampton.—Two performances were given on April 24th, and realised £42 15s. 8d.

Popular Picture Pavilion, Maidstone.—Matinee was held on April 24th, and £10 2s. was realised.

Sefton Park Picturedrome, Liverpool.—Matinee was held on April 26th, £15 15s. being realised.

Theatre de Luxe, Gloucester.—Collections were made during the whole of last week.

Royal Palace Theatre, Ramsgate.—Collection will be made this evening.

St. George's Hall, Camborne.—Special performance on Friday.

Chapel Street, Picture Palace, Redruth.—Evening performances on May 7th.

Public Hall, Redditch.—Special performance May 8th.

Kensington Picture Theatre.—Collection has already been made in support of the *Daily Telegraph* fund, and a matinee was given yesterday in aid of the Mansion House Fund.

Electric Theatre, Torquay.—Special performances were given on April 25th, and realised £25 16s. 3d.

Batley Hippodrome.—Special performances are to be given.

Coronation Hall, Surbiton.—Matinee was given on April 26th.

Amhurst Hall, Kingsland, N.—Special collections to-night.

Grand Hall, Camberwell, S.E.—Special collection to-night.

Bognor Pier Theatre.—Collections amounting to £11 were made last week.

Grand Theatre Picturedrome, Douglas.—Special performance to-night.

Coronation Hall, and Theatre, Worthing.—A concert and entertainment were given at the above halls on April 24th, the proceeds amounting to £97.

Palace, Penzance.—Benefit night.

Olympia Picture Palace, Dunfermline.—A matinee was given on May 1st.

The New Paragon Palaces, Limited, are devoting the whole of the three days' takings at their theatres at Southall, Staines and Feltham to the Mansion House Fund.

King's Picture Playhouse, Chelsea, S.W.—Collections were made on April 19th and 20th, and £25 was realised.

National Hall, Hornsey.—A matinee was given on April 25th, the proceeds amounting to £5 8s. 4d.

Town Hall Pictures, Chelsea.—A benefit performance was held yesterday.

Assembly Rooms, Whitstable.—A special entertainment will be given on May 13th.

Electra Palace Theatre, Liverpool.—The whole of the day's takings on Tuesday were handed over to Lord Derby's fund.

Woodseats Palace, Sheffield.—Collection to-night.

Boleyn Electric Theatre, East Ham.—Special performance arranged.

Hammersmith Picture Playhouse.—The whole of the day's taking on April 23rd, amounting, together with the sum realised from collecting boxes, to £15, was sent to the Mansion House Fund.

Electric Theatre de Luxe, Bradford.—Special collections yesterday and to-day.

Regent Hall, the Palace, and the Rink, Tunstall. Special collections to-night.

The Palace, Fenton.—Special collection to-night.

The Palace, Biddulph.—Special collection to-night.

The Palace, Bletchley.—Special collection to-night.

Warrior Square Picture Theatre, Southend.—Matinee was given on April 26th.

The Palace, Wolverton.—Special collections to-night.

Peckham Picture Theatre.—A benefit performance was given on April 30th, which will be repeated on May 7th and 11th.

Winter Hall, Wolverhampton.—Collection realised £6 7s.

Dulwich Picture Theatre.—Matinee to-day, Friday and Saturday.

Imperial Bioscope Theatre, Southend-on-Sea.—Matinee on April 24th, the proceeds realising £15.

Faversham Picture Palace.—Benefit performance on April 24th, the taking amounting to £15 10s.

Globe Electric Theatre, Newcastle.—Matinee on May 8th.

Camden Hall, Electric Theatre, Tunbridge Wells.—Special matinees have been given.

Euston Picture Palace, N.W.—Matinee was given on April 24th.

Old Kent Road Picture Palace, S.E.—Matinee was given on April 24th.

Victoria Picture Palace, S.W.—Matinee was given on April 26th.

Gaiety Concert Hall, Ilfracombe.—Benefit performance was given on April 24th, the proceeds amounting to £7 4s. 2d.

Victoria Electric Theatre, Derby.—A collection was made on April 20th, amounting to £5 11s. 2d.

Bournemouth Electric Theatre.—Collections have been made during the past ten days.

Temperance Hall, South Shields.—Matinee will be held on May 8th.

Chelsea Cinema, Electric Theatre, Notting Hill, and Imperial Theatre, Cardiff (London and Provincial Electric Theatres, Limited).—Special matinees on April 30th.

Grand Picture and Variety Theatre, Gillingham.—Matinee was given on April 25th.

Grand Electric Theatre, Hanwell.—Concert performance yesterday (Wednesday).

Queen's Park Electric Theatre, Kilburn.—Special variety and picture entertainment to-night.

Electric Picturedrome, Dorchester.—Benefit was given on April 22nd, the proceeds amounting to £11 11s.

Parade Cinema, Margate.—Matinee will be given to-day.

Star Picture Palace, Whitechapel Road, E.—Special performances were given last night.

Picture Palace, Godalming.—Matinee was held yesterday.

West Hartlepool Empire.—Matinee was given on April 24th.

Town Hall, Brentwood.—Special performance to-night.

Eastbourne Cinema Palace.—Collection will be made to-day.

Alhambra Theatre, Stourbridge.—Collection, realising £15, has been made.

Electric Theatre, Esher.—Special performance to-night.

Picturedrome, St. Austell.—Benefit performance Friday.

Pioneer Picture Palace, Aldershot.—Matinee was given yesterday.

Poole's Picture Palace, Ipswich.—Benefit performance realised £8 0s. 11d.

Oxford Cinematograph Theatre.—A benefit performance was given on April 30th, and realised £18.

King's Theatre, Ramsgate.—Collection to-night.

Cinema Hall, New Malden.—£10 was realised at three performances on April 24th.

Electric Palace, Cricklewood.—Collection realised £3.

Grove Picture Theatre, Stratford.—Proceeds of Monday's entertainment were devoted to the fund.

Globe Electric Theatre, Old Kent Road.—Special performance April 26th, the proceeds realising £25 7s. 5d.

Croydon Cinematograph Theatre.—Three nights' collections realised £8 6s. 4d.

Messrs. Somerald and Co. are giving special benefit entertainments at their theatres at Liverpool, Stockton, Peterborough, Hastings, Worcester, Kidderminster, Cheltenham, Birmingham, Herne Bay and Brighton.

Special performances are being given on the Premier Electric Theatres' circuit as follows:—To-day, Ilford; Monday, Woolwich; May 6th, Harringay; May 7th, East Ham; May 8th, Leytonstone; May 9th, Harlesden.

Many replies are unavoidably held over.

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A red-hot detective story, full of brisk, exciting incidents, and staged with Eclair thoroughness. It ranks with the best Eclairs.

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THE N.A.C.O. ANNUAL LUNCHEON.

The fifth annual luncheon of the N.A.C.O. was held in the Sheraton Hall, Lyons' Popular Café, Piccadilly, on Tuesday. Mr. Edward H. Mason, the president of the association, presided, and among the company were Messrs. C. W. Bowerman, M.P., R. T. Jupp, W. G. Barker, H. A. Browne, A. Cross Battersby, T. A. Welch, E. H. Bishop, G. H. Cricks, J. Cabourn, E. E. Blake, F. W. Baker, W. Day, L. Smith, Faulkner, E. T. Heron, Mainwaring, Einstein, Parfrey, H. Wood, E. H. Montagu, L. Reece, E. S. Williams, W. Grainger, G. Grainger, J. Ellison, H. Wheatcroft, F. R. Griffiths, Kempsen, T. Power, J. Bonn, Sidney Bacon, H. Dean, Hayden, Firmin, R. Fisher J. Parry, F. W. Green, H. J. Titchener, F. W. Baker, H. Mason, A. Malcolm, J. D. Walker, B. Steer, R. Elliott, L. Keith.

After the loyal toasts had been duly honoured, Mr. Jupp proposed "Success to the Association," and in the course of an interesting speech urged upon operators the necessity for efficiency.

Mr. E. H. Mason, in responding, reported that 200 new members had joined during the last year, and gave a number of other figures illustrating the growth of the association. He also read a list of awards of certificates to members, as a result of the recent examinations.

Mr. A. Malcolm proposed "Our Guests." Mr. C. W. Bowerman, M.P., responded, and emphasised the arduous nature of the operator's employment, and its importance to the public safety. He concluded by saying that he would be pleased to support the proposed Bill for the licensing of operators, if it would secure the qualification of men for the work they had to do.

Mr. J. Hutchins, the vice-president, proposed "The Trade," and Mr. H. A. Browne, of the Kinematograph Manufacturers' Association, in replying, urged operators not to agitate for a minimum wage. He, himself, was always ready to discuss the question of the wages of individuals, but, if asked to pay a minimum wage to all, without regard to ability, he could only refuse. Mr. A. Cross also replied, on behalf of the Renters' Association, in a brief and witty speech.

"The Officers and Committee" was proposed by Mr. F. H. Wilson, and responded to by Mr. A. Sayers, who said that the impression was abroad that their officials spent their time smoking cigars in luxurious offices, but he assured them that this was not the case.

"The Press" was proposed by Mr. E. S. Catlin, and was responded to by Mr. E. T. Heron and by Mr. J. Cabourn.

The last toast, "The Chairman," was proposed by Mr. W. Johnson, and, after the presentation of medals to members for good work during the year, the gathering broke up.

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THE "TITAN

Once again the Cinematograph has a solemn dut
greatest shipping disa
There can be no shadow of doubt that the remark
received, and now offer, will create a great sensat
The films were secured at enormous expense, and
cable f

1. Captain Smith on the bridge.
2. The graveyard of the sea. Icebergs and icefloes in the neighbourhood of the disaster.
3. The yacht "Mary Sculley" leaving Providence to meet the "Carpathia" at sea.
4. Jack Binns, the noted wireless operator, boarding the "Mary Sculley."
5. Society women bringing clothing for the survivors to the Cunard Docks, prior to the arrival of the "Carpathia."
6. The "Carpathia" nearing New York with survivors.
7. The "Carpathia" docked.
8. Captain Rostrum of the "Carpathia."
9. Some survivors of the "Titanic's" crew.

Quad Crown Coloured Poster 6d. each.

Length 710 ft. Price 4d. p

GAUMONT'S,

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C" DISASTER.

form, in recording incidents in connection with the world has ever known.

l quite exclusive series of films which we have d will fill picture theatres for weeks to come.

owing description was sent word for word by w York.

10. Quartermaster Hitchens of the "Titanic" who went down with the ship, but was afterwards picked up.
11. Father Hogue, a passenger on the "Carpathia," who first sighted the "Titanic" lifeboats.
12. Some of the heroes of the "Titanic's" crew picked up at sea.
13. Reporters interviewing survivors.
14. The crowd at the White Star Offices, New York, awaiting news.
15. Scene at the Cunard Docks the morning after the "Carpathia's" arrival.
16. Marconi, whose marvellous discovery saved over 700 lives.
17. The "Mackey Bennett" leaving Halifax in search of the dead.
18. Their last resting place.

Double Crown Poster, Synopsis of Film, 2d. each.

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CCADILLY CIRCUS, LONDON, W.

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ALWAYS FIRST.

We were absolutely the only firm to show pictures of

The Last Stand of the Paris Motor Bandits

in London on Monday night, when it was exhibited at twenty halls in the Metropolis.

We have only time and space to say that the film teems with interest, shows every incident, and is about 400 ft. in length.

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The Gaumont Co., Ltd.,

request the pleasure of your company at

A Special Matinee

to be given at a

West End Theatre,

on

A Thursday Early in May

(probably the 16th),

when something of Immense Interest will be shown.

All the Trade are invited. *We don't want to forget anyone.*

Applications for tickets should be addressed : The Secretary,

The Gaumont Co., Ltd.,

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NEW FILMS.

C. & M. Comic.
TURNING THE TABLES.
Length 450 ft. Released May 2nd.

Sensational Drama.
THE HARVEST OF SIN.
Length 1,250 ft. Released May 9th.

Comic. (Papillon Series.)
THE CLERK'S REVENGE.
Length 395 ft. Released May 11th.

C. & M. Comic.
HONOUR AMONG THIEVES,
Length 585 ft. Released May 16th.

Drama. (Photo-Radia Series.)
FOR THE LOVE OF A WOMAN.
Length 460 ft. Released May 18th.

Travel.
DARTMOUTH TO TOTNES.
Length 250 ft. Released May 23rd.

Comic. (Papillon Series.)
THE MAN WITH THE IRON HEAD.
Length 390 ft. Released May 25th.

C. & M. Comic.
CONS. SMITH AND THE MAGIC BATON.
Length 600 ft. Released May 30th.

Drama. (C. & M.)
OUT OF THE PAST.
Length 750 ft. Released June 6th.

CRICKS & MARTIN, LTD.
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101, WARDOUR ST., LONDON, W.
'Grams: "BIOLESQUE, LONDON." 'Phone: City 621.

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5,000 ft. changed mid-week.

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Write, Wire, or 'Phone, for Vacant Feature Films—

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

A CORRECTION.

Through a printer's error, the Warwick Trading Company's fine picture, "The Unveiling of the Memorials to Queen Victoria and King Edward VII. at Nice and Cannes," reviewed in our last week's issue, was described as a "trick film." Obviously, of course, this should have been "travel film."

THE CENSORSHIP.

The paragraph which appeared in our last issue, stating that an interesting announcement regarding the censorship of films might be anticipated, has surprised the Press generally, and one would assume, from the numerous interviews with "a prominent member of the film industry," which have been a feature of the Press, that the appointment has already been made. We are in a position to state, however, that such is not the case.

"TRILBY AND SVENGALI."

In reviewing the Standard Feature Film Co.'s "Trilby" last week, we recorded our surprise that this well-known story had not been filmed before. Our surprise was, however, to some extent unnecessary, as we learn that the Natural Color Kinematograph Company, Limited, turned the novel into pictures some time ago in a version entitled "Trilby and Svengali." We saw the film for ourselves last week, and, although it is considerably compressed, it makes an excellent drama, excellently arranged, excellently acted, and excellently staged. There is no question but that the licensees of Kinemacolor have a magnificent repertoire at their disposal.

THE BANDITS AND THE BIOSCOPE.

All the world has been eagerly following the extraordinary incidents which have been taking place in Paris during the last few weeks, and which have now been terminated so tragically, and it will, therefore, be of considerable interest to everybody to know that both Messrs. Gaumont and Messrs. Pathé have secured remarkable pictures of these unprecedented occurrences. That one of these films will be shown in every cinematograph theatre throughout the country goes almost without saying. They are certainly amongst the most wonderful "topical" pictures ever secured; if they were merely "made up" dramas, they would be more than usually powerful, but, knowing that they are events of actuality, and having followed their story day after day in the newspapers with the keenest interest, they become invested with a significance which is almost without parallel. So boldly and skilfully has each of the pictures been taken, that there can have been few spectators actually present who were nearer at the sensational end than the intrepid cinematographers. These two films undoubtedly represent one of the biggest "scoops" yet known in Cine-Journalism.

THE "TITANIC."

Jury's Kine Supplies have a fine little set of slides relating to the *Titanic* Disaster, which include "Captain Smith on the Bridge" and the sinking of the world's greatest liner.

CHANGE OF ADDRESS.

Mr. James W. Barber, A.M.I.E.E., has removed his offices to 6, King Edward Mansions, 212A, Shaftesbury Avenue, London, W. 'Phone, City 6928.

ECHO OF THE COAL STRIKE.

For the benefit of the Mayor of Middlesborough's Relief Fund for the alleviation of distress caused by the late coal strike, Mr. Thos. Thompson, proprietor of the Hippodrome, Middlesborough, gave four Sunday performances. The amount handed over was £112 17s. 9d., which included £10 10s. subscribed by Mr. Thompson, personally.

A GOOD CATALOGUE.

"The" Film Service are issuing to exhibitors a tastefully printed and well arranged catalogue detailing particulars of machines and accessories. A feature is a table of distances for cinematograph lenses worked out for a gate aperture of nine-tenths.

MR. URBAN BETTER.

We are glad to state that Mr. Charles Urban has now sufficiently recovered from the effects of his severe operation to be able to take some interest again in his many business concerns, though he cannot, under the most favourable circumstances, be fully restored to health for at least another five or six weeks.

T.F.S. CALENDARS.

The Calendar for May, the second in the series of twelve, which "The" Film Service is issuing, is now in course of preparation. The April one has been much appreciated by exhibitors, and any showman who has not yet had one can, by forwarding the name and address of his hall, have one sent immediately.

A DESERVED TESTIMONIAL.

The Crypto Electrical Company, the well-known makers of electric light generating plant, etc., have received the following testimonial from a customer, who has been using one of their transformers for about a year: "You will be glad to hear that the rotary transformer we purchased from you on April 18, 1911, has been working on an average of six hours daily without a hitch from that date to this. We consider this an excellent performance. We have up to now had no standby apparatus of any kind, but shall be sending you an order in a post or two for another machine exactly similar, as we are confident that the one thing better in a picture show than your transformer, is two."

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Note

THE QUALITY

It IS A REAL "REP"

Reproduced from a **PIECE OF FILM** *in "The President's Peril"*

AN

Ex-Convict's Ordeal.

A cleverly enacted and holding Drama.

Released June 13th.

Approx. length 1,000 ft.

THE

President's Peril.

A real "Rep" of surpassing quality, full of intense magnetism and power

A THRILLER that you can FEATURE.

Released June 15th.

Approx. length 1,000 ft.

ALL OUR PRINTS ARE ON EASTMAN STOCK.

AMERICAN FILM RELEASES

(R. S. EDMONDSON, Proprietor).

19, CECIL COURT, LONDON, W.C.

Telephone—CITY 3953. Telegrams—"AMREL."

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MANAGERIAL CHANGES.

Mr. A. E. Hermenn, of West's Pictures, is leaving Mr. West to occupy the position on the Paris circuit recently occupied by Mr. G. A. S. Porter.

PICTURES ONLY.

Throughout the summer months the new Palaces Rochdale will give pictures only. It will be rather interesting to watch the result of this change, as the summer season is generally considered to be a slack time for the cinematograph.

"TITANIC" FILMS.

The Gaumont Company have, through their New York Branch, secured a series of films of great interest in connection with the *Titanic*. Some of the scenes show Captain Smith on the bridge; icebergs and icefloes in the neighbourhood of the disaster; awaiting the arrival of the *Carpathia* at the Cunard docks; some survivors of the *Titanic's* crew, etc. There is no need for us to enlarge on the great drawing power of a film of such interest as this.

OUR EDUCATIONAL DEMONSTRATION.

Our announcement last week that we are organising a series of Educational and Scientific *Matinees* to demonstrate conclusively the wonderful possibilities of the cinematograph in these directions has awakened widespread interest, not only in the Trade, but also in medical, scientific, and educational circles. We are now able to state definitely that the performances will take place, in the order already mentioned, on the mornings of Wednesday, June 5th, Wednesday, June 12th, and Saturday, June 15th, respectively, the times of the performances being, in each case, from 11 till 1. Amongst the many letters we have received is one from Dr. C. W. Saleeby, M.D., F.R.S., Edin., etc., the well-known physician and eugenist, who writes: "Your project sounds an interesting and useful one, and, beyond a doubt, the bio-useful one, and, beyond a doubt, the bio-scope must soon be used along the lines seeing your show." There can be no question, as Dr. Saleeby says, that the cinematograph will be looked upon as an educational medium of paramount importance in the near future, and we are hoping that our performances will help forward this future very considerably by offering ocular proof to representatives of the educational and scientific worlds of theories which many people have not yet seen practically demonstrated. In this connection, it is interesting to note that, as recently as last Monday, the cinematograph was permanently installed at the Institute of Hygiene, Devonshire Street, W., the ceremony of inauguration being performed by Sir William Bennett, K.C.V.O., who said that the scope of this method of instruction was practically unlimited. Exhibitions of scientific and medical films will henceforward be a prominent feature of the work at the Institute of Hygiene, which is to be warmly congratulated on having realised already the cinematograph's tremendous potentialities in hygienic matters.

PICTURES OF CANADA.

At a lecture on Canada, delivered in St. John's Hall, Penzance, by Mr. Milton, of Toronto, on Thursday of last week, cinematograph pictures were used by way of illustration.

ROYALTY AT THE SCALA.

On Thursday last, the fifteenth anniversary of her birthday, Princess Mary and three of her younger brothers visited the Scala Theatre and witnessed the Kinemacolor reproduction of their Majesties recent visit to India.

LICENCE TRANSFERRED.

The Plymouth Watch Committee have granted an application for the transfer of the licence held by Mr. W. T. Bartlett, in respect of the Empire Electric Theatre, Union Street, to Mr. H. D. Parry.

ALTERATION OF RELEASE DATE.

The European Film Agency inform us that, owing to the great demand for this Hispano Film, "True till Death," they find it quite impossible to print the necessary number of copies by the date originally fixed for the release, and are therefore obliged to postpone the same to June 8th for England, and June 7th for the Colonies.

LADY AUDLEY'S SECRET."

The Imp Films Company announce that they have filmed a splendid two-reel subject in "Lady Audley's Secret." The plot is substantially the same as that of the popular novel, by Miss M. E. Braddon, and is being produced by Mr. Otis Turner, who had charge of "Shamus O'Brien." It is certain to make a success, as nearly everybody has read the novel or seen the play, and it is only natural they will desire to view the film.

CHILDREN AND MELODRAMATIC FILMS.

At the meeting of the London County Council, on Tuesday, Mr. Smallwood asked whether the attention of the Chairman of the Theatres and Music-Halls Committee had been called to statements made by the Hull stipendiary magistrate that there had recently been an extraordinary increase in juvenile crime traceable to melodramatic films shown at popular picture palaces. This statement had been made by the magistrate when dealing with the cases of four schoolboys charged with breaking and entering, and at the same time a detective had stated that the boys, seeing how crimes had been committed in the films, had bought revolvers, and in a few months had broken into seventeen houses, and stolen property worth upwards of £50. Was the Chairman also aware that the industrial schools of London contained numbers of boys sent there for the same causes, and would he cause inquiries to be made as to the effect of this kind of film, and report to the Council?

Mr. E. M. Preston, Chairman of the Committee, replied in the negative, but added that the committee would be pleased at all times to investigate any specific complaint made to them.

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THE
Topical Budget.

"*Nothing Succeeds Like Success.*"

Are you noticing the
Success of the —
Topical Budget
Show in nearly every
Picture House in
London & Provinces.

Prior to our Moving into larger West End Premises we are not in a position to undertake more than Twenty more orders for the Budget.

SO BE QUICK AND BE ONE — OF THOSE TWENTY. —

For Full Particulars apply . .

TOPICAL FILM CO.,

50, Gray's Inn Road, London, W.C.

TELEPHONE: HOLBORN 5539.

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NAVAL MANŒUVRES.

Cinematograph pictures will be taken of the King's inspection of the Fleet in Weymouth Bay during the week May 6th to 11th.

"TITANIC" FUND.

We have pleasure in acknowledging the receipt of £5 18s. 9d. from Mr. J. F. Brockliss for the above fund. Full particulars of what the picture theatres are doing for the same cause will be found elsewhere.

NOT A PRECEDENT.

In granting an application to Mr. Stanley, Parade Cinema, Margate, to include vocal music in the programme on the occasion of the benefit performance in aid of the *Titanic* Relief Fund, the Mayor said that this must not be taken as establishing a precedent.

A POPULAR HALL.

Patrons of Mr. Shaulay's Dorset Picture Hall, Granby Row, Dublin, are showing their appreciation of the good programmes submitted by filling the theatre at every performance. The hall has been prettily redecorated, and seating accommodation is provided for 800 people. A good steady picture is projected.

A PICTURE FAVOURITE.

Who is the most popular English picture actress? Is there any need to run a competition to decide the point? No, one thinks not, for Miss Gladys Sylvani, the bright and particular star in the Hepworth firmament, has long ago settled the matter by proving herself beyond dispute the first favourite of all British silent historians. Indeed, Miss Sylvani must be almost as well known to those few, unhappy mortals still remaining who are not regular picture-goers. Her portrait is everywhere, in town and country, city or village, either upon the screen or in the papers. Within the last two or three weeks, for instance, she has "appeared" in *The Bystander*, *Woman's Life*, and *The Penny Magazine*, to name only three out of a multitude. One is glad to find a case in which Press and Public are so happily unanimous!

DAYLIGHT CINEMATOGRAPH SHOWS.

With reference to the exhibition of films in broad daylight, we have received the following letter from Mr. G. Phillip, of Day and Night Screens, Limited: "It might interest your readers to know that we are erecting at the White City, Shepherd's Bush, a Daylight Cinematograph Show, which will be ready for the opening of the Exhibition in May. It will be much on the lines of the illustration, which we are advertising on another page, except that the entrance will be different. We might say that these Daylight Cinemas will be erected in Folkestone, Shanklin, Portsmouth, Newcastle-on-Tyne, Dover, and many other seaside towns, the names of which we are not at liberty to disclose. In London alone we have orders for six, and the first we are opening is at Luton this week."

THE VIVAPHONE AT LIVERPOOL.

Mr. George Atkin, the Manager of the Garston Picturedrome, has installed one of Messrs. Hepworth's "Vivaphones", and he states that it has made a great "hit" with his patrons.

A SPLENDID TOPICAL.

At the cinematograph exhibition which took place on Saturday afternoon in the Corn Exchange, Alnwick, in aid of local charities, a very fine film of the Alndale Club's recent point to point race, taken by Messrs. Gaumont, was the feature of an excellent programme.

ANOTHER FOR WOOLWICH.

Electric Theatres, Limited, have just opened a new picture theatre in Woolwich on the site of the old Windsor Music Hall. It is styled the Windsor Electric Theatre, and seats 400 people. At a test carried out in the presence of the managing director, Mr. A. Radcliffe, and the other directors, it was demonstrated that the hall could be emptied and refilled in one minute seven seconds.

SMART WORK.

On Wednesday last, Mr. G. Wilson, Manager of the Grand Electric Theatre, Wakefield, undertook to have a film taken of the replayed final tie between Barnsley and West Bromwich for the English Cup; at Sheffield. After filming the match, Mr. Wilson went full speed to Normanton, and thence to Wakefield by motor-car. The film was on the screen in time for the audience of the first house. Seeing the distance to be travelled and the time of the match, credit is due to Mr. Wilson for a smart piece of work.

"THE INVASION OF 1910."

Most of our readers will remember the exciting novel of the above title written by Mr. William Le Queux, which dealt with an invasion of Great Britain by Germany. We understand that this is shortly to be filmed, and that it is to have a novel ending, or, rather, it is to have two finales—one favourable to England and one in favour of Germany, thus pleasing everybody. Operations will shortly commence with the landing of the German forces on the Suffolk coast.

THE CHILDREN AND THE PICTURES.

Writing from St. Brigid's Bradford, Manchester, the Rev. W. Sassen, says, amongst other things, "The sooner the law steps in to prevent the demoralising influence (in children) of many picture houses the better it will be for the community at large." And again: "Parents who want to see their children grow up as decent citizens should keep their children away from these places." We should like to ask the Rev. Sassen which he considers has the more demoralising effect on children: To roam about the streets entirely uncontrolled and getting into all sorts of mischief, or to spend a couple of hours in a picture palace where they have a firm but kindly manager to watch over them, and where they are having a little brightness put into a dreary existence and at the same time learning something?

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When you want a Projector,

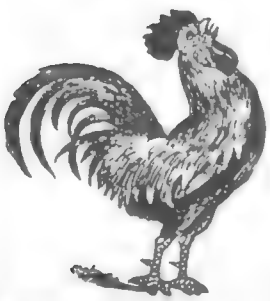
Buy a Projector.

If you always think of this we shall be sure to get your orders, because when you want a picture worth looking at, you come to Pathé's to get it.

Pathé Imperial All Steel Maltese Cross Projector

is unequalled for long life, rigidity, and perfect, steady, flickerless pictures.

It will increase your popularity.



Pathé Frères Cinema, Ltd.

31 and 33, Charing Cross Road, London, W.C.

Telegraphic Address: "PHONOFILM, LONDON." Telephones { CENTRAL 3037. GERRARD 3239.

Machine Department: 84, Wardour Street, London, W.

Telegraphic Address: "PATHEGRAPH, LONDON." Telephone: GERRARD 8532.

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Pay for Pathé Films

AND THE

Public will Pay You to See Them.

IT'S up to you to remember that we are the makers and publishers of all the films that count,—the long films that show real plays, the Newsfilm that has all the news, the comics that make laughter, the S.C.A.G.L. dramas that are human documents, the popular science films which make the Public marvel, and the splendid travel films which create the cry "Give Us More."

Pathé Frères Cinema, Ltd.

31 & 33, CHARING CROSS ROAD, LONDON, W.C.

Telephones—Gerrard 3239. Central 3037.

Telegrams—"PHONOFILM LONDON."

Machine Department—84, Wardour Street, W.

Telephone—Gerrard 8532.

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FOR HIRE:

EXCLUSIVE.

The

Curse

of the

Hindoo Pearl.

Simply Great and GOING STRONG.

Apply for Vacant Dates, LONDON and SUBURBS.

Good Territories still open.

FEATURES.

Tragedy at the Court of Milan. (Coloured Pathé.)

Charlie Colms and the Dancer's Necklace. (Pathé.)

Madam du Barry's Flirtation. (Coloured Pathé.)

Fate's Buffetting. (Pathé.)

The Carbonari. (Italian Art Film.)

Max Linder and Nick Winter. (Pathé.)

In Borrowed Plumes. (d'Art.)

The Stage. (Ambrosio.)

Blackmail. (Cines.)

Harvest of Sin. (Cricks and Martin.)

Zigomar *v.* Nick Carter. (Eclair.)

Shamus O'Brien. (Imp.)

Vengeance of the Mafia. (Coloured Pathé.)

Hamlet. (Barker.)

True till Death. (Hispano.)

The Mystery of Edwin Drood. (A. & O.)

Terms and Vacant Dates on application.

Cinematograph Film Hiring Co., Ltd.

MONTAGU A. PYKE, Managing Director. H. WOOD, General Manager.

26, Litchfield Street, Charing Cross Road, W.C.

'Phones—Gerrard 3812, Central 1043. 'Grams—"Grafilmar, London."

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The Platiscope and Mr. Carl Hertz.

(By Our Special Representative.)

It was with some considerable difficulty that we "treed" our prey. Mr. Carl Hertz was a "wild" quarry, but when discovered he was delightfully amenable to the discipline of our inquisition.

"No, it was not the Kineplasticon!"

"If not, why not?"

"Well, it was, but it isn't! May I proceed in my own way?"

"By all manner of means, provided my Editor (with a capital E) does not object."

"This invention, which—though I say it as shouldn't—is a most marvellous one, is the product of the brain of a Berlinese inventor. It was taken to Vienna, and it was there, in infantile shape, produced. It was imperfect, incomplete, undeveloped—what you will; anyhow, it was not in a condition to be exploited. It was taken back to Berlin and was perfected. I may dare use the term, and I am the sole owner of the American and English rights.

"I don't know whether you're aware of the fact that I am the first cinematograph showman in the world. San Francisco, thirteen years ago, is when I started. However, that is by the way.

"The platiscope is a curiously wonderful thing. It is not a film; it is not a projector; it is nothing very much, *only* it is this: it is the capability of transforming all *flat* pictures into stereoscopic or *plastic* pictures. This invention can be attached, with very little trouble, to any existing projector."

"And the result?"

"The result! The result is—is wonderful. Imagine this. No screen is necessary. Give me for preference an empty stage."

"Lights down?"

"No; lights up—full up. On the stage, battens, floats, everything going as much as you like, and I produce for you a plastic stereoscopic figure that walks on from the wings, in natural colours if you like, and supposing there's a convenient gramophone sings you a little song, and exit.

"I've had a good deal of experience of showman life all over the world, and believe me, Mr. Bioscope, this is the most wonderful I have ever found."

"Are you going to run it?"

"Run it! Run it for all it's worth. What we propose to do when we have settled all the preliminaries of the patents—we have the German patents, I may tell you that that is usually acknowledged to be useful—is to take a hall, or build a hall, in London, and show the Platiscope to the Metropolis. Then we may take it on tour, or let out licences to various halls. Those details are necessarily in the air. Anyhow, you will be one of the first to be invited to the private view.

"Cheap?"

"Well, fairly cheap; and remember, that the apparatus——"

"Apparatus?"

"Well, a few prisms, and mirrors, and so on—can be attached and fixed to any existing projector, and will have the effect of making any ordinary film appear stereoscopic."

PICTURES IN IRELAND.

BY "PADDY."

In the course of a conversation which I had the other day with a prominent Irish clergyman—one of the old school—he expressed himself as tremendously impressed with the advance made in cinematography. It is his great delight, when in London on his holidays, to make a round of all the principal picture shows; and he is always sorry when it is time to go away. Surely this is praise of a high order—particularly so when coming from one who would be the last person thought about as having any interest in such matters.

He said he specially enjoyed the comics, where the actors did impossible feats—but there was one thing he would like to see remedied. That was the question of smoking in the theatre. Not that he objected to the smoking—he was a smoker himself—but he thought there should be certain hours set apart when no smoking would be the rule. He had been in a few of the more important picture palaces in London where smoking was prohibited, and the difference was surprising.

Some of the most artistic and best finished advertising slides I have seen for a good while are those thrown on the screen during the interval in the Empire Theatre of Varieties, Dame Street, Dublin. Often four or five advertisements are woven cunningly together on the same slide. Mr. George H. Marsh is manager here, and will be remembered by readers of THE BIOSCOPE as the originator of the picture matinees, which he started in Dublin.

The film depicting the great Home Rule Demonstration in Sackville Street, Dublin, was taken by Messrs. James T. Jameson and Sons. I understand that Kinemacolor pictures have been shown in the Opera House, Belfast, and were very much appreciated—as was only natural.

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SEVERAL COPIES GAUMONT'S

'TITANIC' DISASTER FILM

APPROX. LENGTH 700 FT.

Showing passengers' arrival at New York, and seventeen other scenes of this terrible disaster. 2d. per ft. Delivered Sunday May 12th, or dispatched after show on Saturday, May 11th.

Also several Copies of

'Titanic' Leaving Southampton

on her maiden voyage. Showing scenes at the offices of White Star Line in London. 15/- each. Immediate dispatch.

Four Copies **GAUMONT'S CUP FINAL,** played at the **CRYSTAL PALACE.** 1d. per ft. Approx. Length 350 ft. Dispatch Saturday, May 4th.

Four Copies **RE-PLAY AT SHEFFIELD.** 1d. per ft. Dispatch Saturday, May 4th.

ANDREWS' PICTURES, LTD.,

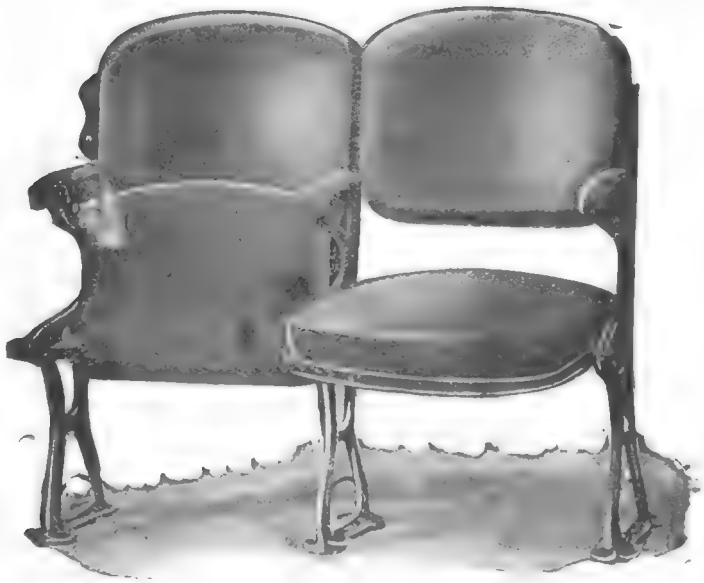
CINE HOUSE, 49, GREEK STREET, LONDON, W.

'Grams—" Andreora, London." 'Phone—Gerrard 9488.

Whiting & Bosisto,

WHOLESALE THEATRE SEATING MANUFACTURERS,

Telephone—NAT. 3768. **BRISTOL.** Telegrams—" TIPUPS," BRISTOL.



Reliable Upholstered Chairs from 5s. 11d.

BRANCHES:

LONDON—
143, High St., Camden Town.

GLASGOW—
Palladium, Duke St.

BUENOS AIRES—
J. Wolff, Calle Belgrano, 865.

WE ALSO MANUFACTURE

" Microcide,"

for spraying purposes at **4/6** —per bottle—postage paid.—

" Whitisto,"

The ideal Cinema Sheet Paint at **7/6** per gallon—carriage paid.

Write for Catalogue of Tip-up Chairs. Lowest Prices Consistent with Good Quality

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RESO RCE.

The Gentleman in the Mask: "Now, don't be too 'asty! I'm playin' for one of these 'ere Cinematograffs."

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TRADE MARK

Thomas A Edison

This Signature is a Guarantee of finest Quality.

Released May 8, 1912.

"THE NEW EDITOR."

(Comedy.)

The amusing adventures of a business girl out West.

Code—Vorhaltung.

No. 6960. Aprox. length 570 ft.

Released May 8, 1912.

"Von Weber's Last Waltz."

(Drama.)

A touching play, showing the charm of a waltz.

Code—Vorhof.

No. 6971 Approx. length 425 ft.

Released May 8, 1912.

"HOGAN'S ALLEY."

(Comedy.)

A scream from start to finish.

Code—Voriges.

No. 6978 Appro. length 1,000 ft.

"The Play's the thing."

Give your patrons Edison Photo Plays, which delight and interest more than any others in the world.

EDISON FILMS

are always followed in breathless silence - - - - - no shuffling or fidgetting in your theatre when EDISON Photo Plays are showing.

The above six films are NOW ON VIEW at our West-End Showrooms, 8, GERRARD STREET, LONDON.

Released May 11, 1912.

"The Passing of J. B. Randell and Company."

(Drama.)

An intensely human drama superbly acted.

Code—Vorheulen.

No. 6967. Approx, length 1,000 ft.

Released May 11, 1912.

"Lucky Dog"

(Comedy.)

Showing the sagacity of a dog.

Code—Vorhersage.

No. 6936. Approx. length 500 ft.

Released May 11, 1912.

"A fifty mile Ramble through the Thousand Islands.

(Descriptive.)

A beautiful scenic effect, ending with a remarkable sunset.

Code- Vorgium.

No. 6954. Approx. length 350 ft.

WE PRINT EXCLUSIVELY ON EASTMAN FILM STOCK. EASTMAN NON-FLAM to ORDER.

EDISON MANUFACTURING CO., LTD.,

25, Clerkenwell Road, London, E.C. **'Phone: Holborn 5050.**

Factory: Edison Works, Willesden Junction, N.W.

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

INJUNCTION SOUGHT BY THE NATIONAL PHONOGRAPH COMPANY.

In the Chancery Division on Wednesday, April 24th, before Mr. Justice Eve, the action by the National Phonograph Company, Limited, *v.* the National Gramophone Company, Limited, was dismissed with costs. The plaintiffs claimed an injunction restraining the defendant company from carrying on under the name of the National Gramophone Company, Limited, the business of manufacturing, selling, or dealing in talking machines and accessories thereto, or any other business carried, or likely to be carried, on by the plaintiff company. The defence was that they only dealt in, and intended to deal in, gramophones and gramophone records, in accordance with the Packman patents acquired by them, whereas the plaintiffs, or the American company for whom they were agents, only dealt in phonographs and phonograph records. The defendants further denied that the plaintiffs or the American company had commenced to manufacture or deal in gramophones or gramophone records. They declared that the plaintiffs' goods were always known to the trade and to the public as Edison goods, and they denied that confusion was likely to arise.

New Companies.

CYMOS, LIMITED. (121,453.)—Registered on April 17th, with a capital of £2,000 in £1 shares, to carry on the business of company promoters, dealers in real and personal property, theatre proprietors, providers of cinematograph and other entertainments, etc. The first subscribers are: W. H. Keep, 6, Putney Common, S.W.; and E. N. Snowden, 6, Lower Common, Putney, S.W. Private company. The subscribers are to appoint the first directors. Registered by Kenneth Brown, Baker, Baker and Co., Lennox House, Norfolk Street, W.C.

CENTRAL PICTURE PALACE COMPANY, LIMITED. (8,220.)—Registered in Edinburgh on April 18th, with a capital of £500 in £1 shares, to take over from Sclanders Hutchinson and Orr, writers, of Glasgow, a contract from trustee under trust deed of Coronation Picture Palace Company, 470, Cathedral Street, Glasgow. Private company. The number of directors is not to be less than three nor more than seven; the first are not named. Qualification, ten shares. Registered by John Oswald and Son, Edinburgh.

A. A. FILM MANUFACTURING COMPANY, LIMITED. (121,465.)—Registered April 18th, with a capital of £2,000, in 2,000 ordinary shares of 1s. each, and 1,900 5 per cent. cumulative preferred shares of £1 each, to carry on the business of cinematographers, manufacturers of films, apparatus and accessories, etc. The first subscribers are: H. H. B. Holland, Savoy Mansions, W.C.; and R. D. de Quincey Child, 7, Carey Mansions, Westminster, S.W. Private company. The number of directors is not to be less than two nor more than five. The subscribers are to appoint the first. Secretary, T. Robertson. Registered office: 18, Charing Cross Road, W.C.

CITY OF EXETER PALACES, LIMITED. (121,469.)—Registered on April 18th, with a capital of £2,000, in £1 shares, to carry on electric, cinematograph, or other theatres, etc., and to adopt agreements with A. M. Alford and H. A. Fulford. Private company. The number of directors is not to be less than three nor more than six. The first are: A. M. Alford, C. M. Collingwood, H. A. Fulford, J. A. Lucas, H. Mock, and H. F. J. Mock. Qualification, £50. Remuneration as fixed by the company. Registered office: 80 and 81, Fore Street, Exeter.

OXFORD PICTUREDROME (ST. HELENS) COMPANY, LIMITED. (121,584.)—This company was registered on April 23rd, with a capital of £2,000 in 1,625 preferred ordinary shares of £1 each and 1,500 deferred ordinary shares of 1s. each, to carry on the business of cinematograph exhibitors and entertainment hall proprietors, etc., to acquire from W. Pearson, R. Robinson, M. Metcalfe, W. Schultz and F. Rothery, the assignment of a plot of leasehold land in Duke Street and Crab Street, St. Helens, held by them under a lease dated April 16th, 1912, for 994 years. Private company. The number of directors is not to be less than two nor more than six. The first are: L. Kershaw (managing director), 81, Ruskin Drive, St. Helens; R. Robinson, Naylor Street, St. Helens; M. Metcalfe, 16, George Street, St. Helens; W. Schultze, F. Rohery, and W. Pearson. Qualification, £50. Registered office: 134, Duke Street, St. Helens.

EUREKA PICTURE PALACE COMPANY, LIMITED. (121,534.)—This company was registered on April 20th, with a capital of £5,000 in £1 shares, to carry on the business of owners, lessees or proprietors of cinematograph or bioscope theatres, etc., to acquire certain lands and hereditaments in Hessle Road, Hull, and to adopt an agreement between A. Vice and T. H. Horner. Private company. The number of directors is not to be less than three nor more than seven; the first are not named. Qualification £200. Registered office: 8, Trinity House Lane, Hull.

Mortgages and Charges.

MUSWELL HILL ELECTRIC THEATRE, LIMITED.—Mortgage, dated April 3, 1912, to secure £800, charged on land and electric theatre at Muswell Hill, etc. Holder: F. F. Ward, 33, Cecil Road, Muswell Hill.

CINEMA HOUSE, LIMITED.—Memorandum of deposit of leasehold lands, with cinematograph theatres, and other premises thereon, in Newcastle-under-Lyme, Burslem, Tunstall, Longton, Bristol, and Oxford Street and Hills Place, London, on April 17, 1912, to secure all moneys due, or to become due, from the company to London and South Western Bank, Limited, 120, Fenchurch Street, E.C.

T. HARGREAVES (ALTRINCHAM), LIMITED.—Grant of rent charge, dated April 16, 1912, to secure £120 per annum. Property charged: Land at Altrincham, Cheshire, with Altrincham Hippodrome thereon. Holders: S. Sidebottom, Littleton Hall, Chester; and J. H. Dickson, Cavendish Road, Chester.

HARLESDEN PALACE, LIMITED.—Issue on March 29th of £80, and on April 19, 1912, of £10 debentures, parts of a series of which particulars have already been filed.

SOUTH EASTERN ELECTRIC THEATRES, LIMITED.—Particulars of £3,000 debentures, created April 2, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £1,250. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

PALLADIUM PALACES, LIMITED.—Debenture dated April 3, 1912, to secure £1,250, charged on the company's property, present and future, including uncalled capital. Holder: F. A. H. Hounsell, Agglestone, Park Road, Bournemouth.

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IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS.

I commenced my northern tour of the suburbs at Tottenham, which possesses many cosy and up-to-date picture theatres, all of which are well patronised.

My first visit was the Grand Picture House in the High Road, which is owned by the Adelphi Picture Theatres, Limited, and managed by Mr. W. Cutler. This hall seats 750, and was well filled when I looked in, the audience waxing enthusiastic over "The Vengeance of Mafia" (Pathé), one of the strong kind of drama with a great holding power. The picture was shown to its fullest advantage by a Pathé machine. The programme put on is well selected, and patrons are always sure of something good.

Mr. W. Evans is doing excellent business at the Canadian Rink Cinema. The hall has a fine exterior, while the interior is carried out with a pretty artistic effect, and finds accommodation for 1,000. A special feature is the fine music, which is rendered from a specially constructed chamber by a piano and organ. Kinemacolor is shown here with fine effect, while a Kineto machine projects a splendid steady picture.

The Hotspur Picture Palace, adjoining the Tottenham Hotspur Football Ground, is running smoothly. Although only a small hall, seating, as it does, 200, steadily increasing business is being experienced. A good programme is shown, and the management do everything in their power to provide for the comfort of their patrons.

The Walturdaw Company have a very busy hall in the People's Picture Palace, situate in Forster Road, under the capable management of Mr. Sidney Walker, who was very busy with "Christopher Columbus," which is proving a great draw. This hall is run on the twice nightly system.

I strolled into South Tottenham, and visited the Corner Picture Theatre, which is situated at the corner of Seven Sisters Road, and a very nice, compact, cosy hall it is. The film service is a good one, and the pictures are projected with steady effect by a Kalee machine. Mr. H. Gandar is the courteous manager. A Titanic benefit matinee was given here on April 25th.

The owners of the Wyvern Hall, South Tottenham, the Iron Bridge Electric Theatre Company, have experienced great success since they opened, much of which is due to the capable management of Mr. J. Green, who has had considerable experience in the entertainment world. Seating 400, the theatre is cosy and restful, and good audiences are always the rule. The company are shortly opening a new and up-to-date cinema in Poplar.

Messrs. Watts' Central Hall Circuit are doing well at their Stamford Hill theatre, which accommodates 350, and is crowded to its utmost capacity. The redecoration of this theatre is being commenced at once, and when finished Manager Taylor will have a rendezvous of which he may be justly proud.

Moving pictures are still forging ahead, the latest theatre to be captivated being the Alexandra, Stoke Newington, which is doing extremely well. "The Sunbeam" (A.B.) is drawing good high-class audiences, each week finding an increase over the previous one.

Edmonton next claimed my attention, and when I dropped into the Edmonton Cinema it was to find good business done. Seating 580, it is a well-decorated and furnished house. The service, by the Globe Film Company, and the projection of the Gaumont machine, are all one could wish for.

Andrews Picture Hall, Edmonton, is booming with Mr. Jack Roberts at the helm, so much so that the management intend to enlarge and entirely redecorate the theatre, which movement will be quite justified. A good programme is shown, "The Midnight Wedding" finding top place. Illustrated songs and a lecturer are a feature here.

PROFITABLE PICTURES IN PARIS.

Writing in *Le Journal*, a correspondent gives some interesting figures about the Parisian cinematograph theatres, showing the remarkable business done by these places of entertainment during 1911. In 1910, the total receipts of Paris theatres, music-halls, etc., amounted to 39,992,526 frs. (£1,599,710). These figures have steadily increased, and last year the total amounted to 58,762,484 frs. (£2,350,499), of which 2,369,017 or £94,760, represents the receipts of picture theatres.

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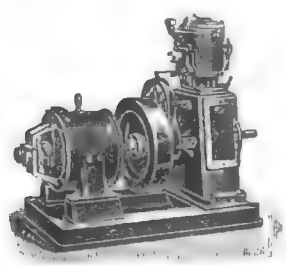

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"The Bioscope" Parliament.

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Correspondence submitted for publication must be accompanied by the full name and address of the writer, not necessarily for publication but as an evidence of good faith. Anonymous letters will be promptly consigned to the Waste Paper Basket. Publication of a letter must not be taken to imply that the views expressed are endorsed by the Editor.

The "Titanic" Fund.

To the Editor of THE BIOSCOPE.

SIR,—We shall publish in *The Performer*, on May 2nd, the full list of the music-halls at which collections for the *Titanic* Fund will take place, and should be delighted to add also the list of picture theatres. The method in which we propose dealing with the money is, that the various music-hall managers will send on their cheques to *The Performer*, and a grand total of them be made, to which will be added the results of *The Performer* Fund, and then one large cheque will be drawn and sent to the Lord Mayor of London. We should be glad to have a special section for the picture theatres, and if the picture theatre managers will send their cheques in to you, you could send on one large cheque to us on behalf of the picture theatres, and we would incorporate it in our final cheque to the Lord Mayor, which cheque would then be sent in as being the donation from "the music-hall profession, the picture theatres, and their patrons."

With very many thanks for your kindly co-operation.—Yours, etc.,

W. H. CLEMART

(Chairman Variety Artistes' Federation).

18, Charing Cross Road, W.C.,
April 26, 1912.

Stock Companies.

To the Editor of THE BIOSCOPE.

SIR,—In the current issue of your journal you print a letter from Mr. Leon Wood, under the title of "Stock Companies," to a great deal of which exception can be taken.

For instance, that gentleman writes, "to see so often the *stock* faces—representing any conceivable nationality that suits the purpose, as many American firms do—is fast becoming a positive bore to showmen and public."

Although interested in the manufacture and sale of films, there is nobody who can appreciate good film plays more than myself, and—speaking from a personal point of view—I have not at any time tired of seeing the same people acting in "The Pictures."

I may say I have been into a considerable number of shows, not only in London, but in many parts of England and Wales, and, incidentally may mention, I have spoken on the point to various managers, *none* of whom has expressed the same opinion as Mr. Leon Wood. Very rarely, in fact, have I had the pleasure of meeting anybody who thought the question one of sufficient importance to the Trade to discuss.

In my opinion and experience, instead of the continual seeing of the same people "becoming a positive bore" to the audiences, they not only get used to, and are pleased to see, familiar faces in the pictures, but absolutely look for them.

Presuming you take, for instance, film actresses like Miss Gladys Sylvani, of the Hepworth Company, Miss Asta Neilson, late of the Nordisk Company, Miss Alice Joyce, of the Kalem Stock Company, etc., etc., can anybody say that they get "bored" at continually seeing such actresses as these, merely because of the fact that they are *film* actresses, and appear in so many different *roles*?

One may just as well say that the London playgoers *must* get tired of continually seeing the same actors in different *roles*, at the principal London theatres and music-halls, which, of course, would be absurd.—Yours, etc.,

J. A. MORGAN (Junior),
Secretary and Manager,
The Comedy Film Renting and Exporting Syndicate.

Chancery Lane, W.C.
April 27, 1912.

A Suggestion to Manufacturers.

To the Editor of THE BIOSCOPE.

SIR,—Richard Penlake, in his interesting article in THE BIOSCOPE for April 18th, suggests that authors' names should be printed with the titles of plots. Can anyone tell me why this is not done? Is there a reason, or has it not seriously been considered?

When a famous man writes a plot, his name is always given, but lesser writers have not this privilege. Just as actors' names are now considered to be a "draw," so I think that the author's name would be found to be a "draw" also, especially if it had "Author of So-and-So" tacked on to it.

These notices would have to be displayed at the picture hall door. Never mind if the writer is comparatively unknown. People would read the notices, and say, "Oh, here is a plot by the man who wrote that *fine* one we saw. Let us go in and see what *this* is like."—Yours, etc.,

PHEBE ALBANY.

Berlin,
Germany,
April 25, 1912.

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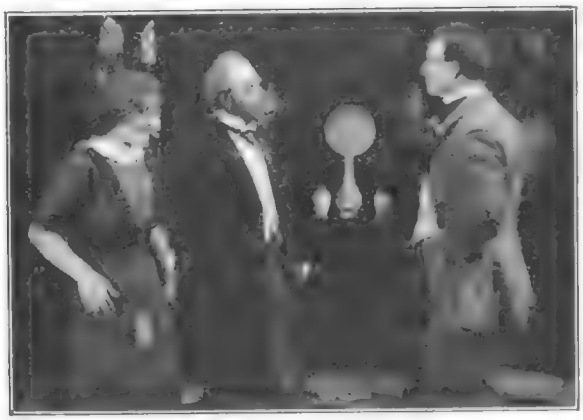

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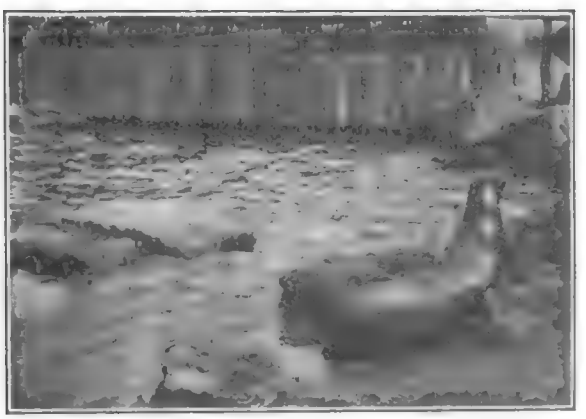

Scene from "Birds, Beasts and Reptiles."

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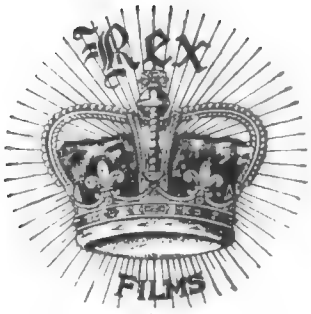

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PARISIAN NOTES.

BY JOHN CHER.

The first representation of the "Pathé Theatre" was given at the Vaudeville Theatre last week. Where talking and singing pictures fail, the "Pathé Theatre" succeeds. An opera, "Le Trouvere," was presented, all the talking and singing being supplied by Messrs. Pathé Frères invention, while the actors and actresses in the opera played their part in pantomime on the stage. *Le Journal* says the representation marks a memorable date in the history of music. Further exhibitions will be given at the "Jardin d'Acclimatation" Theatre.

A "B. and C." film, "Seal Fishing," is in this week's bill at the Electric Palace. Miss Harriett Quimby flying the Channel, and other topical films, are featured at the Cinerama Theatre, where both the Pathé and Gaumont film journals are always shown.

"La Danseuse aux Pieds nus" (the bare-foot dancer), a dramatic love story with a happy ending, is the star film this week at the Casino de Paris Cinema. The film was produced by Constantin Philipsen, of Copenhagen, and is in two reels, taking about fifty minutes to run through. Mr. Barton, well known in connection with the Pigalle Cinema, is the new director of this theatre.

Pictures of the Titanic and the Franco-British *Fetes* at Nice and Cannes have been added to Kinemacolor programme.

M. Gaumont will, in a few days, exhibit at the Ecole Polytechnique at Sainte-Apolline a film showing the eclipse of the sun.

Some time ago I mentioned the Kinemacolor advertisement discs. I omitted to say that a small hole is punched in each one, and the following written underneath:—"What you see through this hole Kinemacolor shows exactly in motion and natural colours." The Kinemacolor Theatre is located in a street which branches off from the Boulevard des Italiens.

Paris-Midi, the afternoon journal, now publishes a cinematograph information column.

The "Ent'racte" announcement films at the Gaumont Palace are certainly worthy of mention. I noticed a particularly good one last week. It showed Master Bobby and his friend seated in a sleigh driving along in the snow. Bobby got out, and, after greeting the audience with his famous smile, opened the umbrella (which had "ent'racte" printed on it), and disappeared behind it.

It is generally acknowledged that American photography is superior to French. There is a reason for this. In France the negative film stock is only prepared every six months; consequently it is sometimes three months old before it is photographed on, whereas the American negatives are prepared daily, and are only a few days old when used—hence the sharper pictures.

Miss Elsie Craven, now starring at the Fôlies Bergere Music-hall, writing in *Le Music Hall*, says:—"Altogether I am pleased with Paris; there is plenty of sun, and some beautiful cinematographs where one can see sad stories, very sad stories, which make one cry."

Cashiers have good reason to envy the lot of the money-taker at the Pathé Palace. With the advent of the warm weather, the familiar stuffy paybox has been replaced by a circular construction. The lower half is made of wood, and the upper half plate glass, with the usual pigeon holes. The top is open.

A cinematograph company were defendants in an action brought against them by the S.C.A.G.L., Messrs. Leon and Georges Fabre. The plaintiffs' case was that the cinematograph company were guilty of infringement of rights because they advertised for sale in their catalogues a film entitled, "La Bague" (The Ring), the scenario of which was that of a theatrical piece, entitled, "Blomfield et Cie," acted at the Grand Guignol, and the authors of which were Messrs. Frapié and Fabre. The third tribunal chamber gave judgment for the defendants, and cited the law of 1793 relating to literary and theatrical rights. The only part of the law which might be infringed by the cinematograph was that regarding the reproduction of the *mise en scene* and the author's grouping and gestures; but as the plaintiffs had not proved or alleged that the film in question had been exhibited their case failed.

The Hepworth Manufacturing Company's great film, "A Double Life," is selling exceedingly well, which is not to be wondered at, considering its absorbing story and fine quality. "Welcome Home," a rattling little comedy, is also proving a winner.

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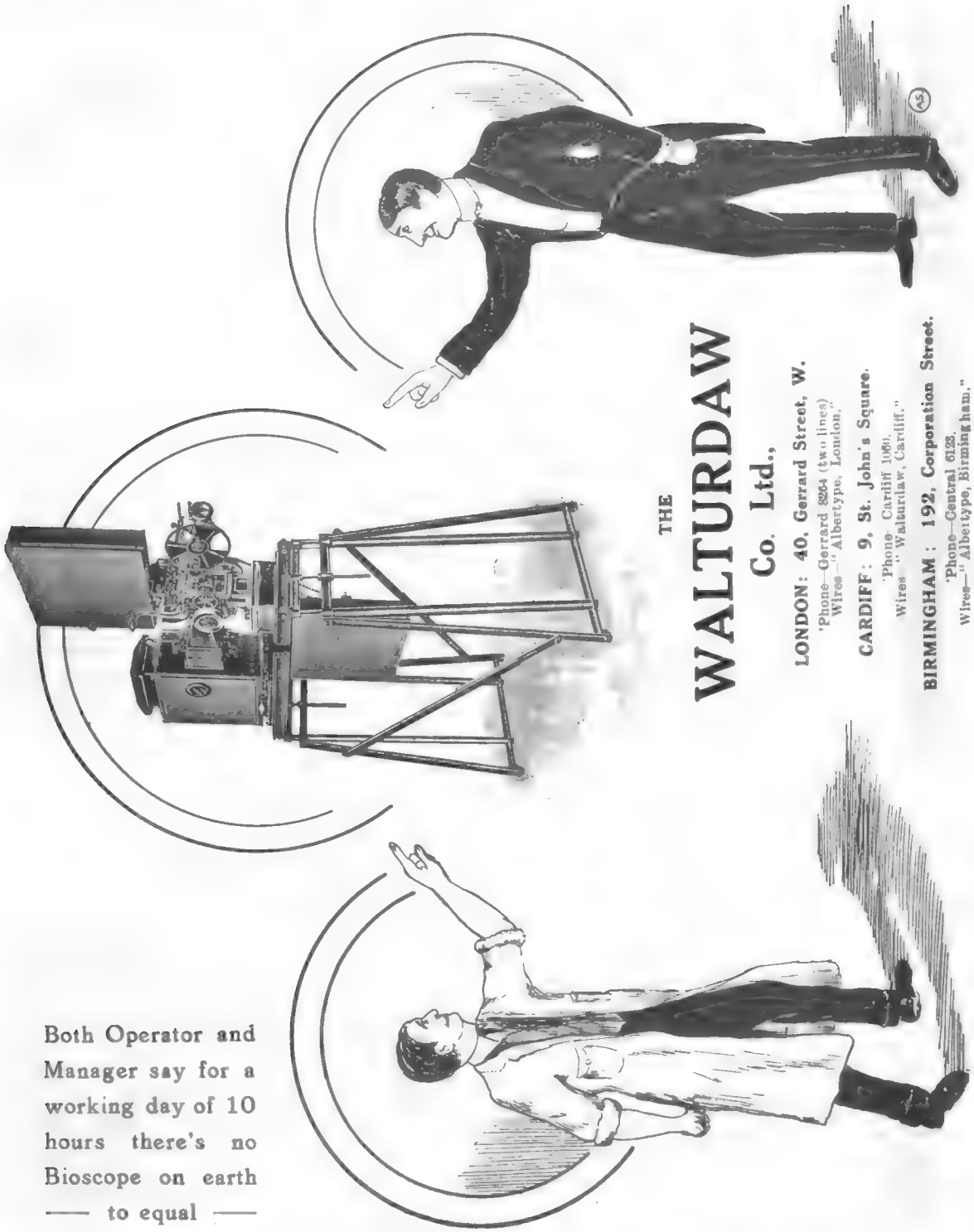
TRUTH POINTS THE WAY.



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Offences Under the Cinematograph Act—and some Other Acts.

BY A SOLICITOR.

The law affecting cinematograph exhibitions is confined in a comparatively small scope, and it would seem, at first sight, that anyone interested in giving such exhibitions might make sure of keeping in the straight and narrow path by the expenditure of an hour or two in the study of a few Acts of Parliament and decided cases. The number of prosecutions that have come before the courts where the infringement of the law has been the result of honest mistake, seems, however, to point to the fact that this is not so, and a study of the Cinematograph Act drives one to the same conclusion. Acts of Parliament generally lack the delightful characteristic of self-explanation that is found in cinematograph films, and this Act is no exception to the rule.

A short survey of the various penalties to which the proprietor of a cinematograph theatre may become liable may, therefore, be useful to the readers of THE BIOSCOPE.

Dealing with the offences under the Cinematograph Act, 1909, there are one or two points that apply to all prosecutions. In the first place, all proceedings must be commenced within six months of the offence. And, secondly (with the exception of the offence under Section 4 of the Act, which will be dealt with directly), the person liable is always the occupier of the premises or the owner of the apparatus, and proceedings against the latter are in practice rare, and they require no comment in a short article like the present.

As a rule, the occupier will be the licensee of the premises, but this is not necessarily the case. For example, A holds a licence for a cinematograph theatre subject to unusual conditions due to the structural peculiarities of the premises. Having made a fortune out of the place, he sells it to B at a handsome figure. After possession has been given to B—but before he actually obtains a transfer of the licence—one of the conditions of the licence is contravened. B is liable to a fine of anything up to £20, although he may never have seen the condition, for he is the occupier of the premises. It is for the prosecution to prove that a defendant is occupier of the premises in question, and this can be done in several ways. In most places, an applicant for a licence is required to describe himself in his application as "Occupier of the premises," and in such cases the application form may be used as proof; or an officer of the rating authority may be called to give evidence as to occupation.

Again, as is well known, all prosecutions under the Act (with the same exception as before) depend upon the use of inflammable films. There has been some controversy as to what constitutes inflammability; and it has been suggested that no film that will not fire in the "gate" of the machine can be so described. It is submitted that this view would not be upheld in a court of law. The Secretary of State, in a letter to the Clerk of the Dorset County Council, referred to the dictionary definition of the word, "anything capable of being inflamed, or set on fire, susceptible of combustion, easily set on fire"; and it is suggested that a straightforward and safe test of inflammability is, will the film burst into flame on being brought into contact with fire—an ordinary lighted match, for example?

If inflammable films are used, the exhibition comes within the Act, even though it is given privately in a club or to a private society, for example, the only exception being that the Act does not apply to an exhibition given in a private dwelling-house, to which the public is not admitted, whether on payment or otherwise.

It is clearly settled by the case of the London County Council v. the Bermondsey Bioscope Company that the licensing authority has power to impose any reasonable condition when it grants a licence, and that the condition need not necessarily be concerned directly with the safety of the audience; and it follows that if a proprietor runs with inflammable films under a licence, he must keep the conditions of his licence, and equally, if he runs with non-inflammable films, he requires no licence, and is, of course, bound by no conditions. But an interesting point arises here, and one that has yet to be decided upon by the courts. Suppose A, holding a licence in respect of premises subject to a certain condition (for instance, a condition that he may not open on Sundays) uses generally inflammable films, but on a particular occasion (a Sunday) uses non-inflammable films, is he bound by the condition on that particular occasion? It may be argued that his films are non-inflammable, the exhibition does not come within the Act, and he is not bound. On the other hand, it may be contended (and the contention is probably sound) that, having applied for a licence for the premises, and accepted it with the condition when it was granted to him, A will not be allowed to come to court and say: "True, I am giving a cinematograph exhibition in the licensed premises, but I am not giving it on this particular occasion under my licence—this exhibition does not come within the scope of my licence." He will, as a lawyer would say, be stopped from saying that he is opening the premises apart from his licence.

The penalty for any offence under the Cinematograph Act is the payment, upon conviction in a police court, of a fine of any sum not exceeding

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£20, and, in the case of a continuing offence, the further payment of £5 for each day during which the offence continues, and the licence in respect of the premises is liable to be revoked by the licensing authority.

The offences under the Act may be summarised as follows:—

(i.) Opening premises for a cinematograph exhibition, or other similar exhibition, for the purpose of which inflammable films are used without a licence.

(ii.) Contravening the conditions upon which a licence is granted.

(iii.) Contravening the Regulations made by the Secretary of State as to such exhibitions; and

(iv.) Obstructing a constable or any officer appointed by the licensing authority in the execution of his duty of inspection.

By Section 4 of the Act, a constable or any officer appointed for the purpose by a county council may at all reasonable times enter any premises, whether licensed or not, in which he has reason to believe that an exhibition to which the Act applies is being given, or is about to be given, with a view to seeing whether the provisions of the Act and the Home Secretary's Regulations, and, if the premises are licensed, the conditions of the licence, have been complied with; and if any person prevents or obstructs his entry, he is liable on summary conviction to a penalty not exceeding £20. The particular points to be noted with regard to the offence under this section are that not only the occupier, but any person guilty of the offence, is liable to punishment; and further, that the section applies whether an exhibition within the scope of the Act is being given or not, provided the officer has reason to believe that such an exhibition is being, or is about to be, given.

In the Metropolitan area and in other places, it is the practice to insert in licences a condition prohibiting Sunday opening, and, of course, an opening in contravention of such a condition renders the occupier of the premises liable to the penalty under the Act.

Apart from this Act, however, such an exhibition comes within the provisions of the Sunday Observance Act, 1781, and renders the "keeper" liable to a penalty of £200, the "manager" to one of £100, and any doorkeeper or servant taking money or collecting tickets to payment of £50. And as though these stringent provisions were not severe enough, the premises where such an exhibition takes place would, by reason of the provisions of the Act, be a "disorderly house," and the persons concerned in opening them liable to any further punishment applicable to keeping such a place, which last provision opens up the cheerful prospect of being convicted upon indictment of a common law misdemeanour. It is true that the penalties under this old Act are in modern days almost unknown, and that in any case where they were enforced the Crown would have power to remit them wholly or in part (Remission of Penalties Act). Nevertheless, the Act has never been repealed, and there is no reason why the law should not be set in motion under its provisions to-day.

Another statute with which everyone interested in cinematograph exhibitions should be familiar is the Children Act, 1909. By Section 121 of that Act, where an entertainment for children or any entertainment at which the majority of persons attending are children is provided, and the number of children who attend the entertainment exceeds 100, and excess to any part of the building in which children are accommodated is by stairs, it shall be the duty of the person who provides the entertainment to station, and keep stationed, wherever necessary, a sufficient number of adult attendants, properly instructed as to their duties, to prevent more children or other persons being admitted to any such part of the building than that part can properly accommodate, and to control the movement of the children and other persons admitted to any such part whilst entering and leaving, and to take all other reasonable precautions for the safety of the children. The punishment for a contravention of this provision is, for a first offence, any sum not exceeding £50, and for a second or subsequent offence any sum not exceeding £100, the person "providing the entertainment" being the person liable to such penalty.

UNCONSIDERED TRIFLES.

The Kaiser's ruling anent duels in the Army resolves itself into the undesirability—from the War Lord's point of view—for an officer to possess a conscience. He might have settled it by reminding those most concerned of "So doth conscience make cowards of us all," and have done with it.

* * *

The attention of Monsieur Guillaume Clarkson should be called to the scene at the Middlesex Sessions, when a little girl was frightened at the appearance of the counsel in wigs. I shall await with much interest "Willy's" effort to produce a legal *chevalure* calculated to conciliate the most hostile witness.

* * *

The indispensable factor to German progress is that the Kaiser shall tread on toes—so declares one Dr. Muchlstepf, who bears a name appropriate to such a dictum. I suggest, in addition, that this "mule-step" be adopted by the Army of the Fatherland, in place of the Parade-streite.

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News from America.

WHAT'S ON ACROSS THE ATLANTIC.

The Thanhouser Company, of New Rochelle, New York, has been sold to Mr. C. J. Hite, of Chicago. Edwin Thanhouser has agreed to remain as general manager under the new ownership for a period of at least six months. It is announced that the policy of the Thanhouser Company under the new proprietorship will be the same as that pursued by Mr. Thanhouser personally. Mr. C. J. Hite, who figures prominently in this deal as the buyer, is a partner with Mr. S. S. Hutchinson in the H. and H. Film Exchange, of Chicago, and is also a stockholder in the American Film Manufacturing Company. Mr. Hite is closely connected also with Mr. Aitken, of the Mutual Film Corporation, Mr. Freular, of the Western Film Exchanges, and Mr. Roebuck, of the Enterprise Optical Company. It is rumoured that these associates are more than casually interested in the present management of the Thanhouser Company. Mr. Hite has given out a statement to the effect that the new Thanhouser Company will continue to release film under its agreement with the Sales Company.

William Swanson has denied the rumour that the Rex Company has been sold to interests representing the Mutual Film Corporation. It is expected that definite news on the matter will be forthcoming soon.

The Paul J. Rainey jungle pictures are being exploited by a new feature film company operating under the name "Jungle Film Company." These jungle pictures are without doubt the most interesting series of moving pictures ever taken in Africa. The photography is of unusual clarity and excellence, and the subjects are marvellous. There are a number of scenes of wild animal life, where elephants, antelope, baboons, giraffes, jackals, hyenas, rhinocerii, mingle at a common water hole unaware of the fact that the camera was making film record of their gambols and play. There is a scene showing an exciting cheetah hunt, a scene showing a lioness at bay, and an ensuing death struggle between this queen of the jungle and a pack of hunting hounds. Every foot of this film carries a thrill. It is positively great.

B. E. Clements, formerly with the National Film Leasing Company, announces that he has secured the exclusive privilege to take moving pictures of the big automobile races which will be held next month at Indianapolis. Several other film men also claim that they have this privilege. Last year it was purchased and utilised by the Essanay Film Manufacturing Company, of Chicago.

Mr. W. L. Brind has been appointed general manager of the World's Best Film Company, to succeed Tom Quill, who resigned to devote his entire time to the exploitation of the moving pictures showing Jack Johnson and Jim Flynn, the heavy-weight pugilists, in training. The World's Best Film Company are now handling a new feature, entitled, "The Death Ship, or The Wreck of the *Aurora*."

The Imp Films Company announce that they will soon release a number of subjects showing the wonders of the Yellowstone National Park. These pictures show the wild elk, deer, bears, antelope, the mysteries of the geysers and mud volcanoes, trout fishing, and gems of picturesque scenery taken from the best that is offered in this great Government preserve.

Mr. Gustav Holmberg, known as an inventor and associate of Thomas Edison, died recently at Omaha, Nebraska. Mr. Holmberg, at the time of his death, was the President of the Omaha Film Exchange.

The Kinemacolor Company, of America, now occupy new and enlarged quarters in New York City. President Brock announces that his company is on the high wave of prosperity, and soon he will make public some special releases of unusual magnitude.

SPAIN SHOWS THE WAY.

The Spanish education authorities are showing the children attending the National Schools a series of films, which are designed to show them how to take proper care of their teeth and ward off toothache and consequent ills. Spain is, of course, considered to be, in many respects, the most badly educated country in Europe. *Verb. sap.*

THE IMPERATOR.

Our provincial readers should note that the Ernemann "Imperator" projector is on view at Messrs. Films', Limited, offices, at 8, Wyndham Avenue, St. Mary Street, Cardiff; 18-20, Manchester Street, Liverpool; Midland Chambers, Westgate Road, Newcastle; and 35, High Street, Belfast

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BREAKING INTO THE FILM GAME.

By the courtesy of the Edison Manufacturing Company, Limited, we are enabled to prin the following article from the pen of Mr. Harry Furness, the well-known caricaturist.

SHAKESPEARE'S words, "All the world's a stage, and all the men and women merely players. They have their exits and their entrances; and one man in his time plays many parts," are truer of some men than of others. The exceptional man is he who plays but one part. I cannot claim the exceptional, for I have played on the ordinary stage of publicity more parts than most men—that of caricaturist, illustrator, journalist, novelist, and lecturer. So early did I start—I was but fourteen—that many persons consider me dead and buried. I have read my own obituary, a fact that reminds me of an old story of a prominent American, who, after reading his obituary in a Brooklyn journal, presented himself at the office of the newspaper and roundly abused the editor for prematurely killing him. "You have ruined me, sir; you must apologise right away before more mischief is done." "We never apologise," was the reply. "Then I'll appeal to the law," shouted the enraged victim. "Stay," said the editor, sympathetically, "I feel for you deeply. I hold you in great respect, sir. I shall willingly do all I can. To-day you are dead and buried—so there's an end to that. But, sir, in to-morrow's issue I shall find room for you in the births column."

I have myself just been born into a new world, another stage, a stage upon which I have already, in the course of a week, played many parts—the stage of the Edison Company's Cinematograph Theatre. I am author, artist, and actor. Whether I am sufficiently competent in any one of these three departments to justify the Edison Company's confidence in me has yet to be proved. But, in the meantime, I am one of Horace G. Plimpton's happy family in the Bedford Park Studio, and I would say here that, in spite of my consciousness that I have been a sad trial to those who have worked with me in a world absolutely strange to me, my first week in it has been one of the pleasantest I have ever enjoyed.

To me cinematograph pictures have always been an attraction, a recreation, and education. It so happens I have been exceptionally hard worked the last three or four years, having illustrated every work of Dickens and every work of Thackeray in that time, working on an average fifteen hours daily; but I have found a few hours, now and then, in a cinematograph theatre a delightful recreation, besides being an artistic tonic. So impressed did I become that, no sooner were my two big tasks over, than I set to work to write stories to be told in moving pictures. Now my experience showed me that Edison produced the best and the most artistic moving pictures. So I went for the best, and, fortunately meeting with a reciprocative response, I crossed the Atlantic, and here I am! that is my story.

I have been "behind the scenes" in many things in my life, in many parts of the world, but never before had I seen the *modus operandi* of moving picture productions. Apparently it has no limitations except the limitation of space. Much more can be, and is, accomplished in their productions than on any theatrical stage. But the stage upon which the play actor struts his brief hour is a wilderness compared with the moving picture actor's area during the brief minute in which he has to play his part. This condensation demands perfection. Such perfection can only be acquired by practice, tremendous patience—and clever making up. Fortunately, I had not to make myself up—my first "dresser" was a volunteer, that universal favourite, Marc McDermott, who kindly lent a friendly hand and a hare's foot, and endowed my eyebrows with artistic merit. My disguise as an alienist (a term, by the way, not used or understood in my country, so I am called a "brain specialist) consists of a wig—which reminds me that when I first visited the States, five and twenty years ago, the irrepressible interviewer informed the public that my "dome of thought wanted rethatching." This has at last been accomplished by the Edison Company with its usual thoroughness—there is no doubt about the thatch.

"My First Make-Up"

Of course, there would be no *raison d'être* for my appearance—bald or bewigged—in moving pictures did I not appear, as I have done on ten lecture platforms for many years, in my own individuality. Therefore, I have written my stories around the artist, in many cases, I fear, alas! thus supplying the one touch that turns the sublime into the ridiculous.

"My Dresser"

Harry Furniss

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With the Metropolitan Showmen.

NOTES ON THE LONDON HALLS.

The Electric Palace at Highgate has been very nicely redecorated throughout. The spacious and comfortable lounge has been embellished by the addition of eight beautiful mirrors. The artistic entrance has been rendered still more artistic by a handsome oil painted frieze illustrative of the Arts. Mr. Liddell, the enterprising manager, has an excellent taste for advertising, judging from the effective poster display in the front of the house.

The Electric Pavilion is also in the hands of the decorators for the great spring renovation. The spacious vestibule looks quite smart in its new coat of cream and gold. We understand that Mrs. Minnie Davis is kindly arranging a performance for the Titanic fund. The feature film here this week is a re-issue of Edison's "Train Wreckers."

A unique event will take place next week at the Holloway Hall. Mr. R. Palmer, the astute manager, is preparing a little surprise for his numerous *clientele*. On the anniversary of the death of King Edward VII. the ordinary excellent programme will be supplemented by films depicting incidents during the life of His late Majesty. And not only that, but Mr. Palmer will present to the patrons a handsome photograph of King Edward —a souvenir well worth treasuring. By the way, this hall has just added the "Warwick Chronicle" to its programmes.

Next week Mr. C. Field will give Holloway picture lovers a treat by producing exclusively "The Curse of the Hindu Pearl," at the Holloway Cinematograph Theatre. This handsome theatre (one of the Pyke Circuit) has become a popular rendezvous, and very good business is recorded. Much of the increased popularity is undoubtedly due to the fact that good pictures are enhanced by enjoyable orchestral effects.

Speaking of music, we note that an orchestra of four instruments has just been installed at Pyke's theatre near Finsbury Park.

Mr. E. Robertson, who has managed with conspicuous success the Grand Casino in the Strand ever since its conversion from Terry's Theatre, has resigned his appointment, much to everybody's regret. With the regular patrons he had become a personal friend whom they were always pleased to see. With the staff he was also a *persona grata*, and they have testified their appreciation by presenting their chief with a handsome tea service. Mr. Robertson will be heard of again in the film trade, he having accepted a responsible position in a new company forming.

Mr. A. Potts has left the Casino de Paris in Oxford Street, and has resumed the management of the greater Casino de Paris in Bear Street, Leicester Square, his place at Oxford Street being filled by Mr. Wall. The Day and Night screen has just been installed at Bear Street with, we learn, very satisfactory results.

Mr. Nicholls, the relief manager for the company, has been appointed resident manager at the Grand Cinema in Edgware Road.

Mr. Wilds is leaving the Holborn Casino this week, he having secured the management of the Empire Hotel, Lowestoft.

We record with pleasure the fact that Mr. Richards, of the Palais Cinema de Luxe, Windmill Street, is nearly convalescent again after his severe motor smash.

Mr. Dunkley has had the privilege of submitting a very fine film at Pyke's Theatre, Windmill Street, the first three days of this week. It was entitled "Mam'zelle Nitouche," a comic opera adapted and extended from the French. It proved a great draw. The intrinsic value of the film was, of course, considerably enhanced by the splendid orchestral effects.

Mr. Ernest Dunkley, his brother, also had a big event on at his theatre at St. Albans last Monday. He gave a special performance in aid of the Titanic fund, and the Topical Film Company, of Grays Inn Road, kindly furnished him with a film showing the great liner leaving Southampton. The St. Albans Cinema was crowded to excess.

"THE CINEMATOGRAPH & NATURAL SCIENCE."

We have pleasure in announcing that this book is now in the press, and will shortly be published from these offices. The work will appeal to all interested in moving pictures, and should have a well-deserved popularity.

SOLAX FILMS.

The American and Continental Film Company announce their first Solax release on June 12th, namely, "His Musical Soul," a comedy, 640 ft. in length. The company state they have some truly great films in store.

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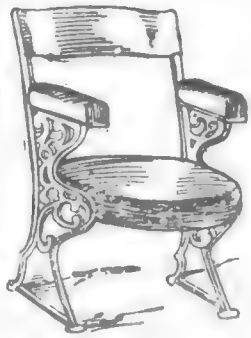

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All exhibitors recognise the great value of posters in drawing the crowds to their halls. There is nothing which attracts attention more than a good poster, and wherever one may be, one can always see posters being scrutinised by passers-by.

It is only a step from the poster-board to the pay-box, and it is, therefore, the duty of the showman to see that his posters are really good ones. To assist exhibitors in the matter, we understand that the Tyler Film Company, Limited, have prepared

three very striking posters to advertise Eclair productions. These posters, of which we give illustrations, are 28 in. by 36 in. in size, and, on receipt of threepence to cover postage, the Tyler Film Company will send a dozen assorted to anyone applying

for same. One advertises the renowned comedian, Gontran: another, with prismatic colouring, is for Eclair colour subjects, while the third indicates that an Eclair drama is in the programme.

ADMINISTRATION OF THE CINEMATOGRAPH ACT IN LONDON.

The Theatres and Music-Halls Committee of the London County Council presented to the Council on Tuesday its quarterly report as to action taken under the Cinematograph Act, 1909, from December to March, 1912. The following particulars were given:—

Premises in respect of which licences lapsed and were not renewed	1
New licences granted	6
Transfer of licences granted	4
Premises in respect of which notices of occasional exhibitions in establishments not licensed under the Act	35
Number of exhibitions in respect of which such notices were received	50

During the quarter new licences were granted as follows:—Caledonian Road Baths, Islington; licensees, the Metropolitan Borough Council. The Gem Picture Hall, Carter Street, Walworth; Mr. W. Watson. The Empress Electric Theatre, Mare Street, Hackney; Mr. M. Pollack. No. 830a Old Kent Road, S.E.; Mr. B. E. Bates. The Sydenham and Forest Hill Skating Rink, 6, Silverdale, Sydenham; Messrs. H. and J. L. Sheffield. Movable structure: Gray's Travelling Show, to F. Gray.

Two inspections were made during the quarter of licensed premises in connection with complaints as to the character of the performance and the conduct of the premises, and one inspection was made to ascertain whether the Council's regulations with regard to entertainments were observed. Eight inspections were made of unlicensed premises to ascertain whether public music or dancing were given thereat. The total expenditure in connection with the inspections amounted to £9 17s. 6d.

The Theatres Committee also report that drawings had been approved for a cinematograph hall proposed to be erected at 114, 116, and 118, Theobald's Road, for which it is proposed to apply for a music licence. The Committee had agreed to the extension of the approval, granted originally for six months only, of plans for a theatre at Maida Vale. The building had not been commenced within the stated period. Drawings in respect of alterations at picture theatres and cinematograph installations at music-halls had been approved as follows:—Additions to the electrical installation, 538 and 540 Kingsland Road; alterations at the King's Picture Playhouse, Chelsea; the Malden Road Cinema, Kentish Town; and at 165, Oxford Street; and a new cinematograph enclosure and re-winding rooms at the Pavilion Theatre, Whitechapel Road.

TWO MORE FOR FOLKESTONE.

Two more picture theatres are now in course of erection at Folkestone, and will, it is expected, be opened when the season is in full swing. One is in Guildhall Street, designed to accommodate 1,000 people, the other being in George Lane, with a capacity of 1,500.

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AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

The other day I had a run round Bridgeton, and I find that the residents in this populous locality are well provided with picture shows. Within the area there are at least six halls, submitting the best programmes, and each one appears to have a big *clientele*. Perhaps I can do no better than devote a special paragraph to each individual show.

First of all I came across the King's Picture Palace, which is located in St. James' Street—a busy spot. The proprietor, Mr. John Hamilton, can congratulate himself that he is now in his third year with pictures and varieties, and the patronage extended to his popular hall is very generous—not more generous, however, than the first-class quality of the entertainment deserves. In Mr. Herbert Glass, the "King's" has a manager who knows his business thoroughly, and he is tip-top in all his ideas. Accommodation is provided for 1,800 persons, and every seat is needed, too.

My next place of call was the Royal Picture Palace, which is to be found in Main Street—another busy spot. Here again we have an entertainment which is being run upon the best lines, and the proprietor and manager, Mr. William Biggam, deserves to be complimented on his programmes. I had the pleasure of witnessing quite a number of films before I made my departure, and they were all of the best. Variety turns are also provided, and these invariably meet with unqualified approval. Cosy and comfortable, the "Royal" has certainly come to stay.

Another excellent show which is to be found in the same street—Main Street—is the Star Palace, and this has the honour of being the oldest cinematograph entertainment in the Bridgeton locality. It is managed by one of the most popular caterers in the East-end of Glasgow—Mr. William Carre—and this gentleman, I understand, has been connected with the entertainment world for the long period of twenty-five years. Backed by such lengthy experience, Mr. Carre may be assumed to know exactly what the public wants, and at the "Star" he certainly gives this. His shows of pictures and varieties are second to none.

The next house I visited was the B.B. Picture Hall, in Kirkpatrick Street, and this, it is needless to remark, is run upon the fine lines associated with this famous concern. The manager, Mr. William Walker (late of the Coliseum, Aberdeen) has had a most interesting career in the cinematograph world, and one or two particulars may be mentioned. This gentleman is known in every town throughout Scotland through his long association with Walker's Cinematograph Company, and on no fewer than eleven occasions he has given cinematograph shows by Royal command—a signal mark of honour which he naturally remembers with justifiable pride. Mr. Walker has been associated with moving pictures for fully seventeen years, and he has always kept himself abreast with the times. Under his enlightened management the B.B. show in Kirkpatrick Street goes strong.

Next on my line of route I came to the Langham Hall, which is situated in Broad Street, and I found an excellent show being given. The manager here is Mr. David Gillespie.

"B.B." again! A further evidence that the B.B. Pictures are appreciated everywhere they are shown is afforded by the fact that still another hall run by Mr. Bennell is located in the Bridgeton district. The spot in this instance is Tobago Street, and it is of interest to know that the building is the original old Globe Theatre—one of the most famous old houses in Glasgow. For many years past this theatre has had an honoured career under varying managements, but at no time has there been provided within its walls an entertainment which has proved so popular, or attracted such crowds, as the B.B. Pictures. Mr. S. Tronson (late of the Glasgow Zoo) manages this hall in the best of style, and Mr. Dewhurst makes an ideal lecturer.

We are all looking forward with the greatest interest to the proceedings at the forthcoming Glasgow Licensing Court, at which the regulations with regard to local picture shows will be under discussion. Already I have devoted considerable space to describing the "ins and outs" of this question in detail, and at this stage I need scarcely add anything to what has already been said. A few weeks ago, it will be remembered, I was privileged to give a report regarding a deputation of Glasgow exhibitors, who interviewed the local Magistrates on the various points at issue, and in due course I hope to furnish readers of THE BIOSCOPE—because every reader, no matter where he is located, must be interested in this question—with a full report of the proceedings at the local Licensing Court.

I recently had the pleasure of a long conversation with Mr. Arthur H. Henderson, who has come up North to manage the new Scottish Branch of Messrs. Hibberts, Limited, the well-known film hirers. Messrs. Hibbert are at present in temporary premises at 40, St. Enoch Square, Glasgow, but in a short time they will be removing to more commodious and better equipped premises at 8, Dickson Street. At the new address every facility for the film hiring business will be provided, and Mr. Henderson expresses great pleasure with the business which has already been done, and he is confident of an ever-increasing continuance. Mr Henderson is a gentleman who "knows the ropes" thoroughly, and I am quite sure that his activities will meet with the success which they deserve.

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Love and Lemons	995	1	5	0
Real Estate Fraud	990	1	7	6
Prosecuting Counsel	1,000	1	0	0
The Red Cross Martyr	1.040	1	5	0
Absolom	1,340	1	15	0
Arrah Na Pogue (May 13th)	3,000	2	10	0
Bottom of the Sea	2,000	1	12	6
Cowboy Pugilist	950	0	17	6
Before Yorktown	2,000	1	10	0
Aviator's Generosity	2,560	2	0	0
Sins of the Fathers	2,300	1	15	0
Great Mine Disaster	2,450	2	0	0
Black Arrow	1,000	0	17	6
Court Intrigue	2,640	1	15	0
Daring and Secret Service	770	0	15	0
Arson at Sea	1,686	1	10	0
Best Policy	980	1	5	0
Grub Stake Mortgage	1,000	1	5	0
Fisher Girl, Cornwall	1,150	1	10	0
Objections Overruled	1.000	1	0	0
Duel of Candles	1,000	0	17	6
Auld Lang Syne	1.624	1	5	0
Mystery of Souls (May 13th)	3.100	2	15	0
Queen's Necklace	2.280	1	15	0
Run on Bank	1.014	0	15	0
Dead Man's Child	2.624	2	0	0
The Battle	1.100	0	17	6
Lieut. Rose and Battleship	1.085	0	17	6
Martyrs	1,370	1	2	6
Aeroplane Elopement	1.033	0	17	6
Foe to Richelieu	2.480	1	10	0

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The Golden Secret

May 18th. 985 ft. (approx.)

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G. MELIES (New York.)

A. W. W.

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HELP IN TROUBLE.

FOR PROPRIETORS, MANAGERS, AND OPERATORS.

"F.W." is an amateur, and wishes us to advise him on the making of a Cinematograph Camera; or, alternatively, if we could recommend him a book on the subject? He also asks the price of film per foot, with particulars of developing?

We are afraid "F.W." that the making of a Cinematograph Camera is what we can hardly recommend to the average man. We know of no book on the subject, and regret that the space at our disposal does not permit us to go into the question. Take our advice and do not consider the question as it is only instrument makers of the highest standing who can do justice to a moving picture camera. If you wish to obtain a camera, a fairly decent second-hand one can be purchased for a £10 note, new from £25 upwards.

Regarding films, reliable perforated negative film stock can be obtained at 2½d. per ft.; perforated positive film stock at 2d. per ft. As developing may possibly be difficult for you, we should recommend you, after taking your negatives, to send them undeveloped to one of the many firms who make a speciality of developing customer's negatives. The charge for developing a 50 ft. length is about 2s. 6d., whilst, if desired, you can be supplied with a positive copy of your negative for an extra 10s. per 50 ft.

* * *

"R.G." asks the following queries:—(1) Which gives the steadier picture, a motor or hand drive for the projector? (2) What is the correct length of time that should be taken to project 1,000 ft. of film? (3) What length exhibition would 7,000 ft. of film give?

In answer to your queries "R.G.":— (1) A motor drive certainly gives a steadier picture, as the motor has no "dead centre," unlike the reciprocating movement of the arm. (2) The correct rate for projecting should be the same as the film was taken. Sixteen pictures per second being usual speed. If, however, the film were taken slowly, then, unless the film be of the trick variety, it should be projected slowly to avoid any excessive movement of the moving objects in the picture. On the other hand, a film that has been run through the camera too rapidly should be projected above the normal speed or objects will appear to move slower than should be the case. It follows, therefore, that there is not necessarily any correct time to be taken on 1,000 ft. of any film. Taking, however, the average of sixteen pictures—*i.e.*, one ft of film per second, then 1,000 ft. would take about 17 minutes to project. In practice, allowing for short intervals between pictures, twenty minutes is generally allowed per 1,000 ft., so that in answer to your third query two hours twenty minutes would be about the length of time taken.

* * *

"F.G." has to make alterations to his operating box and wishes to know the best size to construct his new one?

The size of the operating box "F.G." will depend to a very great extent on the equipment. Numbers of operating boxes are in use, for one machine, as small as 6 ft. by 8 ft. high. Such a box is altogether too small for the operator to work in comfortably, and, whether one or two machines are in use, we would recommend, if you can find the space, a structure 15 ft. by 10 ft., and as lofty as you can get it. Ventilation is best effected by means of a metal trunk running direct from the highest point of operating box to the open air.

* * *

"C.T." is a newcomer, and intends opening a picture house, and wishes to know, "What authorities have to be consulted to obtain a license, also the best class of lighting?"

The first thing necessary "C. T." is to prepare plans of the proposed building, or alterations to existing building and place, before the surveyor to the local council, at the same time intimating direct to the clerk, that it is intended in due course to apply for a cinematograph licence. If the building meets with the council's requirements and the Home Office regulations are strictly complied with, there is generally no difficulty in obtaining

"The Modern Bioscope Operator" is the ONLY text-book dealing with Bioscope Operating. Essentially practical, it is a work which is of the utmost value. Price 3s. 6d. Post Free, 3s. 9d. Ganes, Limited, 85, Shaftesbury Avenue, W.

"The Bioscope Electricians' Handbook," by James W. Barber, A.M.I.E.E., is a concise little work on Bioscope Electricity. Seven full-page wiring diagrams and a large number of smaller illustrations. Price 1s., post free Ganes, Limited, 85, Shaftesbury Avenue, W.

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the cinematograph license, which follows almost automatically after the acceptance by the council of the scheme and their inspection of the premises when completed. A small charge is made for the cinematograph license, but if music—other than a single instrument used as accompaniment only—be required, then the music license must be applied for. All applications, however, for this must be made when the council sits annually in November. No charge is made for the music license. Regarding the class of lighting, we presume you mean for projection. Electricity is undoubtedly the best for projection; and if electric light is available, as doubtless it is, you would be well advised to use this.

* * *

"J.E." is troubled with colour, and thinks that it is possibly due to arc lamp trouble through using too low a voltage. He has no voltmeter, but he says his supply is from a generator rated at sixty amperes sixty volts. He, however, consumes forty-four amperes for the projector and twenty-five amperes for flame arc lamps. Also asks if "rain" is due to a fault of the film or machine?

Obviously, "J.E.", you are overloading your generators about 17 per cent., so that there is, indeed a possibility of your suffering through low voltage. Too low a pressure necessitates too short an arc. The light from the crater is therefore interrupted by the close proximity of the negative carbon tip. With a regulating resistance, as you doubtless have, 65 volts is a better pressure to generate at. However, in your particular case it is not difficult for you to bring the trouble home to the low voltage if such be the fault. Bridge your voltmeter across the mains, switch out your flame arc lamps and feed your projector arc only from the dynamo. If your voltage is too low when running normally loaded, the engine must be speeded up by, if it be a gas engine, screwing down the governor spring. When full voltage is obtained try the arc, and if you are then unable to get rid of colour, you will have to look to other matters such as lens, condenser, and lamp house adjustments.

Rain, primarily, is due to the projector friction of the gate, or the grinding action, or dust in the gate scoring the surface of the film. The score marks are soon clogged with dirt which gets projected on the screen in the well-known form of rain. The rain is therefore no inherent fault of the film itself, although possibly some emulsions or bases may be more susceptible to scoring than others.

* * *

"G.B." finds that his picture is out of focus in the centre. He says that he has a well-known make of lens and that when using this on his old machine, which was a dog movement, he had a perfect picture; but now he has changed to a Maltese Cross machine he is troubled with the out of focus patch. "G.B." also has blue patches on the screen with his new machine.

It is clear, "G.B.", that the Maltese Cross movement can have nothing to do with colour, on the screen, or the centre of picture being out of focus. Regarding this latter what undoubtedly happens is that the film buckles when passing through the gate of your machine. The gate-runners or skates are very likely badly worn, or even insufficient tension of the gate springs may be the trouble. It is certain something is wrong with the gate, and it must be attended to, otherwise there is no reason why you should not have as good a definition with your existing machine as you had with your old, providing as you say, your lens is the same Again, regarding the blue colour on the screen, intermittent mechanism can have nothing to do with this, as you are using the same projection lens, and most possibly setting and manipulating your arc the same as before, then the undoubted cause of the trouble is the condenser. If you have your old machine by you, try changing condensers, or certainly replace your present one by another, as it is without question suffering from many of the faults inherent to the majority of cheap condenser lenses.

* * *

GASOLENE has a 55 volt petrol electric generator and asks if a shunt regulator would give him a higher voltage?

A shunt regulator, "GASOLENE," is simply a light adjustable resistance introduced into the shunt field circuit. The action of cutting in resistance reduces the strength of the field current and so causes a drop in the generator voltage. It is obvious therefore that in your case, with no resistance in circuit, you are obtaining the maximum voltage, and the introduction of a shunt regulator can only make things worse for you. In practice, where a shunt regulator is required to be used with, say, a 55 volt machine, the dynamo is designed to generate at 60 volts. In this case, resistance has to be introduced to obtain the lower working pressure. The generated voltage is then under the control of the attendant.

* * *

"N.H." is building a new theatre and is not quite settled on the rake of floor and asks our advice as to the best?

In deciding upon a rake, N. H., one is placed between two opposing influences: (1) the comfort of the public in being able to witness the picture uninterrupted by hat plumes and the like, and, (2) the element of damage introduced in having too great a slope for the floor, thereby possibly causing, in case of panic, someone to stumble with disastrous results to those behind. Generally speaking, a rake of one in ten will satisfy the Licensing Authorities from the point of view of safety, and at the same time afford an almost clear and uninterrupted field of view.

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The Motor Bandits.

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Founded on the recent outrages in Paris, showing how a party of cadets were successful in capturing the wanted bandits, and handing them over to the police.

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CONTINENTAL NOTES.

(From Our Own Special Correspondent.)

GERMANY.

Berlin now has its Kinemacolor theatre, which was opened a few days ago, the venue being the former New Royal Opera House, which is now to be devoted regularly to the Urban-Smith productions. A large number of prominent people were present by invitation, and there was a brisk sale of tickets to the general public. The performance, which included the Durbar films, was enthusiastically received. An orchestra of eight instrumentalists elaborated the effects of the pictures, and vocal numbers were also contributed.

Many of your readers will no doubt remember the sensational case of Count Gisbut Wolff-Meternich. The young Count has now regained his freedom, and with his wife, Frau Claire Wallentin, whose name is equally well known, has just entered into a contract to act for a prominent firm of Berlin film manufacturers. The pair have been much sought after by theatre directors, but, owing to the police prohibition of the appearance on the stage of heroes of sensational cases, they were compelled to resort to the cinematograph instead of to the legitimate stage.

The cinematograph has been very much in evidence at the "Allgemeine Luftfahrzeng-Austellung" (General Exhibition of Flying Apparatus), recently held in the Exhibition Halls at the Zoo. The enterprising management of the Union Theatre opened a moving picture theatre in the Exhibition, in which pictures of various flights were shown. Visitors could view the machines on the stands, and then enter the theatre and see the actual performances in the air thrown on the screen.

Herr Ludwig Brauner's connection with *Das Lichtbild Theater* as publisher and editor ceased on April 6th. The paper is now published by Herr Adolf Riefeustahl, Fruchtstrasse 2, and the editorial chair is occupied by Herr Karl Neumann, who formerly acted as commercial manager.

AUSTRIA.

The enterprising firm of Philipp and Pressburger recently invited Dr. R. V. Hussarck, the Minister of Education, to a private view of the Selig film, "Christopher Columbus." His Excellency duly attended, and at the close of the representation expressed his pleasure at the performance and at the great devlopment of cinematography. He also emphasised the educational value of films such as the one shown him. The thanks of the Trade are certainly due to Messrs. Philipp and Pressburger for having proved the merits of moving pictures to such an influential individual as the head of the Austrian Educational Department.

It may interest your readers to learn that Vienna now has its film exchange, where the new films of about thirty manufacturers can be seen week by week The first performance was held at Halcker's Theatre, and was well attended. In the days when the weekly output did not exceed 3,000 metres, the old order of things worked quite satisfactorily, but now that the weekly output is something like 20,000 metres, and is steadily growing, new methods are required, and the "Wiener Filmbörse" has met with an enthusiastic reception from the Trade. All classes of films are screened, and one can now see the new films weekly as a whole, instead of "here a little and there a little," with an immense expenditure of time and patience, as hitherto.

Recently I reported a dispute between Director Weisse, of the Deutsches Volks Theater, and Herr Münstedt, with regard to the Vienna production of the Wiener Kunst Film industrie-Gesellschaft's film, "The Unknown," which was satisfactorily settled out of court. The courts have now been called upon to decide an action of a similar nature. The contesting parties were Messrs. Rady-Maller, G.m.b.H., and Frau Mizzi Schäffer, the proprietress of a cinema in the Maria-hilferstrasse. Messrs. Rady-Maller's case was that Frau Schäffer had infringed their rights by producing the film "Zigomar," the sole rights of which were vested in them, without having first obtained their permission. Frau Schäffer maintained that she had obtained the film quite regularly, that she had no knowledge of the monopoly of the Rady-Maller Company, and that the film did not partake of the character of a stage play. After visiting the theatre and viewing a representation of the film, the court decided in her favour.

An inquiry into the cinematograph trade and its various developments has been opened at Vienna, under the presidency of the Minister of the Interior. Besides the municipal authorities, representatives of the picture theatre owners, the film industry, the directors of the stage theatres, the Stage Union, the women's associations, and the cinematograph operators were present. On the question of granting licences for picture palaces, the representative of those initiating those enterprises claimed that the licences should be restricted to one cinema to to every 20,000 inhabitants. On the other hand, the various allied industries declared themselves against any such limitation. A leading stage theatre director stated that the cinemas in the last few years had ruined no fewer than twenty-nine theatres in Austria, thereby rendering 1,600 people workless. This had also had its effect on the directors of provincial theatres.

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THE ADVANCE OF CINEMATOGRAPHY.

The rapid advance of cinematography during the past two years has been surprising, not only to the public at large, but even to those who have thrown their whole energy, brains, and financial support into the industry. First-class and experienced actors, carefully thought-out and considered production, better plots and more scientific mechanism, have all added their quota towards success. But most of all has success been obtained through the surprising quality of the best brand of films. Finer acting, splendid producing, and the best of plots help to make a film, but these qualities must be backed up by natural and beautiful scenery, wherever it is possible and applicable, together with high photographic quality, equal to the finest examples of "still" photography yet exhibited. Some might say that such a high standard is utterly impossible, but recent releases of the American Company (London), Limited, the sole agents for "Flying A" films, prove that this ideal is not only not impossible, but is already an accomplished fact. We do not base our assertion on hearsay, but from what we ourselves have seen, and we should hesitate from giving preference to any one film of the three we had the great pleasure of viewing a day or so ago. In each of these the acting is all that could be desired, while the scenery is wonderful. To take them in the order that they were put on the screen, the first is "Driftwood." Mrs. Jessup has had enough of the lazy habits of her husband, and sends him out to look for work. He meets Jack Wilberting, who, being in love with Mrs. Jessup, buys Jessup a bottle of whisky, and proceeds to the Jessup cottage, and makes advances to Mrs. Jessup. A party of motorists pull up for water, and Miss Van Chester calls her parents to the aid of Mrs. Jessup. Wilberting again seeks out Jessup, now thoroughly intoxicated, and, placing a gun in his hands, suggests suicide. Jessup comes across the motor party, and, holding them up, compels them to take the provisions they have with them to his home. Mrs. Jessup recognises her friends, and Jessup resolves to go "straight." He applies, by accident, at the Van Chester's for work, and is given a position through the intercession of Miss Van Chester. Mrs. Jessup is later taken to the Van Chester's home, where she is astonished to find her reformed husband. Another fine film is "The Coward." Jack Walton, goaded into anger by being called a coward, kills a Mexican, and seeks refuge in the mountains. Hungry, he enters the Sheriff's home, and compels the woman to set before him the food she had prepared for her husband. The baby is ill, and Jack volunteers to go for a doctor. On his way he is shot by one of his pursuers. He manages to reach the doctor, and then flies to the mountains again. At home, the Sheriff learns who has saved his baby, and a note left by Jack reads: "If you think I'm a coward, come up to Sage Ridge and see." But the Sheriff never found it convenient to go. The last film was "The Agitator," which deals with dissatisfaction on a ranch, and ends happily for the ranch owner's daughter and the only man who remained loyal to them. The illustration which we give of a scene from this film is one of the finest scenic pictures ever shown. It is augmented considerably by the many dramatic episodes in this exceptional film.

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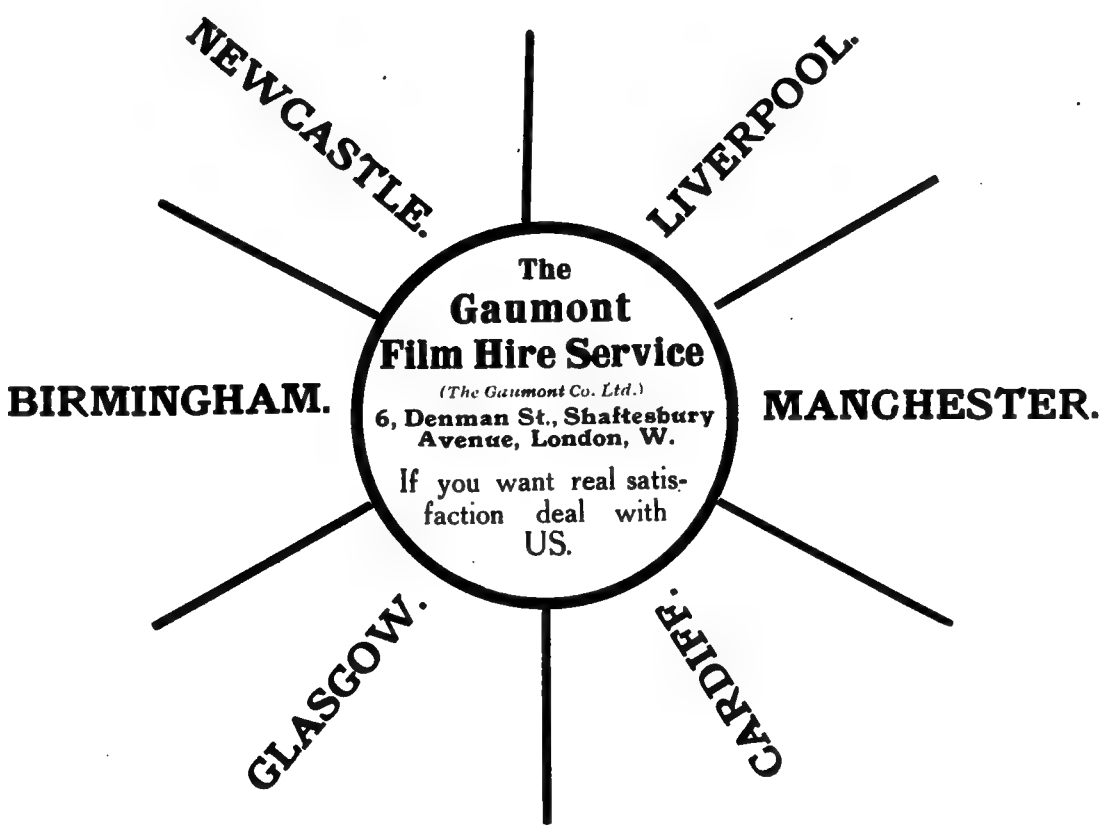

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No. 3. VENGEANCE IS MINE. 2,200 ft.

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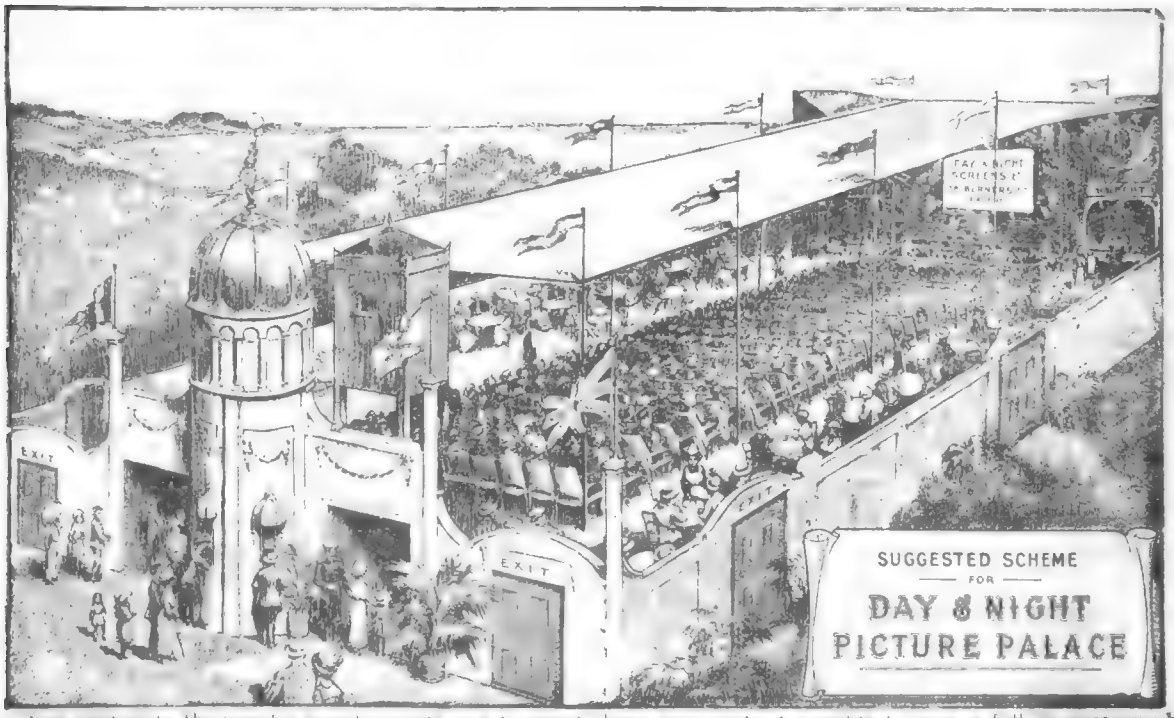

Few visitors to the popular seaside resorts care to spend their precious hours of idleness in a hot theatre, and thus lose the chief benefits of their vacation, and that is why the *al fresco* entertainment has enjoyed so exceptional a popularity. Messrs. Day and Night Screens, Limited, have now made it possible to give a full cinematograph entertainment in the broad daylight, and in the open air. The above illustration offers a suggestion as to the pleasant manner in which these delightful potentialities may be realised.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

A STORY OF THE CIRCUS.

This is an old story in a new dress. It is magnificently acted, and staged with care and realism. It should find the readiest welcome everywhere, especially with children, for whom it is a perfect film. Kenneth Casey, as the little circus performer, whose life is saved, in a somewhat vague, but eminently satisfactory, manner, by his animal friend, is admirable. He is one of the few children of the cinematograph who manage to be really charming, and at times even pathetic, without also being hopelessly insincere. The fall from the trapeze is cleverly managed, and provides quite a little "thrill." Perhaps, however, the most noticeable feature of this excellent storyette is the sweet little baby elephant which figures therein, and which is distinctly a novelty in film animals. It will "win all hearts," as the phrase goes. (Vitagraph" film. Released June 6th. Length 561 ft.).

CONSTABLE SMITH AND THE MAGIC BATON.

This is an amusing little up-to-date fairy story, which introduces some astonishing trick effects. "Lion's Head" trick films are amongst the best to be found; their manipulations are always carried out neatly, and are frequently of considerable originality. That eccentric limb of the law, Smith, P.C., is so familiar a figure in the picture theatres by now that he needs no description or praise. Amongst the comedians of the cinematograph he is far from the least clever, and with English audiences especially he is always popular. His humour is broadly British, but it is reliable. (Cricks and Martin, Limited. Released May 30th. Length 600 ft.).

VANDA.

The Cines Company's long modern dramas show steady improvement, both as regards acting and construction. Their staging has always been beyond criticism. "Vanda," the latest addition to the series, is quite one of the best. It has considerable originality of plot, and it is acted with unusual dignity and restrained force. Much of its action, in the earlier portion of the film, takes place "behind the scenes" at a big theatre—a fashionable idea just now with producers of picture plays. The staging of these scenes is wonderfully realistic—not that this is a matter for surprise, because, if there is one thing more than another in which the Cines Company may be said to excel, it is the manner in which they mount their pictures. No second-rate makeshift is ever allowed to pass by this firm; their scenery, both natural and artificial, is invariably selected and constructed with the utmost care and skill. To return to the present picture, Vanda is an actress, who loves, and is loved by, a young man of good position but little wealth. Phillip, the young man in question, quickly comes to an end of his resources, and falls into the hands, first of a moneylender, and afterwards of an unscrupulous rival, Gaston, who threatens Vanda that he will ruin her lover if she does not give him up. In order to save Phillip, Vanda assents, but the former, ignorant of her motive, and consequently misconstruing her actions, believes her to be unfaithful to him wilfully, and, in a final scene of much dramatic power, attempts to take his revenge, with fatal results to himself. It seems a pity, in some ways, that the story should end so sadly, though it is, perhaps, the right ending, judged by what would be likely to happen in real life. As will be understood, the film has much interest from a psychological point of view; it is not merely a drama of action. The growth of jealousy in the mind of the unfortunate lover, and his final, frenzied outburst of unreasoning anger, the wretched sacrifice into which the tortured actress is forced, and the cruel cunning and remorseless persistance with which the rival encompasses the downfall of his former friend, are all skilfully portrayed in pantomime. Such films as this are a very real argument against those critics who declare that the picture play, by the nature of its conditions, is incapable of presenting anything but the obvious. The symbolism of gesture is as full of possibility as the symbolism of words. At present, certainly, it is, to a large extent, an undeveloped art, but, when its technique has been more thoroughly mastered, there is no reason why as much subtlety and *finesse* of expression should not be conveyed by the mime as by the actor who secures his effects through the medium of speech. The one is not necessarily more limited than the other; it is a question of different conditions calling for different treatment. One naturally cannot translate a spoken drama of abstract ideas directly into a play without words, but one can almost always take its theme, and, by treating it in accordance with the exigencies of the dumb version, render it quite as successfully, and with a largely similar effect, through the medium of pantomime. To our own knowledge, two of Ibsen's most improbable plays have been presented quite successfully in this manner without losing any of the value of their original conception—apart from the language by means of which that conception was, in the first instance, realised. The silent drama is every whit as full of possibility as the drama of words, and there are some who see for it an even greater future. At present, being in its infancy, these possibilities are only indicated, but, given care and study, there is no knowing what it may not be developed to in the fulness of time. To return once more to "Vanda," there is one clever little piece of stagecraft which should not be passed without comment—the ingenious use of a mirror to link two rooms together, without a change of scene or the employment of an artificial wall. It is not by any

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means a new idea, but it has been carried out especially well in the present production, and is very effective. It is one of a long series of novel methods which the picture play is bringing into being, and which are gradually establishing the latter as a form of Art entirely distinct from any other hitherto known to mankind. (Cines film. Released June 8th. Length 2,240 ft.).

A DOUBLE LIFE.

This is a picture which should prove a "popular success." It does not, perhaps, strike one as being amongst the most artistic work the Hepworth Company have produced, but it is exceedingly effective, and, as we have said, it has all the elements necessary for success. It is a detective drama after the

Continental style in an English setting; it is also considerably more probable than those which come to us from abroad. It tells the story of a detective-inspector, who combines the vocation of professional thief with his legitimate occupation. A "strong heart interest" is supplied by the romance of the inspector's daughter and a common Robert, who is eventually instrumental in unmasking his superior. It is full of action and of excitement of the more primitive kind, and it is admirably acted. Miss Flora Morris, as "Nellie," the inspector's daughter, looks charming, and, if she has few opportunities to do much else, that is scarcely her fault. One would have liked a little more time devoted to the development of her love affair, by the way: at present it is somewhat impossibly rapid. The "Inspector Grey" plays a difficult part with much skill and vigour, whilst, the "Williams" is as delightfully robust and British as the Hepworth constables always are. The two rogues, the inspector's illicit associates, are entirely excellent; if they had been practising crime all their lives, they could not have been more convincing! (Hepworth Manufacturing Company., Ltd. Released June 6th. Length 800 ft.).

A NIGHT OF BLOOD.

This is a splendid, cameo-like, little picture of an important period in European history. It is scarcely so much a drama as a dramatic incident, giving a very vivid glimpse into the troublous times with which it deals. Remembering the firm by whom it is made, one need scarcely say that it is typically Spanish, an instinct with all the fire and strength of that quick-passioned race of the South. It might almost pass for an animated chapter from one of Seton Merriman's famous romances, so skilfully has the atmosphere of the age been realised, and so deftly has the dramatic intensity of the situation been worked up. The end, perhaps, comes a little too quickly. It is a magnificent finish—the lonely hussar, sole survivor of his regiment, galloping fast in the pale moonlight through the lonely, echoing streets of the quaint old Spanish city, the bodies of his comrades, murdere din their sleep, and cast from the windows, lying in grim, black heaps, smothered in their own blood—but it would have been improved by being led up to a little more slowly. We are, however, spared the horrors of the actual massacre by this means, which may be just as well, in the circumstances. As we have indicated, the scenery, both natural and artificial, is perfectly arranged throughout the film. The last scene of all lingers longest in the memory, perhaps, but there are others of almost equal merit, notably those in which the action progresses against a background of antique, weather-worn masonry, stained, as it were, by the tears of Time, and havoced by the passing years. (Hispano film. European Film Agency. Released May 18th. Length 625 ft.).

ONE IS BUSINESS; THE OTHER CRIME.

Let it be said at once that this is a film of quite exceptional excellence on several accounts. In the first place, it affords, incidentally, one of the sweetest, truest, most poignant pictures of "love in a cottage"—the love that dares hardship and poverty and even starvation—that could well be conceived. It is essentially a *real* picture, also, treating of a bitter struggle which is going on

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everyone can understand, with the understanding of the heart as well as of the intellect, because almost everyone, at one time or another, has either experienced personally or closely come in contact with conditions approximating to those shown in the film. A deeply dramatic note is struck again in the juxtaposition of and comparison between the two households, the one wealthy and the other poor, where two young couples, equal in love, if not in riches, are beginning life. The sharp contrast lends to each a peculiar significance, and it offers a striking exemplification of the universality and common beauty of passion, which stirs the pulse of Lazarus no less quickly than the finer blood of Dives. The main theme of the story is the distinction in the eyes of mankind between the sins of the rich and the sins of the poor. As the title of the film declares, "The one is business; the other crime." It is a theme which has been treated with consummate art on the "legitimate" stage by John Galsworthy in "The Silver Box," a dramatic masterpiece emphasising the partial justice which imprisons one man where the other goes free, though their crimes are precisely similar. There are many grim little pieces of irony in the present film, not unworthy of Mr Galsworthy, who, one thinks, would find it of interest, were he to see it. The chief fault in "One is Business; the Other Crime," it seems to us, is its ending. It finishes in the conventional manner, by everybody becoming good and happy, repenting of their sins, and resolving to lead a new and a better life in the future. This is a pity, from the artistic point of view, though it may enhance the picture's popularity. It weakens the ironical drama of the theme, and it lessens somewhat its moral significance; still, one cannot grumble when the rest of the play is so really excellent. The acting of the film is magnificent. The poor man's girl-wife, with her sturdy courage in face of hopelessness while her husband is there, and her despairing breakdown when he is gone, is a singularly lovely portrait, whilst the typical man of business, the master of the wealthy household, who is callous and mercenary simply because he does not understand—until his gentle wife teaches him—is another clever piece of characterisation. The whole thing is a sermon on point of view, and a demonstration of how almost everything in this world depends upon the way one regards it. Morals may be juggled with, wrong changed to right, and right turned into wrong, simply by the manner in which they are looked at. "One is Business; the Other Crime" is almost a great film. It is certainly a picture which no one can afford to neglect, for it represents a phase of cinematography in what is, at present, its best aspect. (Biograph film. M.P. Sales Agency.)

JIM AS MAGISTRATE.

This is one of the drollest of droll "comics" by that more than droll comedian, André Deed. It is impossible to describe his engaging imbecility in words. It reminds one very largely of the late lamented Leno. It is not so much Deed's face that is his fortune, however, as his whole body, arms, legs, and waggling, doltish head. He is a prince of pantomimists, and, consequently, just the comedian for the cinematograph. All his effects are broad ones; he secures them with riot of gesture, a perfect hurricane of pantomime. At times he is like nothing so much as a picture by the Futurists—and he is quite as funny! (Pathé Frères Cinema, Limited. Released May 29th. Length 710 ft.).

THE BARGAIN.

"The Bargain" is a melodrama of the best sort. It is the kind of play which is always certain of its public, and, as such, it is quite excellent. Its theme is a dreary one—the murder of Love by Mammon—but it will be full of appeal to the average audience, because, unfortunately, it is true to life and as common as sorrow. Its story tells how a girl sacrifices herself by marrying a rich man for the sake of her family, whilst she really loves, and is loved by, a poor man, who has neither wealth nor position. It is admirably acted and staged both lavishly and artistically. It is, indeed, full of clever and original touches as regards stage-

craft, notable amongst these being a striking scene, in which the interior of a brilliantly lighted room is shown from a gloomy street, where the snow is falling. The finish, also, is novel—the heroine is seated in her loveless home, surrounded by the stifling luxuries and pomps or riches, and, as the picture comes to an end, she is slowly encompassed by an enormous golden cage, the prison in which Love is doomed to beat itself hopelessly out to death. It is a picture which, as we have said, is certain of its popularity. (Rex film. Released June 8th. Length 1,000 ft.).

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A French marquis, in fear of his life, departs for a distant country, leaving a casket containing valuables in charge of his sister. The police, searching the house, threaten to shoot the girl if she does not give up the jewels, but she remains firm. On the marquis's return she delivers up the casket. Beautifully coloured and of splendid quality. Length 1,895 ft. Released June 16th. (Gaumont Company, Limited.)

THE PANIC AT THE BANK.
Shows how a one time forger saves his employers from ruin by forging his name during a bank panic. Length 913 ft. Released May 11th. (Western Import Company, Limited.)

THE CLUE.
A clever and original drama unfolding to a most startling climax in which a common Chinese laundry ticket proves a Conanza. Length 996 ft. Released June 13th. (Essanay.)

PARIS MOTOR BANDITS.
An Eclair film showing exciting scenes following the exploits of this gang, the murder of the bank messenger in the Paris streets in broad daylight, etc. Length 920 ft. Released May 30th. (Tyler Film Company, Limited.)

HER MOUNTAIN HOME.
A striking portrayal of the power of love and the power of gold. Length 1,000 ft. Released June 19th. (American Company (London) Limited.)

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Tweedledum's adventures under this disguise are great and will cause any amount of laughter. Length 382 ft. Released June 9th. (New Agency, Limited.)

A TRIP ON THE SCHALZALP RAILWAY.
Some very novel features are introduced into this Sascha film. The scenery is very beautiful and the quality excellent. Length 495 ft. Released May 30th. (Warwick Trading Company.)

WITHIN AN ACE.
A fine Solax drama. The storm is gripping and has a thrilling climax. Length 1,000 ft. Released June 19th. (American and Continental Film Company.)

A SPRING ROUND UP.
A fine American Wild West drama, with many fine incidents. Length 1,015 ft. Released June 12th. (Brockliss.)

THE CALL OF DUTY.
A splendid and original drama, showing a pack of real wolves in full cry after a three horse sleigh. Length 1,050 ft. Released May 23rd. (Cosmopolitan Film Company.)

THE ROBBERY AT OLD BURNSIDE BANK.
A very fine drama in which a running fight between the thieves and their pursuers is only one of many exciting incidents. Length 750 ft. Released June 20th. (Hepwix.)

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The film shows in admirable fashion the contrasts to be found in the corner of Britain. It includes climbing Snowdon, with a view of the peak; Carnarvon, and the Castle. Length 450 ft. Released June 1st. (Kineto, Limited.)

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Tragedy at Sea ..	,,	,,	740	,,	1	0	0
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Joseph and his Brethren	Cines	Sacred	1,072	,,	0	15	0
Hypnotic Detective ...	Selig	Drama	1,000	May 27	1	10	0
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Index to Advertisers.

Africa's Amalgamated....viii.
American Co. (London)....xxiv.
American Releases....318
American Wild West....354
Andrews....326, 366
Artograph....380
Bacon....374
Barber....376
Beard....305
Bedford Hotel....376
Brockliss....iv., 336, 350, 354
Butcher....308
Champion....374
C.F.H....324
Cines....352
Cinema-Halles....viii.
Co-Operative....305-379
Cricks and Martin....316
Cross....354
Crossley....ii.
Crown Film....316
Crypto....332
Day Night Screens....366
Eclair....310
Edison....368
Educo....xxxvi.
Electrical Construction....xxviii.
Essanay....via
Express....xxii.
Fielding and Platt....332
Film Saving....375
Fyfe-Wilson....xxviii.
Fuller....374
Gardner....xxxiv.
Gaumont....312, 313, 314, 315, 362, 363, 364, 365
Globe Film....x.
Grover....374
Harris and Gillow....374
Hearn....374
Henworth....334, 335, 348
Hibberts....xxxiv., xxxix.
Ideal....xxxvi.
Imp....iv.
International Cine....375
Itala....340
Jukes, Coulston, Stokes....373
Jury's Imperial Pictures....305
Jury's Kine Supplies....370
Kamm....342
Kineto....lx.
Kinemacolor....xl.
Kine. Trading....xviii.
Kodak....344, 345
Lazarus....xxviii.
Lea....373
Leeds Film....373
Lister....340
Lux....306
Lyon....350
Mansell....viii.

INDEX—*continued.*

Standard Feature....370
"The" Film Service....330, 358
Topical Film....320
Tyler Apparatus....viii.
Tyler Film....310, 340
Uniform Clothing....376
Universal Films....375
Urbanora....i.
Vitagraph....xix., xx., xxi.
Walturdaw....vii
Warwick....xviii.
West....350
Western Import....xii.
Whiting and Bosisto....326
Wilkins....380
Williams Amusements....374
Williams and Williams....374
Williamsons....374
Williamson Kine....xxii.
Monopol....xxiii., 356
M.P. Sales Agency....346
Morgan....373
Moss Empires....375
Müller....376
Nestor....xxx.
New Bio....360
New Century....328
Pathe....322, 323
Philograph....375, 380
Photoplays....350
Pioneer....372
Prieur....xxx., 306
Rep....318
Rex....336
Ruffell....xv.
Solax....350
Spencer....375
Stafford....xxxvi.

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THE FILMS Week by Week.

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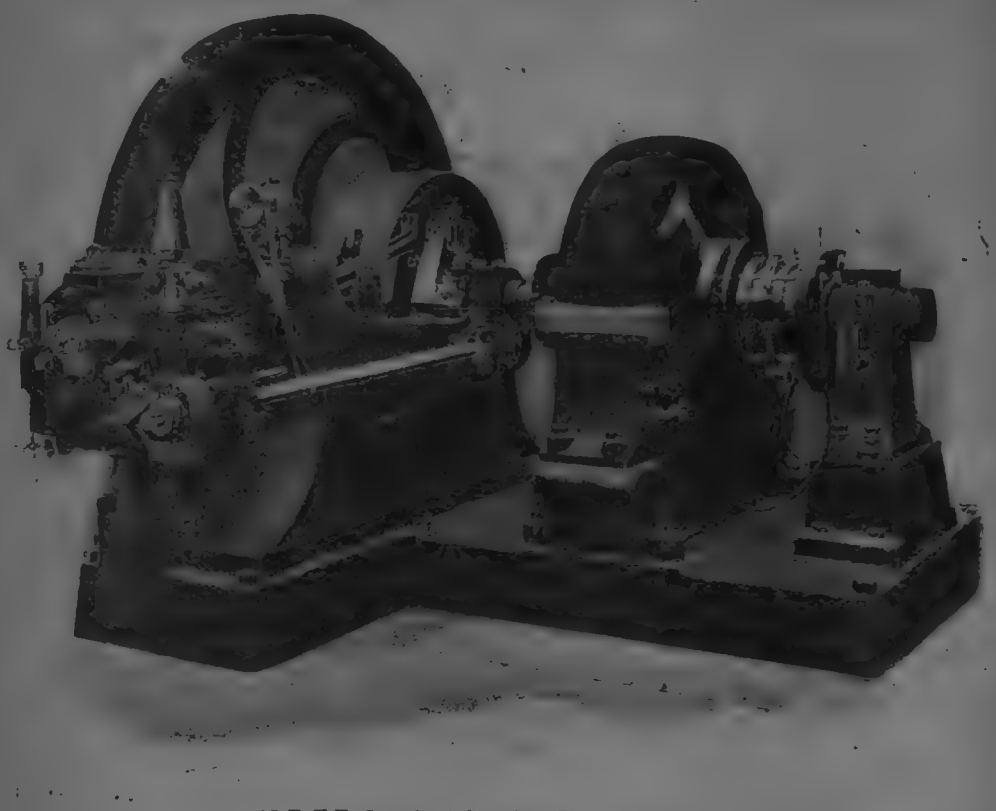

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FILMS—WEEK BY WEEK.

Pathe.

Studies of Kittens.—The pictures show a basket with three fluffy kittens in it; a number of kittens lapping milk with their mother, who has sheltered herself in a wash tub; a wash and brush up; the fascination of a ball and a piece of paper; the kitten and the sly mouse; an innocent-looking kitten watching two birds in a cage; an intruder; the pup in his kennel forbids entry to the kittens. Two pictures, with a kitten and a hen, are brought before the spectator. Slowly the kitten and the hen become animate and living. (Released May 8th. Length 428 ft.)

Manners and Customs of the Siamese.—Views of one of Siam's finest parks with its well-kept lawns, hundreds of different varieties of trees and cacti. Then there is a religious procession on the occasion of a big feast. Offerings and banners are borne along the roads by the devout and priests with shaven skulls walk beneath fringed umbrellas. Another scene is a group of women gossiping around a public fountain. Spherical jars are gracefully poised on their heads, and every movement of the women is unstrained and natural. A market, with palms in the background, and haggling Siamese in the foreground, is a fund of interest to the European spectator. (Released May 8th. Length 346 ft.)

The Passport.—The Marquis de St. Gilles, who has stoutly resisted the Republican force, is in danger of arrest. From his hiding-place he sends a message to an old servitor, begging him to obtain a passport for him to cross the frontier. Yvonne, the old servitor's daughter, carries this passport to the Marquis for greater safety. When she reaches the chateau she learns that Republican soldiers are in sight. She persuades the noble to allow her to take his place. The Marquis yields to her argument, and Yvonne, dressed in a suit of his clothes, is arrested. She is led across the hills under a strong bodyguard. Suddenly her friends emerge from an ambush, and shots are exchanged. Yvonne is struck by one of the balls, and is dragged into a rough place of safety. Her wound is only slight, and long before the Marquis comes back to France it is healed. Her courage has won her the love of the man she saved from arrest, and it becomes her turn to yield to his persuasions and unite her life to his. (Released May 8th. Length 857 ft.)

Violet Drew.—Violet Drew is the daughter of ranch people in the West. John Campbell comes to the ranch one day to recuperate after a long illness. He is the object of a good deal of scorn amongst the ranch hands, who mount him on a fiery horse. Violet saves him from the death that would inevitably follow. The matter leads up to a very warm friendship between her and John. Violet loses her heart to him. John, however, is to marry a city girl. His time at the ranch ends, and he has to say good-bye to Violet. The parting breaks the girl up. It is in reality the end of her life, and when John comes back with his young wife he finds, on the hillside, a rough cross marking the spot where Violet has been laid to rest. (Released May 8th. Length 1,006 ft.)

Ronneby (South Sweden).—A charming study of life and places in and about the town. A public fountain underneath cool looking chestnuts, the river specked with boats, a bridge, waterfalls and mill, a market, pretty wood and stone houses, and, lastly, the port and fishers, make the sum total of the film. (Released May 8th. Length 225 ft.)

An Excellent Testimonial.—Wiffles picks up a pocket case containing a valet's testimonial! He makes the best of his questionable luck, and obtains a situation on the strength of the testimonial. A number of murders have recently been committed by a valet, and his new master is troubled with a vague suspicion. The murderer is still at large: what if his new valet were he? Wiffles is about to shave him, and his approach with uplifted razor serves to give fatal colour to the suspicion. He falls into an agony of tremors, and bolts to the window with a howl of terror. Flinging open the window, he summons the police to arrest Wiffles. At the police station Wiffles is able to clear himself, and so contrite is his employer that he is reinstated without a second testimonial being asked for. (Released May 8th. Length 710 ft.)

Two Men Under the Same Kimono.—The theatrical agent is seeking for a good variety turn. He approaches a friend, and this actor promptly replies that he can fulfil the conditions. As a matter of fact, he prevails upon a friend to sit behind him under his ample kimono during the test. The second man thrusts his arms through the sleeves of the garment, and is able to play the instrument and feed his partner with spaghetti very capably. Occasionally he lights a cigarette for him or wipes the perspiration from his forehead. Any little accidents which occur are covered by the wives of the two partners, who dispense hospitality to the agent and keep his attention occupied. Ultimately the latter hands over a contract and makes a payment on account. He is then promptly hustled out of doors, and the spoils are divided between the two couples. (Released May 8th. Length 660 ft.)

Fate's Buffetings.—Jean runs away from his wretched home in Paris, and falls in with rogues, who teach him to thieve. His first attempt is a failure, and he is arrested. He is sent to a reformatory. For five years Jean stays in the reformatory. The life is hard, but he patiently makes the best of things in the hope of seeing his mother and sister again. Since his punishment his father has died. Jean's release is close at hand, when a rebellion breaks out in the school. A warder is struck down, and Jean, who has hastened to his assistance, is caught by other warders. His companions accuse him of the act of violence. A hurried inquiry is made into the matter, and it is decided that he must be enrolled in the French African Disciplinary Corps. For years Jean is drilled and disciplined in the military corps in Africa. He has only three more months to serve, when an Arab steals his gun, and, unable to account for its disappearance, he is sent to the guard room, with the prospect of his time being extended. He escapes from his prison, and after wandering for several days, comes upon a pretty house built in a clearing. It is owned by a European, to whom he appeals for succour. This man refuses help, in spite of the appeals of his daughter, Cleo. Jean stumbles into the jungle, and his fatigued brain gives way. The hyenas are about, and Cleo, fearful of danger to the unknown man in the depths of the forest, takes down her gun and steps out into the night. She traces Jean, and drags him back in his weak and exhausted condition to the house. She insists upon her father sheltering Jean. This is the turning point in the young man's luckless career. His new friends give him a small position, and he rises to be his employer's right hand. He is lucky enough to save Cleo from a dangerous fall from a runaway horse. The incident leads up to his speaking of his love for Cleo, and real, unalloyed happiness comes to him for the first time

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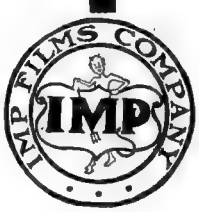

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in his life when he learns that his love is returned. (Released May 11th. Length 1,960 ft.)

The Three Sultanas.—The story is enacted in an Eastern harem. The Sultan, as yet unwedded, is suffering from neurasthenia, and Osmin, his favourite bodyguard, finds his position no sinecure. Osmin goes out and buys three pretty slaves. One of these slaves, Zeta,, refuses to be overawed by the stern potentate. She also finds it easier to push the portly Osmin out of the way than to trip round him. Much to the astonishment of the Sultan and slaves, she brings Western ideas into the harem. A Turkish dinner she transforms into a European supper, and introduces champagne to the Sultan, who tries its effects upon Osmin. That worthy finds much consolation in its bubbling depths. The Sultan falls violently in love with his new acquisition. Zeta, however, refusing to be one of three wives, his wrath is aroused, and he orders her imprisonment. Love calms his anger, and the harem is dispersed, and Zeta's last innovation is the Western way of kissing. (Released May 11th. Length 975 ft.)

The Conjurer's Triumph.—Max is angry because a rival outshines him at a social evening, through the production of a spout of water from his host's head by forcing air into that gentleman's mouth with a pair of bellows. Max tries to copy the trick on reaching home. The results are worse than negative. His rival decides to rid himself once and for all of Max. He orders his own valet to write to Max as if he were a conjuror, and to promise to teach him a good trick. Max parts with a liberal sum in exchange for a bottle of water, supposed, if previously applied to the cheek, to deaden the pain of any blow. Max brags about his new trick, and dabs a little of the water on the cheek of his hostess. Needless to say, the terrific blow he gives her almost stuns her, and in social circles Max's star has now disappeared. (Released May 11th. Length 774 ft.)

The Magnetic Flute.—A hen-pecked husband is turned out of doors. His wanderings lead him past a cheak Jack's stand, where he purchases a magnetic flute. With this in his possession he is able to turn men and things like so many spinning tops. The flutist creates confusion amongst a party of washerwomen, who flop in and out of the river, much against their will. Then Henpeck returns home, and turns his female relations round and round with giddy velocity. Unfortunately, he drops his flute, and, it being snatched up by his wife, he is reduced once more to a state of subjection. (Released May 11th. Length 314 ft.)

The Secret of the Ruins.—Mrs. Lamar, whose husband is fighting with the Northerners, sees a small troop of Southerners approaching her home, and instructs Uncle Joe to hide all her jewels and valuables while she and her baby take to flight. Uncle Joe fulfils his mission, but is shot by one of the soldiers, and his secret dies with him. When Mrs. Lamer returns she finds him dead, and naturally conjectures that the Southerners have looted the valuables. Forty years later, her grandchildren, Mab and Jenny, are threatened by a creditor, who will only wipe out his debt if Mab will become his wife. Mab loves Will Crappen, but to save Jenny she consents to marry her Jewish suitor. Jenny is left alone in the house, and, childlike, cannot resist the temptation of playing with matches. She sets the house on fire, and is only rescued with difficulty by Will. The sisters are walking sorrowfully amongst the ruins, when Jenny finds an old deed box, in which her ancestress's jewels have lain hidden. It is opened by the two girls and Will, and the discovery of this wealth solves all Mab's difficulties. (Released May 11th. Length 890 ft.)

Our Boy's Future Career.—Little Moritz is irresistibly drawn towards architecture in any shape or form, to the great annoyance of his parents. They take him to a magician, who predicts that he will one day become a great architect. Moritz is now allowed to give his talents full scope, and he spends his hours in constructing houses out of hat boxes, greatly to his mother's despair. The cook has a furious fight with her young master in the kitchen, owing to the latter's insistence in using saucepans, etc., to erect colossal towers. The upshot is that nearly all the crockery is broken. Moritz's father, disgusted at the catastrophe, refuses to countenance further architectural attempts, and apprentices his son to a mason. (Released May 11th. Length 478 ft.)

Sea Denizens.—A very fine film in the Science and Nature Series, giving some very interesting details concerning lobsters, spider-crabs, and crabs. (Released May 11th. Length 478 ft.)

Vitagraph.

The Heart of a Man.—Alighting from the train, Kate Evans is met by Jim Hunter, who has been delegated by the young lady's uncle to act as her escort to his ranch. She thinks it becoming to impress the young cowboy. Jim is very favourably impressed with her looks. Her uncle, Mr. Bennett, warns Jim not to flirt with his niece. The young fellow carves on a tree, with his penknife, the name "Kate," framing it with a heart. He proposes to Kate, but she haughtily turns him down. Kate happens across the tree where the expression of Jim's feelings is engraven in the trunk, and she is approached by Hank Tuttle, who entertains an infatuation for her. He attempts to kiss her. A struggle ensues, and Kate manages to draw her gun, which is discharged. Jim hears the report, and hastens to Kate's assistance. He knocks the halfbreed down, and receives her grateful acknowledgment. This is the beginning of the end. Not many days elapse before she is willing to accept him as her affianced husband. (Released May 9th. Length 951 ft.)

The Chocolate Revolver.—Little Florence Williams' parents go out, and after Florence is asleep the nurse slips out and calls on a friend. Two burglars enter the house, and awaken the child, and one asks her to show him where the family jewels are kept. She leads him to a closet, while the other makes a search for other valuables. Pointing to a shelf, she tells him he will find the jewels upon it, and, as he turns and reaches for them, she closes door and locks him in. She remembers the chocolate revolver which her father gave her, secures it, and goes after the other burglar. She points the candy weapon at him, and he throws up his hands in terror. She telephones for the police. The burglar overpowers her, and forces her underneath a couch. The parents return, and are confronted by the burglar. The police enter. Florence crawls from underneath the couch, and shows them where the other thief is held captive. She tells her parents how she fooled them with her chocolate revolver. (Released May 9th. Length 853 ft.)

Bunny and the Twins.—Bunny has been invited to call upon the twins, Sue and Dora. On the way he beholds them sitting at the window sewing, and the realisation of his dreams is fulfilled. John is ushered into the parlour and received by Dora, while Sue spys on them from behind a screen. She moves the screen nearer the pair, which very much disturbs them; they cannot account for its strange actions. Dora and John start an investigation, and the three are kept busy dodging each other, until Sue manages to get out of sight. The next night John calls on Sue, and Dora keeps tab on her sister's session with Mr. Bunny. The screen episode is repeated, and John is bewildered, Dora hiding under the sofa. Bunny decides to get away, and forgets his gloves.. John returns for them. Dora has them; Sue snatches them from her, and they quarrel. John loses no time in recovering his gloves. He clears off without further ceremony, after

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he gets a glimpse of the bald heads of the two charmers, robbed of their false puffs and coiffures. (Released May 9th. Length 616 ft.)

The Hobo's Redemption.—Tim Duggan, a hobo, falls from a coal car of a fast-moving train, receiving serious injuries. He crawls to the little railroad station, where he lies, unable to move. He is found by Mr. Floyd and his daughter, Louise. When Tim recovers, Mr. Floyd procures employment for him in one of the mines. Tim is intelligent and attractive. Louise Floyd notices this, and it does not escape the notice of Collins. Tim is made assistant manager. This pleases Louise, but displeases Collins. There is keen rivalry between the two men, and Tim cannot hide his jealousy if Louise shows any attention to the young manager. Collins watches his opportunity, and for some trivial cause discharges Tim. While Collins is inspecting the mine, a cave-in takes place. Tim hears of the accident, and learns that his rival, Collins, must have been caught. He volunteers to go down into the mine, and he finds the manager buried under a pile of fallen coal. He restores him to his friends. The injuries received by Collins incapacitate him, and Tim is appointed in his place as manager. After Collins' recovery, Tim meets him with Louise. Collins thanks Tim for rescuing him. Louise steps forward, taking Tim's hand in her's. Tim clasps her in his arms and prints a kiss upon her brow. Collins gracefully and respectfully retires. (Released May 11th. Length 905 ft.)

Winning is Losing.—Mr. Bennett desires to possess a certain racehorse, which will carry his colours to victory. Bob Jackson is in love with Helen Bennett, and decides to get into horse racing himself, and purchases the very horse which his sweetheart's father has in mind. When Mr. Bennett learns this, he is furious with Bob, and refuses most emphatically to allow him to marry his daughter. Helen tells Bob to instruct his driver to lose the race. Pete, the driver, has a little winning of his own to do. Maggie, his sweetheart, has told him if he does not win this race she will not marry him. Pete wins the race for Bob and a bride for himself, but Bob loses Helen. He makes out a receipt for the horse in Helen's name, and when her father meets Bob and Helen together she shows him the receipt, convincing him that she is the owner of the winning horse. Mr. Bennett is delighted. She asks her father if he cannot trust her judgment in the selection of Bob as her husband. Mr. Bennett decides in her favour, and blesses them both. (Released May 11th. Length 994 ft.)

Gaumont.

The Old Spanish Town of Fontarabie.—Fontarabie, on the shores of the Bay of Biscay, is a very curious little town. It offers a very striking picture. with its houses blackened by age, its sloping streets, its fortifications built in the tenth century, the strange costumes of the inhabitants, etc., etc. In the "Calle Mayor," one of the principal thoroughfares, the timbered houses, with gigantic escutcheons, testify to its former splendour. The colouring of this film is very effective. (Released May 9th. Length 323 ft.)

A Cross-Channel Romance.—Mr. Hampton, his wife, his daughter Susie, and her *fiance* Freddy, are on board a cross-channel steamer, journeying towards Sorrente. The party, with the exception of Susie, are suffering from seasickness. Susie finds the company monotonous, and starts on a tour of exploration. A good-looking freigner, admiring the pretty girl, invents a means of commencing a conversation. They are unable to understand each other, and have to fall back on a book of phrases. Mrs. Hampton looks through a pair of opera glasses, and observes the two on the promenade deck. Their acquaintance is quickly interrupted. The Frenchman, determined to know more of the young lady, asks the Captain if he can recommend any passenger capable of giving lessons in English. The captain introduces him to Susie's *fiance*, who, after continuing the lessons for some time, introduces him to his friends. Upon arrival at the other side they all adjourn to a well-known hotel. Freddy observes Susie being embraced by the foreigner, who, when asked for an explanation, issues a challenge to a duel. This is refused by the broad-minded *fiance*, and, after pointing out the way such a wrong is repaired in England, offers him the opportunity of marrying Susie. This is agreed to, and the concluding pictures show how the young couple took advantage of his offer. (Released May 9th. Length 1,100 ft.)

Money Versus Happiness.—This film commences with the interior of a very modest house tenanted by Mr. Dubrail and his wife. Fifteen years later we find Mr. Dubrail at the head of a large concern, whilst his home is on a better scale than formerly, and full of domestics. His old friend Maudain and his son are invited to dine at Mr. Dubrail's house. Mrs. Dubrail has become a different woman, and when receiving an introduction treats them with scant courtesy. The two employees are entirely neglected, and, not desiring any further insults, leave the house. Mr. Dubrail upbraids his wife for her conduct, and the reply is that "she does not want to mix with employees." Mr. Dubrail decides to take energetic means to restore the lost happiness. He first inquires into the domestic arrangements, and finding a large number of domestics employed, informs them he is obliged to dispense with their services, with the exception of the old nurse. He is obliged to take a partner, and decides to offer the position to Maudain's son. Intending to celebrate the occasion, they return to Mr. Dubrail's house. In the kitchen they discover Mrs. Dubrail hard at work, and Mr. Dubrail recognises that he has regained the happiness which existed in the olden days. (Released May 9th. Length 1,023 ft.)

The Paving Stones of Paris.—John Berton's love for the daughter of an old quarryman is returned. Passing through a field, they do not notice the ardent gaze of a tramp, who at the first opportunity attempts to steal a kiss from the girl, but, being prevented, succeeds in snatching her handkerchief. John Berton inquires how it came into his possession, and being told it was given voluntarily, decides to depart for Paris. Whilst the quarrymen are at dinner, the tramp inserts a charge of dynamite, with the result that an explosion occurs and the girl's father is seriously injured. The tramp, knowing that she is practically without means of sustenance, prevails upon her to depart with him for Paris. Upon arrival, however, he spends his time, together with other reckless companions, in drinking. Being desperate, she makes for the river, intending to drown herself, but when about to make the leap her arm is seized in a powerful grip, and her rescuer proves to be her sweetheart of the quarry. (Released May 9th. Length 660 ft.)

Life on a Farm.—This film is immensely interesting. To commence with, we have the horses departing for the fields. A milkman is busy milking the cows in readiness for the dairymaids to convert the milk into butter and cheese. The farm hands prepare the food for the cattle, including the cutting up of the turnips, the separating of the chaff from the grain by means of the winnowing machine, etc., etc. (Released May 12th. Length 389 ft.)

The Persevering Cavalier.—Mr Gin employs a secretary to manage his affairs, and instructs him to accompany his niece when exercising in the park. The young people become attached to each other, and the uncle, observing the secretary kissing his niece's hand, determines to stop the romance. He engages his friend, Mr. Brown, to take the place of his secretary. Mr. Brown agrees to accompany the niece, but omits to take into account the feelings of the amorous couple, who proceed to the stable and tamper with the horse's saddle. After Mr. Brown has been introduced, a start is made, but the cavalier's horse is restive,

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and succeeds in throwing Mr. Brown, who speedily remounts, and the niece decides to put her horse to the gallop. Some very amusing scenes now follow, until disgusted Mr. Brown returns to the uncle, to whom he gives a full version. After his departure, the secretary meets the niece, and the young couple continue their riding without any fear of further interruption. (Released May 12th. Length 474 ft.)

A Just Penalty.—Pietro, a farmer, loves Giovanina, but Giovanina is in love with the son of a rich woman. Love turns to jealousy. Seeing the girl out driving with her accepted lover, his rage gets beyond control, and he returns for a gun, afterwards shooting his rival. The sound attracts a large crowd, who start off in pursuit of the assassin, chasing him, until he effects an escape by unconsciously taking shelter in the home of his victim. He crawls to the latter's mother, asking her to shield him until the hue and cry is over. She secretes him in the chapel attached to the house, and upon the house being searched informs the police that nobody has entered. A short time after her son is brought home mortally injured, and lives but two days. Knowing who is the murderer, she decides to avenge her son's death by handing Pietro over to justice, and with that intention calls in an attorney, who discovers a corpse instead of a living man. (Released May 12th. Length 971 ft.)

Bobby and the Toy Terrier.—Bobby and his mother are sitting in the drawing-room, when the servant enters with a letter asking Bobby's mother to accept a toy dog. It has not been in the house very long before Bobby gets jealous. Determined to get rid of it, he goes into the kitchen, and after taking the servant into his confidence, asks her for a piece of old cheese. This he places in the pocket of the dog's coat. Some friends arrive to tea, and the dog is brought out to be admired, but the guests, after examining the animal, turn away in disgust. Bobby, entering the room, proceeds to put his handkerchief to his nose, and calls his mother's intention to the obnoxious smell. She, in consequence of the remarks which are passed, relegates the terrier to the kitchen, to be returned to the original owner. (Released May 12th. Length 425 ft.)

Biograph.

Hot Stuff.—A cigar drummer comes to the village, and is attracted by Hank Hawkins' sweetheart. Hank is forgotten, even by his sweetheart's folks, with whom the drummer makes quite a hit. A party is given at the girl's house. As the drummer is the guest of honour, he is master of the ceremonies, hence, when a suggestion is made to make some toffy, he insists upon cooking it. Hank views the festivities through the window, and doses the pans of coffee with Tabasco sauce. You may imagine the result. (Released May 9th. Length 488 ft.).

The Root of Evil.—The daughter of a wealthy man has married his secretary. The man's confidential adviser urges the father on to extreme measures, which result in his disowning his daughter, and making a new will in favour of the adviser. The young husband contracts a disease, and, five years after her departure from her father's home, we find the daughter the widowed mother of a small child. She makes a vain appeal to her father, but is repulsed. The shock is too much for the old man, and he is stricken dangerously ill. His trusted servant feels that now is the time to effect a reconciliation, and goes after his daughter. The adviser poisons the wine the doctor leaves as a tonic for the sick man, and his plan would have succeeded, had not the little granddaughter seen the act, and, by imitating him, poisoned the villain's own drink. (Released May 12th. Length 999 ft.).

Clarendon.

Lieutenant Rose and the Hidden Treasure.—An exciting film, dealing with the daring nature of the famous Lieutenant Rose. (Released May 19th. Length 1,420 ft.)

Urbanora.

A Magnetic Influence.—Jack and Maud are affianced, and everything goes happily until the appearance of Signor Donati, an Italian adventurer. He notices that Maud's mistress wears a valuable pearl necklace. At a tea party he fixes his steely glance upon her, and exercises all his hypnotic power. She meets him in the garden, and he bids her get possession of the necklace. Donati brings his fatal influence to bear, and she succumbs. Maud takes the trinket from an escritoire, and throws it out of the window to Donati. At this moment Jack enters, and, seeing the window open, looks out. He whips out a revolver and fires at Donati, who limps away wounded. The master of the house discovers the loss of the necklace, and accuses Jack of the theft. Donati seeks safety in flight. He reaches a boat, and with difficulty manages to row away from land. Then he sinks to the bottom of the boat, helpless. He drifts out to sea, until the boat is espied by some fishermen. They bring the boat ashore, and restore Donati to consciousness. Making a confession of the theft, he hands the necklace to one of his rescuers, and, bidding him return it to the owner, succumbs to his wound. The scene changes, and we see Maud still under the fatal influence. Jack is about to be arrested. Suddenly a change comes over Maud. The awful influence leaves her. The moment of her release synchronises with the death of Signor Donati. She is able to extricate Jack from his perilous position by making a full statement of the facts of the case. Her story is corroborated by the timely entrance of the fishermen with the stolen necklace. (Released May 8th. Length 480 ft.)

Dupin Goes Mountaineering.—Dupin and Mrs. Dupin go mountaineering. The first obstacle to be surmounted is a miniature canal. Dupin throws himself across the chasm, and Mrs. Dupin crosses on his back in safety. She hitches her alpenstock into his belt and pulls him over. They next negotiate a viaduct, but a slip precipitates them down the mountain side. Fortunately for Dupin and his spouse, the fall is broken by a jutting ledge. Notwithstanding their perilous plight, Mrs. Dupin goes for her lord and master for being so careless. Other climbers descend with ropes, with which they haul the couple to the summit of the mountain. Mrs. Dupin again goes for her hubby, and the other tourists carry the quarrelling couple on to a swing bridge. There they are ignominiously tied up, and left "nagging" one another. (Released May 8th. Length 630 ft.)

Studies of Fish Life.—In a rock pool we get excellent views of the spider crab, the swimming crab, and the lobster. In another part of the ocean appear burnard, conger eels and pollack, pike fish, sea urchins, and pecterns. Other pictures present big worms, sea snails, amphitrite worms, brittle stars, and the dreaded octopus. (Released May 8th. Length 335 ft.)

A Modern Mystery.—This is an interesting and clever trick film, showing the art of clay modelling to perfection; followed by a conjurer, who, by a touch of his wand, produces from an empty decanter some very beautiful flowers From out of space a young man suddenly appears. The conjurer makes a few passes, and a skeleton is there. The skeleton disappears, leaving the modern young man in his place. A lady illusionist, from an ordinary linen serviette, which she folds and folds, and cuts and cuts, produces a wonderful design in embroidery. (Released May 8th. Length 290 ft.)

A Visit to Kairwan.—A splendid view of the Grand Mosque is followed by a scene of one of the principal streets in Kairwan. Another scene is that of the snake charmers in the market-place, two of whom are seen playing pipes and beating drums, surrounded by dangerous

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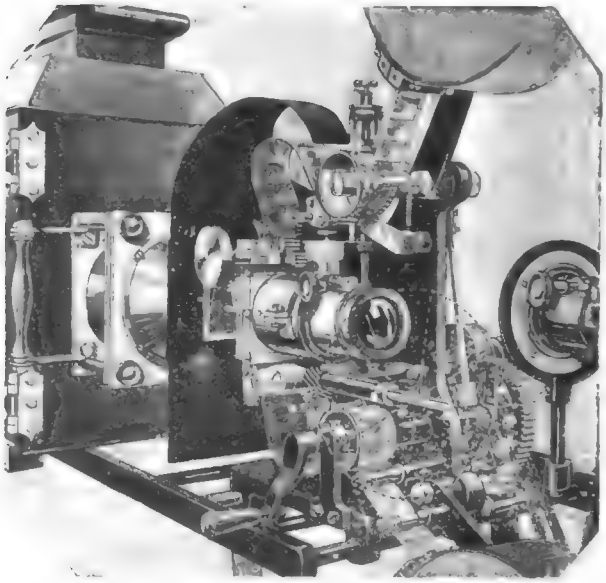

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cobras. Other pictures show how the natives farm their land, the ploughing being done by camels, whilst flocks of sheep are tended by shepherds on foot and on horseback. (Released May 8th. Length 400 ft.)

Edison.

Von Weber's Last Waltz.—We are introduced to two young people at a concert. They are listening to the dreamy old Von Weber waltz, and a love story becomes mingled with its strains. Of course, they must always dance the waltz together, and it happens that another young man has put down his name for this waltz on the young lady's programme. Her lover is more than a little put out. The result is a quarrel and the breaking off of their engagement, but neither can forget the music. She finds that she cannot remember it, so decides to buy a copy. The youth hears a street violinist playing it, and being near a music store, enters with the intention of buying a copy. And so it happens that the two young people come together in the same store. The strains of the street violinist have floated up to the ears of the old proprietor of the music store, and recall to him a little drama of his own connected with this waltz, in which he jealously broke off his engagement with a beautiful girl. Consequently, when the two young people meet in the store he understands the situation, and, sending the girl to the window to listen to the violinist below, he tells the boy the story of his own mistake. The girl turns to listen, and by the time the story is finished they are both ready to forget their foolish quarrel. (Released May 8th. Length 425 ft.)

Hogan's Alley.—Two street urchins, Mikey O'Hoolihan and Fritzy Schmidtburger, living in Hogan's Alley, find no end of amusement playing pranks on passers-by. They settle down to a game of marbles. Mikey accuses Fritzy of cheating, and a fight ensues, in which Fritzy is beaten. Mrs. Schmidtburger, picking up a broom, starts on the war path. She sails into Mikey with the broom, who goes home and tells his maternal parent of the undeserved beating. Mrs. O'Hoolihan starts for Mrs. Schmidtburger, and a hair-pulling match takes place. The neighbours flock about Mrs. Schmidtburger in sympathy just as her husband is returning. He goes at once to the O'Hoolihan home, and gives Mrs. O'Hoolihan a piece of his mind. The latter's husband feels it his duty to protect his wife against Mr. Schmidtburger, and a battle of words ensues, culminating in a fight. The neighbours send in a policeman to restore order. Both men are about to be taken to the lock-up when a recital of the fight and the cause of it all takes place. Meanwhile, Mikey and Fritzy have patched up their differences. The parents, seeing their offsprings in each other's embrace, now halt and look at each other in amazement. Realising what fools they have been, they shake hands all around. (Released May 8th. Length 1,000 ft.)

The New Editor.—Miss Jessie Brown has just completed the purchase of a newspaper in Touch Notch. She assumes the duties as editor of her new possession, the *Tough Notch Daily Observer*. A sign on the wall reads, "Don't shoot the Editor; he's doing his best." She treats this lightly, but shortly afterwards hears shots being fired in the immediate vicinity. Peering through the door, she beholds a crowd of cowboys shooting at objects and whooping like so many wild Indians. Startled at this lawlessness, she has the sign on the wall changed from masculine to feminine, and then writes a scathing article about half-tipsy cowboys. This article creates great indignation among the cowboys, who swear that they will wreak vengeance by shooting the editor. They start off to carry out their threat. Arriving at the *Daily Observer's* office, they dash pell-mell with drawn revolvers, to find to their great surprise the charming Miss Jessie Brown. The transition of their behaviour is highly amusing, for instead of carrying out their threat they each pay for a year's subscription to help the new editor. (Released May 8th. Length 570 ft.)

Lucky Dog.—Mr. E. Z. Mark receives a letter from the Goldrox Mining Company, which persuades him to invest his savings. He takes his bank book, and, followed by his dog, Rowdy, goes to the bank and draws out his balance. He confides his intentions to Luke Smith, and drops his pocketbandkerchief. He misses it, and is about to turn back when Rowdy turns the corner and lays the handkerchief at his feet. In front of the offices of the Mining Company he chats with Deacon Hardflint, and drops his wallet and then enters the building. Rowdy waits for his master to return for it, but seeing a stranger about to pick it up, grabs it and makes off down the street. When Mark comes to pay for the stock he is dumbfounded at finding his money gone. He runs out to search for it. Failing to find it, he reports his loss to the police, and makes his way homeward. Rowdy has evaded the pursuers and buried the wallet in the backyard. There is much wailing and gnashing of teeth in the Marks' home, when suddenly his friend enters and informs him that the Goldrox Company was a fake, and that the proprietors have skipped. They are interrupted by the entrance of the children and Rowdy, when Mrs. Marks, seeing the annoyance they have caused, hustles them out of the room. Rowdy, resolved to find favour, digs up the wallet and proudly lays it at his master's feet, to his great surprise and joy. (Released May 11th. Length 500 ft.)

The Passing of J. B. Randell and Company.—J. B. Randell has been caught in a Stock Market corner, and in desperation he writes for help, and the answer comes, "Impossible. We are facing ruin ourselves." At the close of the day J. B. Randell and Company is a thing of the past. Randell, now a ruined man, leaves the office. Night finds Randell preparing to end his life. All that he is in need of now is the revolver. He goes forth to purchase it, and pauses a moment as if to turn back, when a small voice calls at his side: "Paper, sir? All about the Wall Street failure. Paper, sir?" The headlines stare him in the face, and he passes on to finish his gloomy past. Securing the revolver, he retraces his steps and comes across the little newsboy, fallen from exhaustion and hunger. He brings him home, and here the man realises how weak he has been. If this poor, weak lad can fight the great battle of life, why could not he. The picture closes with a scene, six months later, where Jimmie Quinn, the newsboy, and J. B. Randell are living together, humble but happy, and working out the great problem of existence side by side. (Released May 11th. Length 1,000 ft.)

A Fifty Mile Ramble Through the Thousand Islands.—Among the beauty spots of the world, that section of the St. Lawrence River which includes the Thousand Islands, and the wonderful channels between them, is one of the most unique and picturesque. The film is full of variety, and not only gives one an excellent idea of the region, but also provides a series of beautiful pictures, ending with a view showing a sunset across the water, which is remarkable for its pictorial beauty. (Released May 11th. Length 350 ft.)

Selig.

Hypnotised.—A professional hypnotist has some fun with the editor of "The Weekly Bugle." (Released May 9th. Length 1,000 ft.)

The Ace of Spades.—A thrilling drama of absorbing interest. (Released May 9th. Length 1,000 ft.)

The Brotherhood of Man.—Billy Young proves too much for some ruffians, and also for Terrible Teddy, the champion wrestler. He wins a $500 prize and the girl of his heart. (Released May 12th. Length 1,000 ft.)

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Lubin.

The New Constable.—The ladies of Woodlawn Heights have great difficulty in keeping servants. Mrs. Dean calls a mass meeting to discuss the matter, and brings forth a proposition that they call upon the mayor, and ask him if he will replace the town constable with a handsome policeman. To this proposition the mayor agrees. A few days later we find the new constable—a dashing, handsome fellow, in a new uniform, patrolling the streets. The problem has been solved. The ladies have no more trouble in their servants. (Released May 9th. Length 1,025 ft.)

His Wife's Mother.—Jack Hancock, clerk in a Stockbroker's office, has a pretty wife and child. News comes that Mrs. Hancock's mother is coming for a visit. Jack treats the old dame very badly, and finally tells her to go home. Grandma goes, and Jack's wife and child follow to make a return visit. The broker gives Hancock $10,000.00 to deposit in the bank. "May Wheat" is going up, and Jack, thinking that he can make a fortune in a few minutes, puts up the firm's money. The market turns, and in a hour he is a defaulter. He is on the point of committing suicide when the mother-in-law comes to his aid, and, with a scolding, gives him the money to save detection. The home is again made happy, and Jack is satisfied that the grand old lady shall run the house. (Released May 9th. Length 1,036 ft.)

The Price of a Silver Fox.—Harry Matthews and Ed. Salter are going on a hunting trip. The boys and girls of their set give them a rousing good-bye, and there is much kissing all around. Frank Wardours gets jealous of his sweetheart Grace Thornton, and decides to go with the other boys. Grace sends a note to Frank, telling him that if he will bring back the skin of a silver fox she will give her promise. Frank bags a silver fox, but it is stolen by an Indian. Frank tracks the thief, but is benighted in the woods, and frozen. He is rescued, but, being frost-bitten, loses one of his eyes and is otherwise disfigured. He recovers the fox skin, and returns home to find his sweetheart marrying another man. Frank gives her the fox skin, and returns to Canada with a broken heart. (Released May 12th. Length 1,040 ft.).

The Unlucky Mirror.—In a fit of anger, the master of the house breaks a mirror, and is informed by his black servant that bad luck will follow the culprit until he buys another mirror, and prevails on another person to break it accidentally. The master hurries out and buys another mirror. His efforts to find someone to break it, and thus transfer the ill-luck, provide some laughable incidents. Finally, his Chinese laundryman breaks the mirror, in a fit of anger on seeing inscribed on it, "This is a monkey's face," and the ill-luck is transferred. (Released May 12th. Length 699 ft.).

Hepworth.

Bill's Reformation. — William Brownlow is a drunkard. When his wife snatches away the bottle, he strikes her senseless to the ground. Remorse seizes him, and he picks her up, trying in vain to recall her to her senses. Failing, he writes a short note, saying that he is sure she will never forgive the blow, and that he is leaving her for good. Mary Brownlow continues to mourn for the husband whom she loved. She receives a letter telling her that by the death of her uncle she inherits a fortune, the condition being that she shall adopt the name of Foster. Soon after this we see her as Mary Foster, living with her little daughter, Eileen. William is wandering about the streets, almost starving. There is a serious plot hatching in Mary Foster's house. The child's nurse is in league with a gang of kidnappers, and it is arranged that she shall stupify the child with chloroform, and hand her to them to be held to ransom. The nurse, after chloroforming the child, brings her to the gate, where her accomplices are waiting with a motor. William is passing the house at the critical moment, and it strikes him as very unlikely that a rough man should come out of a fine house in the middle of the night, with a child in his arms, unless he had evil intentions. William perches himself on the back of the car, and is rapidly carried to a slum in the lowest part of the town, where he sees the child carried to the top storey of a tenement. William, slipping into the house, soon finds the child. Before he has time to get away they all set upon him, but he puts up a gallant fight, using as weapons, chairs, tables, and anything that comes to hand. Mary discovers the empty crib, and alarms the household. Suspicion soon falls on the nurse, and the police are summoned. The nurse is accused of being an accessory. She persists in denying it. The policeman sees on the floor the note from the girl's accomplice, fixing the time for the abduction. The girl breaks down, and offers to take them to the place where the child is concealed. They come on the scene of the struggle just in time, as things are going very badly with William. The kidnappers are overcome and taken away, leaving Mary and William and the child together. Mary is amazed to see that it is her long-lost husband. He stands there confused and ashamed. Truly repentant, William realises at last the depth of a good woman's love, and, begging her forgiveness, is soon folded in her loving arms. (Released May 9th. Length 950 ft.)

The Lunatic and the Bomb.—Cheerful Willie is a harmless lunatic, whom it is necessary to detain in an asylum. One day he is looking over the wall that surrounds the asylum grounds. Two workmen pass by, and one of them leans a ladder that he is carrying up against the wall. This is Willie's opportunity; in a trice he is down the ladder, and free. He runs into two small boys kicking a tin can. Commandeering this, Willie sets off in high glee. His imagination turns the harmless tin into a deadly bomb. The first people to whom he confides this piece of information are a couple of policemen. They disappear with remarkable rapidity. The same result is apparent every where. Nemesis, however, is on his track. The keeper of the asylum, assisted by the police, soon arrives on the scene. His story of the "bomb" does not alarm his pursuers, and we get a final view of Willie safely shut up again, but as cheerful and smiling as ever. (Released May 12th. Length 500 ft.)

Rex.

The Parting of the Ways.—It was in the choir of the village church that John Findlay first met Mary Sparks, and in a little while mutual love was born in their hearts. John puts it to the test and writes to her, deciding to go West if her answer be unfavourable. The woman pens a hasty note which she hands to her little brother for delivery. But small boys are not very responsible, and the letter is not delivered. The truth never dawns on the broken-hearted couple, and in their misery they enter the church, he as a monk and she as a nun. One day, Mary, in going over some clothes contributed to the poor, comes across her little brother's jacket, and tucked away in a pocket she finds her letter. And then they meet. They look into each other's eyes and read what the answer would have been. She shows him the letter. With an infinite tenderness the man holds out his arm. The angelus rings out—they stop and reflect. The feeling that their vows are irrevocable asserts its sway, and under its influence they part. (Released May 11th. Length 1,025 ft.)

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Reliance "1912"

Hubby Minds the Baby.
Released May 4th. Length 440 ft.

Extracting Poison from Snakes.
Released May 8th. Length 285 ft.

A Mountain Tragedy.
Released May 11th. Length 560 ft.

Solomon's Son.
May 15th. Length 999 ft.

The Man Under the Bed.
Released May 18th. Length 830 ft.

Bedelia's Busy Morning.
Released May 22nd. Length 450 ft.

Catching Snakes.
Released May 22nd Length 475 ft.

MAJESTIC

Arresting Father.
Released May 8th. Length 999 ft.

Petticoat Perfidy.
Released May 11th. Length 760 ft.

Strip Poker.
Released May 15th. Length 868 ft.

His Stepmother.
Released May 18th. Length 650 ft.

Does your Wife love you?
Released May 22nd. Lenth 765 ft.

The Best Man Wins.
Released May 25th. Length 989 ft.

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Return of Company D.
Released May 8th. Length 750 ft.

The Panic at the Bank.
Released May 11th. Length 945 ft.

Some Perils of the Plains.
Released May 15th. Length 623 ft

Getting His Man.
Released May 18th. Length 975 ft.

The Mascot of Co. D.
Released May 22nd. Length 650 ft.

Bar Z's New Cook.
Released May 25th. Length 984 ft.

For the Love of Red Wing.
Released May 29th. Length 700 ft.

The Laugh on Dad.
Released June 1st. Length 980 ft.

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Nordisk.

The Two Convicts.—Black Bill and his friend escape from prison. Two young tourists, Beck and Lind, are seen by the convicts. The latter obtain fresh clothing, and while one leaves the other remains in the neighbourhood. Beck and Lind meet a carriage, the occupants of which include a couple of pretty girls. The tourists discover from Black Bill, in the guise of a labourer, the identity of the girls. Judge Smith receives a letter from the Governor of the prison that the convicts are in his neighbourhood. The judge comes to the conclusion that Beck and Lind are the wanted men. Meanwhile the two friends have met Mr. Brenta, the father of the girls, who invites them to put up for a night at his residence. They agree, and are soon engrossed in love making. Judge Smith arrives, and tries to convince Mr. Brenta that his guests are convicts. The girls are told, and while they do not believe the charge it does not add to their happiness. In the house there is also another man who is in love with one of the girls, and he places a wallet of notes on a table by his bed. Black Bill breaks into the house. He steals the notes, but is caught by Lind. Black Bill concocts a tale of great destitution, and his hearer gives him all the change he has in his pocket and lets him go. The next day the loss is discovered, and Judge Smith appears and point blank accuses the friends of the theft. Beck takes it all as a joke, but to Lind it is far more serious. Crouching outside the window is Black Bill, who, touched by the kindness of Lind, prepares to save him. Entering the room, he places a package on the table, and disappears. The package is opened, the notes are found, and the character of the tourists cleared. (Released May 11th. Length 2,500 ft.)

The Swedish River Angermanell.—This river, which falls into the Gulf of Bothnia at Hernosand, contains some remarkably beautiful scenery, of which the picture gives a full quota. A voyage is made on a river boat. The film ends with a series of views of a vast waterfall. (Released May 11th. Length 384 ft.)

Essanay.

Getting a Hired Girl.—Mr. Peck is continually kept in hot water by his hired girl, Bridget. She fogs him in dust when she sweeps, drives him from room to room, and caps the climax by angrily dousing a bucket of water over his head. Peck declares he is going out to look for another girl, and leaves. He engages the cook of a friend who is about to depart for Europe. The new girl creates a scene in a restaurant, where he takes her to lunch, and he reaches home with her only to have her claim Bridget for a long lost sister. Bridget warns her sister of what an awful boss Peck is, and the two girls leave with upturned noses, while Peck collapses in the arms of his spouse. (Released May 9th. Length 998 ft.)

The Bandit's Child.—Tom Fleming, a bandit, and his pal, Morgan, plan to hold up the stage. Fleming dispatches Morgan to town to inform him when the stage leaves. Fleming receives a letter from his wife, in which she tells him their little baby girl and she pray every night that he will always remain honest. Fleming determines to reform, and, when Morgan returns, tells him of his decision, and they part. Fleming vainly tries to obtain work. He resolves to go back to outlawry and hold up the stage. Concealing himself, he waits grimly. The stage breaks down, and a little child wanders away among the boulders. The snap of a twig causes Fleming to suddenly whirl with levelled gun, to find—a baby girl. He recognises her as his own child, and has her clasped in his arms when his wife comes upon them, recognises her husband, and there is a joyful reunion. (Released May 9th. Length 998 ft.)

Out of the Depths.—James Grey, employed by Levette and Co., appropriates some money to send his sick mother to a sanatorium. The shortage is discovered, Grey is sent to the penitentiary, and his mother dies of heart failure. Fifteen years later Grey has risen to a position of political influence. He runs for mayor of the town, and is elected by a splendid majority. Grey becomes engaged to a charming girl, when one night he is visited by an old fellow clerk who used to work in the office where Grey stole the money. Grey allows himself to be blackmailed several times, then drives the fellow from the house. Swearing vengeance, the blackmailer goes to the home of Grey's *fiancée*, and is on the point of exposing the mayor when he is killed by lightning, caused by a terrific storm raging outside. Grey is saved from unjust exposure, and the tragic incident is closed for ever. (Released May 12th. Length 996 ft.)

Cupid's Leap Year Pranks.—Drowsy Duster is the target for an old maid, who, taking advantage of Leap Year, proposes to him. He tells her to get the licence. The moment she is gone he flees for his life. Drowsy goes to sleep before a billboard, on which is depicted "La Belle Cassie." Suddenly Cassie steps out of the sign and asks Drowsy to escort her home. Cassie takes him to the theatre, where Drowsy is called upon to take the part of the hero. Drowsy is a great hit. The curtain goes up, Drowsy and Cassie prepare to make their entrance, when—Drowsy is rudely jerked to his feet and gazes into the face of the old maid, who has returned with the licence and a minister. With despairing looks towards the billboard, Drowsy is forced to listen to the minister as he tolls off the words that unite him for life to the old maid. (Released May 12th. Length 994 ft.)

American Films.

After School.—Rather than cause her sister unhappiness, Jane avoids Jack Redmond, the schoolmaster, with whom both girls are in love. Bessie becomes infatuated with a travelling salesman, and runs away with him. One morning Jane finds her sister at the door, and is told the miserable story of desertion. Fearing her father's wrath, Jane hides Bessie, and takes Jack into her confidence. The latter finds the salesman in the city, and forces him to wed Bessie. With a newly awakened manhood, the salesman decides to make happy the life of the girl, while at the farm Jack and Jane reach a happy understanding. (Released May 8th. Length 990 ft.)

A Bad Investment.—Jack Collins, in love with Maud Brooks, is refused financial assistance by his father. Jack decides to make his own way, and the old gentleman gives his son a handsome cheque as a start. Jack meets a sharp, who manages to sell him an abandoned sluice mine. Jack, after an unsuccessful appeal to his father, hires the sharp to go East and sell stock in the mine to the old man. With a faked list of prominent investors, the sharp succeeds, and brings back the old gentleman's cheque. Jack returns home, and the father has to admit his son's cleverness in duping him, which he does to Jack's sweetheart by introducing his son as his private secretary. (Released May 11th. Length 970 ft.)

Kineto.

An Otter Study.—In this remarkable film the photographer has penetrated the secret haunts of the otter; has even followed it to the river's bed, and seen it hunting for its food, and in turn being itself hunted by men and dogs. The chief scenes are: Preparing the Observation Chamber; Concealing the Operator; The Otter at Dusk, Roach and Pike, the Otter's Prey; the Otter Captures a Roach; the Otter Proceeds to Enjoy his Meal; the Horn of the Hunter; in Pursuit of the Otter. (Released May 16th. Length 510 ft.).

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Nestor.

The Smugglers.—Along the rocky beaches of the Pacific Coast the inhabitants of the fishing villages make a frequent and easy bit of money by bringing the yellow men to the shores of America. Joe Hardy and Jack Barry are partners in many of these illicit enterprises. Joe has captured the heart of Marie, daughter of old skipper Jameson. Jack is also in love with Marie, and learns that his love is hopeless. Marie is rudely disillusioned when her cousin, Annette, comes for a visit, and Joe transfers his affections to the newcomer. Marie, refusing the advances of Jack, goes away to hide her grief and to plan a revenge on Joe. While waiting for Joe to join him Jack receives a note from Marie telling him she has informed the revenue officers, and bidding him let Joe go alone and be captured. Jack and Marie watch from rocks to see the revenue officers land and lie in wait for the smuggler. Joe returns with the Chinaman, but the officers fail to capture him. Rifle in hand, he scales the rocks and conceals himself in a cave, while the baffled revenue men search in vain. Annette hears the story, and, knowing that Joe must have food, cruises along the beach in her small sailboat. Joe recognises her and signals her to land. After spending a short time with him at his cave, she leaves in her boat. Joe, watching through his glasses, sees the boat disabled by a sudden squall, and watches the helpless craft drift into the dangerous breakers. Joe makes a brave attempt to swim to her rescue, but is driven back. Desperate, he returns up the beach straight into the arms of the revenue men. When Joe tells his story Marie tells the officers that the tale is a fabrication, a lie to lure them into some trap. Joe, seeing that the officers will not accompany him in an attempt to rescue the girl, breaks loose, hoping to lead them to the scene of the accident. The revenue officers rescue Annette and return to the beach. Ere they can arrest Joe he has succumbed, and lies dead in the arms of the girl who braved so much for his sake. (Released May 11th. Length 1,000 ft.)

Blind Man's Buff.—Robert Morris, examining some paving work, puts on a pair of green goggles to protect his eyes. As he is tapping the pavement with a cane to test it, he is mistaken for a blind man by Mildred Black, who offers her assistance to him in crossing the street. Morris does not tell her that he is not blind, and exchanges cards with her. She solicits the help of her friend, Doctor Horton, a famous eye specialist. Horton finds a mutual friend at Morris' house, and the three men plan to further a love affair between Mildred and Morris. The Doctor writes to her that he wishes some suitable person to read to the patient and accompany him on his walks in the park. Mildred herself decides to do this. A couple of toughs pick a quarrel with the "blind" man, and are surprised when Morris tears the bandage from his eyes and proceeds to hand out a thrashing to them. Mildred, learning thus of the deception, refuses to see him again. The Doctor manages to make the girl believe that he has cured the supposed blind man, and she forgives Morris, who at once avails himself of this opportunity to propose, and he is accepted. (Released May 8th. Length 920 ft.)

Cricks and Martin.

Honour Among Thieves.—Jim, a cracksman, is following his profession at the rear of a country house, and enters the room containing the safe. He is disturbed by someone entering the room. Hiding behind a curtain, he is surprised to see an old friend enter. Jim's "pal," when he finds the safe open, loses no time in appropriating the contents. Jim, by dropping his jemmy on the floor, so scares him that he also hides behind the curtain. Each soon discovers the other's presence, and they agree to finish the job between them. Having secured the "swag," they decide to hide their bundle for the night and go home to rest. They each rise very early in the morning, determined to get at the hiding place first. Upon their arrival they find the farmer and a policeman waiting for them, and the pair are promptly marched off to the police station. (Released May 16th. Length 585 ft.)

Cosmopolitan.

When Woman Wills.—A young man is enjoying a holiday amidst ideal country. He employs his leisure by paying court to a charming maiden. He induces her to run away with him. They arrive at his chambers and he invites a friend to come; the friend mistakes the character of the visitor. Wine is produced, and they are about to drink when the young girl protests. This startles the elder man, and a few rapid questions put him in possession of the facts. He upbraids his friend and pleads with him to carry out his intentions of marrying the girl. The companion laughs in a triumphant fashion. Heated words pass, ending in the elder man knocking the younger down. Then he procures a priest and endeavours to force the young man to do the girl justice. This being without effect, he recognises the tragedy of the girl's position. He offers to marry her, and the ceremony is solemnised. He then goes away for several months. The girl quickly adapts herself to her new surroundings. One day she is seen by her betrayer, who is full of chagrin to think that the girl he had scorned had developed into such a handsome woman. Her betrayer again seeks her acquaintance, and she befools him into thinking that she still has an interest in him. The climax is reached when he calls and reavows his passion. She spurns him, and at that moment her husband enters. There is a dramatic scene, and the humiliated young man makes a shamefaced exit, leaving husband and wife happy together. (Released May 9th. Length 1,000 ft.)

Mackerel Fishing.—This subject opens with a bright and busy harbour scene, the water being covered thickly with fishing smacks. We witness the boats leaving for the fishing grounds in the early dawn. The nets come up to sight loaded with mackerel, which are quickly packed into the hold. We see the fish being packed in barrels for the market. The closing pictures show the correct way of cleaning and preparing the fish for the table. (Released May 9th. Length 425 ft.)

Eclair.

The Deserter.—The Grenadiers are enjoying leisure moments when one receives a note from Anna, his sweetheart, pledging him to the fulfilment of a promise. He deserts, and is concealed in the farmhouse by Anna. The Grenadiers are told off to search for their comrade. A friend of the deserter's arrives at the farmhouse. While taking food with the farmer the Grenadiers discover a button from a military uniform. He follows Anna to a ruin, where the deserter is concealed. He breaks in upon the couple, and urges the deserter to return to camp. His persuasions are frustrated by the entreaties of Anna. The comrade returns to camp, and reveals the whereabouts of the deserter. He is arrested. Next morning he is shot, his body being left in the roadway, with his comrade for mourner. Anna upbraids him for his action. Already the honest soldier is pursued by despair. Anna's reproaches sink him still deeper. He cannot carry this load of pain, and, going to the waterside, plunges in and seeks repose in oblivion. (Released May 12th. Length 820 ft.)

The Demon Envy.—Demont is in love with Helena; Jacques Varrand, Helena's brother, is in love with Matilda, the waitress of a waterside inn. Matilda's uncle has left her a thousand pounds. Old Demont, and the

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The Bioscope FILM INDEX.

Alphabetically arranged, giving name, description, maker, and length of films released in this country. Every care has been taken in its compilation, but we cannot hold ourselves responsible for errors that may have inadvertently crept in.

ABBREVIATIONS :—B, Biblical ; C, Comedy ; Com. Comic ; D, Drama; E, Educational ; G, Gymnastic ; H, Historical ; I, Industrial ; M, Melodrama ; P, Pathetic; R, Romance; Spec., Spectacular; S, Scenic; Sp , Sporting ; T, Travel ; Tab, Tableau; Tr., Trick.

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No. 290. Films Released during April, 1912.

Title.	Maker.	Desc.	Length.	Release date.	Issue.	Page
Along the Adriatic Coast: The Town of Rimini	Ambrosio	T	412	4	285	xxvii.
Art of Ju-Jitsu, The	B. and C.	E	530	7	285	xxix.
Athletic Feats	Danube	Int.	280	3	285	xxix.
Alkali Ike's Love Affair ...	Essanay		976	7	285	xvii.
Amateur Plumber, The	Gaumont	Com	423	4	285	xi.
Attacked by a Lion...	Gaumont	D	1375	7	285	xii.
Akade's Conspiracy, The ...	Kalem	R	1016	7	285	xiii.
Arabella's Droll Wedding ...	Lux	Com.	380	3	285	xvii.
Alma's Champion	Vitagraph	D	1013	6	285	iii.
Art Views of Genoa	Aquila	Int.	371	14		
As Things Used To Be	Champion	D	990	10	286	xxxiii.
Awakening of John Bond ...	Edison	D	1000	17	287	v.
Assisted Elopement, An ...	Flying A	C	995	27	288	xxiii.
After Many Years	Imp	D	988	28	288	xxiii.
Arabella is too Curious	Lux	Com.	580	10	286	xxxiii.
Another of Bill's Adventures...	Lux	Com.	500	20	287	xxiv.
Alarm Clock, An	Milano	Com.	495	21	287	xxix.
Archipelago Round Stockholm	Nordisk	T	367	13	286	iii.
Aeroplane Inventor, An ...	Nordisk	D	2066	20	287	xxx.
Amongst Many Loves	Pathe	Com.	626	10	286	v.
Attic Romance, An	Pathé	D	956	17	287	iii.
Antar	Pathé	R	1238	24	288	iii.
Angels Unawares	Rex	C	1000	27	288	xxvii.
Allevard les Bains	Urbanora	T	285	17	287	xxiv.
Art and Industries in China ...	Cosmo	E	460	21		
All Alone	Cosmo	D	1000	25	288	xxv.
Appointed Hour	Reliance	D	935	29	289	xxv
Bank Messenger's Hat, The...	Cosmo	D	999	7	285	xxv
Boxing Fever	Cricks	Com.	600	6	285	xxvii
Brockton Fair and Horse Show	Edison	Des.	990	3	285	xxv
Brother's Error, The	Essanay	D	994	4	285	xviii
Bobby and his Grandparents	Gaumont	C	317	7	285	xi
Broke; or, How Timothy Escaped	Imp	Com.	580	7	285	xxv
Bill's Bunch of Flowers ...	Lux	Com.	390	6	285	xvii
Button Clue, The	Pathé	D	939	6	285	xi
Bunkie	Selig	D	1000	7	286	xvii
Bay of Naples, The	Cosmo	T	345	11	286	xxxv
Be Calm, Please	Cines	C	1044	20	283	ix
Billy Bungler, the Silent Burglar	Cricks	Com.	590	25	287	xxiii
3o'sun's Watch	Edison	C	1000	13	286	vii
Bachelor's Waterloo—A Leap Year Story	Edison	C	650	24	288	vii
Bobby Acts as Mediator ...	Gaumont	C	390	14	286	vii
Bobby, the Domestic Peace-Peacemaker	Gaumont	C	500	18	287	vii
Blind Heroine	Hepworth	D	475	28	288	xi
Back to his Old Home Town	Imp	Com.	580	11	286	xi
Back to the Kitchen	Kalem	C	1010	11	286	xxvii
Bell of Penance	Kalem	D	1030	14	286	xxvii
British Soldiers: Past, Present, and Future	Kineto	Int.	435	25		
Betty and the Doctor	Lubin	D	1005	18	287	xiv
Baby Trump	Lubin	C	710	21	287	xiv

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Bill and the Detective	Lux	Com.	400	13	286 xxxiii.
Brave Little Woman, A... ...	Nestor	D	595	10	286 xi.
By Railway in the Mountains	Nordisk	T	315	20	287 xxx.
Bohemian Heart, A	Pathe	D	710	13	286 vii.
Boar Hunt, A	Pathé	Int.	412	17	287 iii.
Birth of a Dragon Fly	Pathé	E	478	20	287 v.
Beauties of Portugal	Pathé	S	280	24	288 iii.
Brotherly Love	Reliance	D	995	10	286 xxix.
Birthmark, The	Reliance	D	993	13	286 xxix.
Broken Spur, A	Selig	D	1000	18	287 ix.
Blind Miner, The	Vitagraph	D	961	20	287 ix.
Battle of the Redmen	Cosmo	D	2000	26	288 xxv.
Bride of Death, The	Nordisk	D	2600	26	288 xxvii.
Bill as a Brigand	Lux	Com.	580	27	288 xxiii.
Coming of the Lamb, The ...	B and C.	E	350	7	285 xxix.
Cook of the Ranch, The	Champion	Com.	1000	3	285 xxix.
Comedy in an Oven, A	Eclair	Com.	830	4	285 xviii.
Cultivation of Coffee and Santos	Pathe	I	480	3	285 v.
Child's Influence	Pathé	D	990	6	285 v.
Cattle Breeding Farm in Brazil	Pathé	E	396	6	285 xi.
Convict B75	Ambrosio	D	1033	11	286 xxxi.
Changing Cooks	American Wild West	Com.	999	17	287 xxix.
Cross of Pearls, The	American Wild West	D	1020	20	287 xxix.
Change of Heart	Biograph	D	997	11	286 xxix.
Cowboy Pill, The	Champion	C	1000	24	288 xxiii.
Cannot Forget to be a Clown	Cines	Com.	390	13	283 vii.
Caught in a Snare	Cines	C	810	17	283 ix.
Child to the Rescue	Eclair	D	945	18	287 x.
Codfish Industry, Newfoundland	Edison	Des.	340	13	286 vii.
Cowboy's Wedding, The ...	Gaumont	C	750	18	287 vii.
Cotton Industry, The	Imp	Int.	398	14	286 xi.
Crimson Heart, The	Lux	D	930	20	287 xxiv.
Cologne and the Bridge on the Rhine	Pasquali	T	335	24	288 xxvii.
Coals of Fire	Pathé	D	806	17	287 iii.
Count Ivan and the Waitress	Pathé	D	1055	20	287 v.
Charlie Colms and the Dancer's Necklace	Pathé	D	1542	27	288 v.
Colonel's Daughter, The ...	Rex	D	1040	13	286 xxxv.
Chasing the Rainbow	Rex	D	940	20	287 xxvii.
Chumps	Vitagraph	Com.	1007	11	286 ix.
Caught in the Rain	Vitagraph	D	921	11	286 ix.
Captain Barnacle's Messmate	Vitagraph	C	925	18	287 ix.
Captain Rivera's Reward ...	Kalem	D	1019	25	288 xiii.
Caught in the Toils	Kalem	D	1011	28	288 xiii.
Ching Chang in Paris	Lux	Com.	425	24	288 xxiii.
Convict's Sister	Lux	D	960	27	288 xxiii.
Cupid and the Ranchman ...	Nestor	C	1000	24	288 xiv.
Doctor's Dilemma, The	Reliance	D	650	3	285 xxiii.
Dreamland City, A	Ambrosio	Int.	339	11	286 xxxiii.
Detective Roberts' Peril ...	Cines	D	1046	13	283 ix.
Disillusioned	Cines	D	1947	20	284 ix.
Deputy and the Girl, The ...	Essanay	D	996	11	286 xxvii.
Detective and the Sleeping Draught	Gaumont	Com.	710	11	286 iii.
Detective and the Shoplifter	Gaumont	Com.	540	21	287 vii.
Date Industry, The	Hepworth	Int.	500	11	286 xi.
Deception, The	Hepworth	D	975	11	286 xi.
Deserted Shaft, The	Imp	D	990	14	286 xi.
Day on Monte Rosa, A ...	Milano	T	310	14	286 xxxiii.
Day's Shooting, A	Milano	C	585	28	288 xxv.
Dangerous Play, A	Nordisk	D	2452	13	286 iii.
Delivery Mail by Aeroplane	Powers	T	525	24	288 xxvii.
Deep Sea Diving	Pathé	E	445	27	288 v.
Disillusioned	Selig	C	1000	21	287 ix.
Dantes, The	Selig	D	2000	28	288 ix.
Daughter of the Navajos, A	Solax	D	985	28	288 vii.
Dupin is a Nuisance	Urbanora	Com.	495	10	286 xvii.
Dupin's New Accomplice ...	Urbanora	Com.	415	24	
Detective for a Day	Hepworth	C	475	7	286 xi.
Electrical House Building ...	Clarendon	Com.	495	28	287 xxiv.
Elephant Stockade, An	Kineto	Int.	405	18	287 xiv.
Episode in the Life of Edward VII.	Milano	Int.	335	21	

Engagement Ring, The	Biograph	C	497	25	288
For $200	American Wild West	D	1120	6	
Fatal Chocolate, The	Biograph	C	574	7	285 xii
Faded Lilies	Biograph	D	418	7	285 xii
Favourite of Mary Stewart ...	Eclair	D	1250	4	285 xvi
From Ostrich Egg to Feather Boa	Empire	E	430	7	285 xxi
Fire of Fate	Nordisk	D	2781	6	285 xx
Fatal Likeness, A	Pathé	D	710	3	285
Fishers of Naples, The	Pathé	Int.	330	6	285
From Behind the Flag	Urbanora	Tr.	295	3	285
Fools of Fate	Biograph	D	972	18	287
For Old Times' Sake	Cines	D	675	10	281 v
Foster Sister, The	Eclair	C	775	18	287
Freezing Auntie	Edison	C	660	17	287
For the Cause of the South ...	Edison	D	1000	24	288 v
For the Crown	Film d'Art	D	1800	17	287 xxv
For His Country	Hispano	Int.	461	20	287 xx
Finest Day in his Life	Itala	Com.	650	14	286 xxxi
Fishing in Florida	Lubin	I	308	14	286 xx
From Paris to the Sea	Pathé	T	379	20	287
Fairy Iris	Pathé	Tr.	280	20	287
For Love of a Maid	Pathé	Com.	676	27	288
Forest Scenes	Rex	S	410	20	287 xxv
First Aid to the Injured ...	Selig	E	525	11	286 xv
Flying Dispatch, The	Urbanora	D	880	24	288 v
Father and Son	Vitagraph	D	1017	18	286
For the Honour of the Family	Vitagraph	D	1020	18	287
First Violin, The	Vitagraph	D	1026	27	288
Grip Snatcher, The	Essanay	CD	991	4	285 xvi
Grub Stake Mortgage, The ...	Flying A	D	980	3	285 xxi
Girl Deputy, The	Kalem	D	996	7	
Gingerbread Cupid, A	Lubin	Com.	1043	7	285 xx
Great Hindu Bathing Festival	Kineto	Int.	610	4	285 xx
Gambler, The	Lux	D	950	6	285 xvi
Gipsy Bride, The	American Wild West	D	1000	24	288 xx
Guardian of the Bank, The ...	Cricks	D	570	13	286 xxx
Gontran in Luck	Eclair.	Com.	530	11	286 xv
Game for Two, A	Majestic	C	825	24	288 xi
Gang-fighter, The	Reliance	D	789	24	288 xi
Girl He Left Behind	Selig	D	1000	14	286 xvi
Girl and the Broncho Buster	Solax	D	940	21	287 xx
Girl of the West, A	Vitagraph	D	1000	13	286
Glimpse of the Caspian Sea ...	Gaumont	Int.	255	18	287 v
Gontran, the Minister	Eclair	Com.	520	25	288 xi
Girl Nihilist	Kalem	D	924	25	288 xi
Her Choice	Brooklyn	D	985	6	285
Her Boys	Essanay	D	999	7	
His Sister's Dowry	Urbanora	D	990	3	285 x
Heart of the King's Jester ...	Vitagraph	D	984	4	285
How Tommy Saved his Father	Vitagraph	D	912	6	285
His Dream	Brooklyn	D	860	20	287 xx
His Mother	Champion	D	985	17	
Her Masterful Man...	Essanay	C	994	28	288
Heroic Recompense, An... ...	Gaumont	D	910	25	288 v
His Actress Daughter	Hepworth	D	650	18	287 xiv
His New Wife	Imp	C	695	21	287
Half-breed, The	Kalem	D	939	18	287 xiv
Her Heart's Refuge	Lubin	D	1015	18	287 xiv
Hydrophobic Chicken	Pathé	Com.	577	13	286 v
How to Prepare a Collection of Butterflies	Pathé	E	379	13	286 vi
Human Nature	Rep	D	1000	11	286 xv
Horseshoe, The	Selig	D	1000	11	286 xvi
Hypnotic Detective...	Selig	D	1000	21	
Her Vengeance	Cines	D	1791	27	285 xv
How Toto Extracts Rent ...	Itala	Com.	425	28	288 xi
Handicap, The	Lubin	D	907	28	288 xi
Hopkin's Dog-goned Luck ...	Nestor	C	600	27	288 xi
Hunting the Hare at St. Abraham's, Hungary	Warwick	Int.	305	25	288 xxvi
Into the Hands of Fate	Ambrosio	D	900	21	
In the Watches of the Night...	Biograph	D	996	21	287 xi
Indian Massacre, The	Cosmo	D	2190	14	286 xxx
Innocent Grafter, An	Flying A	D	992	10	286 xvi
In Northern Woods...	Imp	D	1000	21	287 x
I Wish I Had a Girl	Imp	C	470	28	288 xxii

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It Was Written	Itala	D	2660	21	287	xxv.
In Dis-a-countree	Lubin	D	1000	11	286	xxxi.
Imaginative Billie	Powers	Com.	670	17	287	xxx.
Indian Romeo and Juliet ...	Vitagraph	D	1010	25	288	ix.
Iola's Promise	Biograph	D	1056	28	288	ix.
In the Government Service ...	Rep	D	990	27	288	xiv.
Jones' Mistake	Cricks	Com.	700	4	285	xxvii.
Journalistic Sensation, A ...	Gaumont	D	1131	4	285	xi.
Justice of Philip II.	Hispano	H	1225	6	285	xvii.
Jim's Jam	Pathé	Com.	795	6	285	xi.
Journey Through Picturesque Holland	Gaumont	T	231	28	288	vii.
Jack Tar Amuses his Friends	Kineto	Int.	355	11	286	xxxv.
Jim at School	Pathé	C	545	27	288	v.
John Milton	Urbanora	D	835	24	288	vi.
Jean Intervenes	Vitagraph	D	800	18	287	ix.
Jealous Dog, The	Itala	Com.	360	28	288	xiv.
Kidnapping of Buonaparte ...	Gaumont	D	1342	21	287	vii.
Kind-hearted Dupin	Urbanora	Com.	325	17	287	xxiv.
Little Miriam	Cines	D	767	6	281	vi.
Love of a Siren, The	Cines	R	583	6	281	vi.
Locked in the Vaults	Reliance	D	999	6	286	xxix.
Little Stowaway	Selig	D	1000	4	285	xxix.
Little Darling	Biograph	C	211	14	286	xxix.
Love and Music	Cines	C	715	10	281	vi.
Last Kiss, The	Cines	D	918	17	283	ix.
Lea as a "Hullo Girl!"	Cines	C	603	20	283	ix.
Love's Ransom...	Cines	C	888	24	283	ix.
Life in the U.S. Army	Edison	Des	1000	10	286	vii.
Little Black Box	Essanay	D	998	21	287	xi.
Lemon, The	Essanay	C	992	25	288	xi.
Lion's Revenge, The	Gaumont	D	920	14	286	iii.
Lion's Gratitude, The	Gaumont	D	1004	25	288	vi.
Little Duchess, The	Gaumont	C	1025	21	287	vii.
Leap Year Comedy	Flying A	C	970	20	287	xi.
Land Baron of San Tea	Flying A	D	990	24	288	xxiii.
Love and Tears	Lubin	D	1017	21	287	xxiii.
Lucky Man	Majestic	Tr.	368	20	287	xxx.
Little General, The	Precision	C	950	14		
Lecture on Teetotalism	Pathé	Com.	590	17	287	iii.
Little Match Seller, The ...	Selig	R	615	21	287	ix.
Love and Riches	Urbanora	D	985	10	286	xv.
Love Finds a Way	Vitagraph	C	1017	25	288	ix.
Lea is Jealous	Cines	Com.	633	27	284	ix.
Market in Velehrad (Moravia)	Danube	S	260	6	285	xxix.
Matinée Mix-up	Nestor	C	950	6	285	xxvii.
Man With the Gardenia, The	Pathé	C	414	6	285	v.
Mother's Birthday	Pathé	C	445	6	285	xi.
Mosquito, The	Pathé	E	445	6	285	xi.
Meeting of the Ways, The ...	Vitagraph	D	1013	4	285	iii.
Mexican as it is Spoken ...	American Wild West	C	590	27	288	xxv.
Message from the Moon... ...	Biograph	C	411	14	286	xxix.
Mystic Ring, The	Cricks	C	610	11	286	xxxv.
Muggins, V.C.	Cricks	D	640	27	287	xxiv.
Modern Weapons for Fighting Fire	Edison	D	375	20	287	vii.
Melody of Love, The	Essanay	D	990	11	286	xxvii.
Mimic Bullfight on Camarque Island	Gaumont	Int	380	14	286	iii.
Madeline's First Love	Gaumont	D	1230	18	287	vii.
Microscopic Pond-dwellers ...	Kineto	E	440	11	286	xxxv.
Matter of Business, A	Lubin	D	1005	14	286	xxxi.
Mother's Sacrifice, A	Majestic	D	984	10	286	xv.
Man from the Foot-hills... ...	Nestor	D	895	20	287	xxiii.
Mills in Joy and Sorrow... ...	Pathe	D	580	10	286	v.
Making Casks in Burgundy ...	Pathe	Int	478	13	286	v.
Max Linder v. Nick Winter	Pathe	Com	1352	20	287	v.
Madame du Barry's Flirtation	Pathe	R	1270	27	288	v.
Mother's Old Arm Chair ...	Rep	D	1000	13	286	xv.
Mysterious Gallant, The ...	Selig	C	475	11	286	xvii.
Magical Matches	Urbanora	Tr	330	10	286	xvii.
Marriage of Edith	Cines	C	984	27	285	xv.
Mamselle Nitouche	Ambrosio	D	2910	28		
Mechanical Coaling of Ships, Durban	Empire	Int	275	28	288	xxvii.

Mother's Love	Lubin	D	1014	25	288	
My Princess	Lubin	R	1132	28	288	
Nat Pinkerton XV.: Nat Out-with the Bank Thieves ...	Urbanora	D	1065	3	285	
Nanine, the Artist's Wife ...	Gaumont	D	2253	28	288	
Noodle's New Nose	Warwick	Com	415	25	288	x
Old Nest, The	Ambrosio	D	1130	4	285	x
Out for Mischief	Am. W.W.	Com	980	3	285	
Once Too Often	Cines	Com	675	6	281	
On the Stroke of Three	Imp	D	1000	4	285	
Over the Shading Edge	Brooklyn	D	950	27	288	x
On the Bosphorus	Eclair	T	395	11	286	
Old Lady of Twenty, An ...	Majestic	C	650	17	287	
Out of the Mouths of Babes...	Pathe	D	873	10	286	
Percy's Persistent Pursuit ...	Clarendon	Com	550	7		
Padua	Cines	T	390	6	281	
Pyres to Corfu	Cosmo.	T	250	4	285	
Picturesque Antwerp	Gaumont	Int	402	7	285	
Phœbe of the Inn	Hepworth	C	925	4	285	
Picturesque North Wales ...	Kineto	T	440	4	285	
Percy Marries a Redskin ...	Mono	Com	480	3	285	
Picturesque Crimea...	Pathe	T	330	3	285	
Pied Piper of Hamelin	Pathe	D	910	3	285	
Price of Her Silence, The ...	Pathe	Com	626	6	285	
Price, The	Rex	D	1030	6	285	x
Pair of Shoes, A	Reliance	Com	395	6	285	x
Priscilla's Capture	Biograph	C	507	11	286	x
Pursued by Priscilla	Cricks	Com	650	18	287	x
Prospector's Legacy, The ...	Essanay	D	947	14	286	x
Positive Proof	Essanay	D	999	28	288	
Present for her Husband ...	Hepworth	Com	425	14	286	
P.C. Hawkeye Falls in Love...	Hepworth	C	500	21	287	
Playing the Game	Imp	C	430	25	288	x
Pottery Making in America...	Lubin	I	499	11	286	x
Polidor at the Milliner's ...	Pasquali	Com	488	14	287	x
Palace of Fontainbleau	Pathe	Int	478	10	286	
Path of Atonement	Pathe	D	2528	10	286	
Prairie Romance, A	Pathe	D	890	20	287	
Painter and the Pigs	Pathe	C	379	24	288	
Persistent Suitor	Selig	C	700	25	288	
Problem in Reduction, A ...	Vitagraph	Com	807	25	288	
Pontoon Bridge Building ...	Welt	I	344	14	286	xx
Princetown, Dartmoor	Cosmo.	T	340	25	288	
Question of Seconds	Edison	D	775	10	286	
Quarrel	Reliance ...	C	720	27	288	x
Romance of Cliff Dwellers ...	Edison	D	1000	3	285	
Red Star's Honour	Powers	D	1000	3	285	
Reinforcements	Pathe	Com	396	3	285	
Reckoning, The	Rep	D	900	6	285	x
Right of Way, The	Amer. W.W.	D	1010	13	286	x
Right or Wrong	Amer. W.W.	D	370	27	288	
Rough Diamond, A	Clarendon	D	945	14	286	xx
Rome and the Tiber	Cines	T	374	13	283	
Romance of a Dry Town ...	Kalem	R	1020	21	287	x
Ravages of a Fifteen Million Dollar Fire	Nestor	Int	400	13	286	
Resignation	Reliance	D	990	20	287	x
Ruins of Egypt	Eclair	E	315	25	288	
Sunbeam, The	Biograph	D	1000	7	286	x
Spanish Gipsy and Jack Tars	Cosmo.	D	340	4	285	x
Stuff that Dreams are Made of	Edison	C	1000	6	285	x
Society for Young Women's Protection	Nordisk	Com	1036	6	285	x
Starlight's Necklace	Pathe	D	890	6	285	
Scapegoat, The	Selig	D	1000	7	285	x
Silent Signal, The	Solax	D	935	7	285	x
Scenes in the Scilly Isles ...	Urbanora	T	430	3	285	x
Stage, The	Ambrosio	D	2000	18	287	xx
Salt on the Bird's Tail	Amer. W.W.	CD	961	10	286	x
Sandy's New Kilt	B. and C.	Com	800	21	287	x

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traight Road, The	Brooklyn	D	980	13	286	xxxi.
iren of Impulse, The	Biograph	D	998	14	286	xxix.
tring of Pearls	Biograph	D	998	18	287	xi.
panish Dilemma, A	Biograph	C	501	21	287	xi.
he Would Be Wed	Cricks	Com	345	20	287	xxiii.
t. John's, Newfoundland, and Its Surroundings	Edison	T	225	27	288	vii.
ign of the Three Labels, The	Edison	C	1000	27	288	vii.
ecret Service Agent, The ...	Gaumont	D	1000	11	286	iii.
ociety and Chaps	Flying A	C	996	17	287	xi.
ome Eastern Industries ...	Kineto	Int	405	25		
napshots at the Zoo	Kineto	I	335	11	286	xxxv.
candal at Polidor's, A ...	Pasquali	D	643	21		
upernatural Power	Pathe	Com	428	10	286	v.
on-in-Law's Nightmare, A ...	Pathe	Com	560	13	286	v.
heriff's Punishment, The ...	Pathe	D	1122	13	286	vii.
wift Work	Pathe	Tr	510	20	287	iii.
muggler's Wife, The	Pathe	D	710	24	288	iii.
tripes	Pathe	Com	610	24	288	iii.
piritualistic Convert, A ...	Pathe	Tr	412	24	288	iii.
lave's Devotion, A...	Pathe	D	790	27	288	v.
traits of Bonifacio	Pathe	T	346	27	288	v.
eeing Detroit	Selig	T	300	25	288	ix.
tolen Horse	Champion	C	895	17	287	xxvii.
eizure, The	Eclair	C	855	25	288	xiii.
cenes in the Tyrol	Cosmo.	T	340	28		
hou Shalt Not Kill	Eclair	D	610	4	285	xviii.
rinity, The	Imp	CD	1000	7	285	xxv.
oto has no Good Luck	Itala	Com	410	7	285	xvii.
hat Expensive Ride	Majestic	CD	989	3	285	xxv.
ragic Wedding, A	Milano	D	1160	7	285	xxvii.
here's Something Wrong ...	Nestor	C	400	3	285	xxvii.
hrough the Window	Pathe	D	1006	3	285	v.
est, The	Selig	D	1000	4	285	xxix.
hough your Sins be as Scarlet	Vitagraph	B	918	2	285	iii.
hrough Death's Valley ...	B. and C.	Com	800	14	286	xxxiii.
ale of Tails, A	Clarendon	Com	575	21	287	xxiv.
hreads of Destiny	Cosmo.	D	980	18	287	xxv.
hey Settled the Quarrel ...	Cines	Com	1016	13	283	vii.
reviso	Cines	T	948	21	284	ix.
orment, The: Or, The Scientist's Secret	Eclair	D	2125	14	286	xv.
hrough Portugal	Eclair	T	385	18	287	ix.
racked Down	Essanay	D	990	18	287	xi.
here's Many a Slip	Essanay	C	988	18	287	xi.
raitress of Parton's Court	Hepworth	D	1050	25	288	xi.
enderfoot's Troubles	Kalem	C	719	14	286	xxvii.
rapped by Wireless	Kalem	D	1011	18	287	xxiii.
rappers and Indians	Pathe	D	857	10	286	v.
ragedy at the Court of Milan	Pathe	D	2160	17	287	iii.
heir Daughter	Pathe	D	1105	20	287	v.
elegraph Operator, the ...	Pathe	DC	939	24	287	iii.
wo Old Men	Reliance	D	990	17	287	xxv.
angled Skein, The	Rep	D	1000	20	287	xiv.
aos Indians at Home	Selig	Int	358	18	287	vii.

That June Bug	Solax	Com	540	25	288	vi
Tunis and its Surroundings ...	Urbanora	T	385	10	286	xv
Tragedy of the Sea, A	Urbanora	D	975	17	287	xxiv
Trip Round the Kentish Coast	Urbanora	S	295	24	288	v
Tom Tilling's Baby	Vitagraph	D	767	13	286	x
Timely Rescue, A	Vitagraph	D	1020	27	288	x
Timber Logging	Welt	I	342	21		
To Save Her Brother	Edison	D	1000	20	287	v
To Conquer or Die	Urbanora	D	895	17	287	xxiv
Tender Heart	Biograph	D	235	288	v	
Treviso	Cines	T	294	27		
There were Three Grenadiers	Eclair	D	785	25	288	xii
Toto has an Inheritance ...	Itala	Com	570	21		
True Friend, A	Itala	D	1850	28	288	xiv
Tough Guy Levi	Lubin	C	246	28	288	x
Unknown Neighbours	Gaumont	C	565	14	286	iii
Victim of Jealousy, A	Gaumont	C	233	4	285	x
Venice	Cines	T	436	20	283	ix
Violin and a Pipe	Cines	C	688	24	283	ix
Visit to Mount St. Michael ...	Gaumont	Int	325	11	286	iii
Visit to Madeira	Kalem	T	574	14	286	xxvii
Vengeance of the Mafia, The...	Pathe	D	1306	13	286	v
Visit to New Plymouth	Urbanora	T	260	17	287	xxv
Visit to Jenolan Caves, N.S.W.	Empire	T	320	21		
Willie as a Martyr	Eclair	Com	500	4	285	xxiii
Where Broadway Meets the Mountains	Flying A	D	990	6	285	xxix
Winter Sports on the Alps ...	Gaumont	Int	223	4	285	x
When Jones Lost his Latchkey	Hepworth	Com	475	1	285	xviii
Wiffles, the Petitioner	Pathe	Com	626	3	285	v
Willie's Sister	Vitagraph	Com	1013	4	285	iii
Wedding Dress, The	Ambrosio	D	920	24	288	xxvii
War on the Plains	Cosmo.	D	2190	21	287	xxv
When Mother Goes Out ...	Cosmo.	Com	415	24		
Willy on Horseback...	Eclair	C	480	18	287	ix
Wife of a Genius, The	Essanay	D	986	14	286	xxvii
Western Kimono, A	Essanay	C	999	21	287	xi
Wedding of Onesimus, The ...	Gaumont	Com	489	28	288	vii
Winning Miss, The...	Imp	C	810	18	287	x
Willie, the Hunter	Lubin	C	517	11	286	xxxi
Widow Winks	Nestor	C	585	13	286	xv
Waterfalls of Bohemia	Powers	T	315	10	286	xxxiii
Winter Sports in Switzerland	Pathe	Int	643	17	287	iii
Waiting	Pathe	D	1040	17	287	ii
Why Wouldn't the Piano Stop?	Pathe	Com	577	20	287	ii
Widow of Rickie O'Neal ...	Selig	Com	1000	14	286	xvii
When Women Rule	Selig	C	1000	25	288	ix
Where the Money Went ...	Vitagraph	C	935	20	287	ix
Wonderful Boy	Pasquali	C	580	7	287	xxix
War of American Independence	Eclair	D	1340	25	288	xiii
Wifey's Ma Comes Back ...	Lubin	C	725	25	288	x
Yermak, The	Pathe	Int	445	17	287	ii
You Remember Ellen	Kalem	D	1028	21	287	xxii

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young one, too, learn of this. The old man persuades his son to jilt Helena and court Matilda. Young Demont, paying court to Matilda, is interrupted by Jacques, who demands an explanation. Father and son plan revenge upon Jacques. Having arranged a huge pile of logs, they push these over on to Jacques as he passes along. Hurriedly the workers run to the spot and uncover the wounded man. Helena and Matilda are struck down with grief over this calamity. They seek Demont, and the young man cannot hide evidence of his guilt. Father and son have a violent quarrel. They struggle, but young Demont breaks away, and goes to beg Jacques' forgiveness. Entering the sick-room he finds the injured man, and Helena attending him. He approaches the bed and stammers out his contrition. The others make no sign, and Demont turns to go out and give himself up for his crime. Just as he reaches the door Jacques rises in bed and extends the hand of forgiveness. (Released May 12th. Length 850 ft.)

Miss Masquerader.—Rose is bored to death by masculine admirers. To escape from them she conceives the idea of masquerading as a man. Dressed in men's costume she makes her *debut* at her uncles club. She is introduced as Jack to two young fellows, and the party sit down to wine and cigars. Next she visits the golf course. She and Paul Branton become great pals. She receives a sad blow when a letter arrives addressed to her as Jack, telling her that Paul is off to visit his grandfather. Rose has a fancy for Paul, and secures the post of secretary to his grandfather. She is installed in her new office when Paul arrives. Paul is stricken with the charms of the fair secretary. Rose's uncle pays a secret visit to his niece in her new situation. She caresses the old man just as Paul is looking out from a window up above. He decides that she is a flirt, and next morning takes a cold farewell. Rose, too, departs. Back at home, she receives a note from Paul asking his "Dear Jack" to come round and see him as he has got entangled with a flirt. "Jack" goes round, but in female attire. Paul, his back to the door, does not turn round to see who comes into the room, but begins his story straight away when Jack is announced. The conclusion forms a charming and bright end. (Released May 12th. Length 1,050 ft.)

Willie Cures His Father.—In the humble cabin the doctor's fiat goes forth: "If your papa is to be cured, he must have roast chicken." Willie volunteers to procure the chicken. He discovers a couple roasting a chicken on a spit over a fire. He clambers on the roof, lowers a rope with a hook on it, and fishes the chicken up the chimney. The police have, meanwhile, got on his track. Willie dives through the skylight, and the officers roll down the roof. Willie takes refuge in a barrel, then by a trick effect the barrel journeys downstairs into the cellar. The police come down after it, but not before Willie has escaped by another way. They pursue the rascal and enter the cabin just as Willie is feeding his invalid father with the chicken. The sight moves the official heart to tears, and our hero receives congratulations and praise. (Released May 12th. Length 525 ft.)

Insect Hunting.—This is a first-rate natural history film introducing us to the denizens of meadows and mushrooms, of ponds, and the crannies under the stones and under the bark of trees. We see the naturalist capturing and putting specimens in his bottle, and then enlarged animated views of the various beetles, etc., are projected. Many curious and interesting specimens are shown in a film which is sure to be immensely appreciated. (Released May 12th. Length 595 ft.)

Brooklyn.

On Kentucky Soil.—This subject deals with the American War of Independence, and shows how a father and son were fighting on opposite sides. The father shelters a trooper who has obtained certain plans. He subsequently learns that the trooper killed his son. (Released May 11th. Length 985 ft.)

Champion.

Hearts of the West.—Dick Cross has the good fortune to be able to save the life of Alice, a banker's daughter. The acquaintanceship soon merges into deep love on both sides, and the banker gives his consent to his daughter's engagement. Then comes the visit of Dick's parents to the family of his *fiancee*. The wealthy man shows his contempt for the family into which his daughter is about to enter. Dick is inclined to turn from them in disgust, causing the poor old father and mother bitter pain. A considerable sum of money is missed by the banker and Dick is arrested. Telling Dick's parents of what had happened, Alice accompanies them to the jail. He learns then the value of a parent's love and his assertion of innocence is never doubted for a moment. At the bank some structural alterations are being carried out and the missing sum of money is discovered. The banker hastens to offer a handsome apology, and, holding out his hand to Dick's parents, begs them to let bygones be bygones. (Released May 8th. Length 950 ft.)

American Wild West.

A Spanish Love Song.—Jack and Helen were engaged against their wishes. Jack's father decided to send him across the border into Mexico. Juanita, a pretty guitar player, is forced by her parents to sing in the streets for their support. At home, her unnatural parents try to force her to accept the hand of Don Juan, a wealthy Mexican *roue*. She runs away into the woods. Don Juan follows and endeavours to force his love upon her. Just as the girl's strength is giving out Jack arrives and frees the victim, leaving Don Juan to depart, swearing vengeance on the head of the cowboy. In a drinking saloon he schemes with his hirelings to unload Jack's gun, so that he may waylay the defenceless man without risk. Juanita overhears the plot, and, taking a gun, follows the scoundrels. She sees the ruffians set upon Jack, and just as he is about to be struck down with a knife, a shot rings out, and Juanita has saved her sweetheart's life. Wherupon the brigands flee. The passionate love scene which follows is intense in its pathos. Jack receives word that he is needed by his father. Sorrowfully he leaves for his Eastern home, whilst poor broken-hearted Juanita wanders across the border into San Antonio. On the eve of Jack's wedding news is brought him that Helen has eloped. Jack sits by his open window to lay plans for the future, a future with Juanita by his side. Presently he hears the strains of a girl's voice accompanied by a guitar. He rushes outside, and finds to his joy that his ears have not played him false, and it is indeed Juanita in the flesh. (Released May 8th. Length 995 ft.)

The Reason Why.—Pedro has a shave, and Hank shines his boots, and the cause of all this excitement is a dainty piece of femininity. Pedro wanders down to the store to buy a pipe, then Hank turns up and buys some tobacco, and so this goes on. On one occasion Hank sees the chance of a lifetime. Two "drunks" have passed him on their way to the store. He follows them, and when they have entered the shop, rushes in. But they were far more than a match for the maiden's would-be rescuer, and in a very short time Hank was on the floor. Pedro has followed Hank. He comes in at the critical moment, and, having rescued his partner, lends a hand in firing out the "drunks." Marie thanks Pedro no end, and he feels quite certain that he is the man of her heart. Alas! a smart young Westerner puts in an appearance, and Marie receives him with open arms. Seeing that it is a case of "Love's Labour Lost," the unsuccessful rivals invite each other to consoling plugs of 'baccy and the glass which cheers. (Released May 11th. Length 1,000 ft.)

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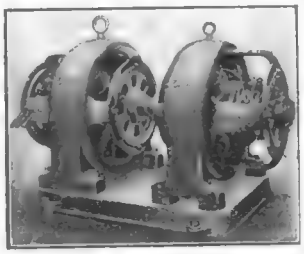

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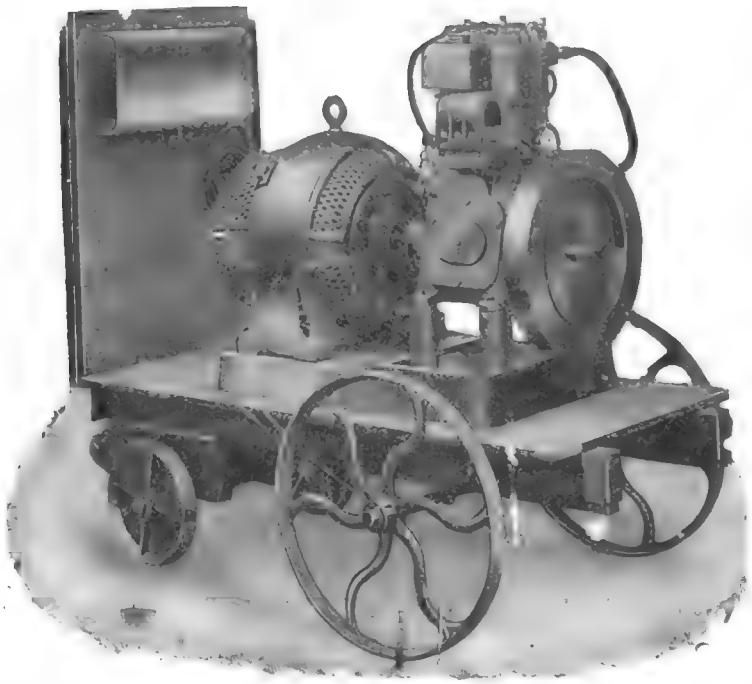

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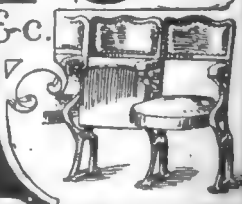

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Lux.

The Smugglers' Dogs.—A young smuggler is in love with, and beloved by, the daughter of a sergeant in the Frontier Police. One evening he induces the girl to accompany him to the mountains. Night comes on and shadows flit silently from tree to tree—these are the dogs carrying their little bags of tobacco over the frontier. Following are the police dogs. Finally the lovers reach the smugglers' haunt and settle down to rest. Suddenly the harried dogs come rushing breathlessly in followed by the police dogs. The smugglers rush out to meet the police and a fearful fight follows. In the struggle the police sergeant accidentally shoots his daughter, who thus pays for her folly with her life. (Released May 11th. Length 920 ft.)

Bill has the Gout.—The victim of an attack of gout, Bill is forced to take exercise in a bath chair. His attendant leaves him unattended whilst he goes off in search of pleasure. Bill is kidnapped by some beggars, who turn Bill into a beggar also. Bill's alarming adventures in the bath chair are a revelation. (Released May 11th. Length 460 ft.)

How Arabella Caught a Man.—Arabella's mistress goes away for a long holiday, and Arabella goes out arrayed in her mistress's best clothes. She meets a swell, and they have some refined pleasure. When Arabella finds out that her suitor is only a common servant masquerading in his master's clothes her indignation knows no bounds. Later on the servant discovers the deception that Arabella played upon him. "But alls well that ends well," says the magistrate, who advises the two prisoners to try to settle their differences out of Court. (Released May 8th. Length 460 ft.)

Majestic.

Arresting Father.—Dick Remington receives the bump of his life when he informed Ethel Milton's father that he was considering presenting himself as son-in-law. Dick was thrown bodily from the office. Dick's uncle is the Town Marshal of Plattesville, and enlisting him in his support, a wire is sent to the next station at which the through train stops, to have a certain elderly party and a young girl taken from the train, and held under arrest. Dick interviews Ethel, and they are married while the father is held a prisoner. (Released May 8th. Length 999 ft.)

Petticoat Perfidy.—Virginia found herself listening with beating heart to Jack Waltham's proposal of marriage, and a wire to her father threw that gentleman into a fit of rage. He wired a sharp command for her to return at once. Jack won the girl over to a daring expedient by which he would be able to be near his sweetheart. At last fate intervened in a most striking manner, and Virginia's father was won over. (Released May 11th. Length 775 ft.)

Imp.

Mrs. Matthews, Dressmaker. — John Matthews is a labourer, happy in the possession of a wife and child. He dies in harness, being stricken at work. The wife, a dressmaker before marriage, resumes her former occupation. Among her customers is a Mrs. Baldwin, who is not a prompt payer. Mrs. Matthews' little girl is taken ill, and the mother applies for payment of her outstanding account. The wealthy woman ignores the request. A doctor writes a prescription, which the mother takes to be made up at the chemist. She finds that she has not the money to pay for it, and the chemist refuses to allow her to have it on credit. The bottle is left standing on the counter, and the poor widow slowly leaves the shop. Seeing that the chemist is busy serving some fresh customers, she enters the shop again. Thinking herself unobserved, she steals the much-needed bottle. She is followed and arrested. At the police station she tells her pitiful tale. The husband of her customer learns what has transpired, and intercedes successfully on her behalf, while his wife, struck by remorse, makes a tardy but effective reparation for her remissions in the past. (Released May 9th. Length 998 ft.)

Shamus O'Brien.—A full description of this splendid drama appeared in The Bioscope, April 4, 1912, p. 25. (Released May 12th. Length 2,020 ft.)

Svea.

Swedish Waterfalls.—The severity of the Swedish winter swells to an enormous extent the volume of the rivers, the snow as it melts forming a turbulent mass of water, which converts the streams into torrents. This series of studies is made all the more impressive by the mantle of snow which covers the whole of the surrounding landscape. A fine picture of nature in one of her most beautiful and impressive moods. (Released May 9th. Length 288 ft.)

Ambrosio.

Tweedledum's New Theft.—Tweedledum is the witness of a transaction by which a farmer becomes possessed of a fat roll of banknotes in exchange for cattle. Tweedledum, disguising himself, takes up a position on the banks of the river. When the farmer comes in sight he throws a dummy into the water, and pretends to be distressed at his inability to go to the rescue. The farmer takes off his coat and plunges into the water, and by the time he has discovered the deception Tweedledum has possessed himself of the notes. The farmer enlists the aid of a number of workmen, and a hot pursuit is set up. Tweedledum at last jumps on a moving train. The others follow to the roof of the train and pursue Tweedledum, but he evades them by dropping between two carriages, and uncouples the carriage, and as the film ends is standing triumphantly on the top of the coach, jeering at his enemies, whose coach is left stranded on the line. (Released May 12th. Length 505 ft.)

The Diamond Ear-rings.—Jacques is very friendly with the pretty wife of Armand. He wishes to give her a present, but Armand is jealous. Jacques send two lottery tickets to his friend, and tells him that among the prizes is a pair of diamond ear-rings. In due course he informs him that he has been successful in winning the ear-rings. Armand does not give the ear-rings to his wife. The lady goes to Jacques and tells him of the unforseen development, and a note from Armand is brought in. "Do not mention the ear-rings to my wife. I intend to present them to a friend of mine." The plotters' ingenuity has all been wasted—they are hoist with their own petard, indeed. (Released May 5th. Length 440 ft.)

The Bear Hunt.—Two tramps find a bear skin, and while one garbs himself in it the other makes tracks for the village. In a short time the whole village is in a state of alarm, and proceed in a crowd to the bear's haunt. Bruin frightens all the courage out of them, and they take to their heels with the supposed animal in pursuit. Bruin chases them into a cottage, through the rooms, and out of the window, and soon clears the entire village. At this stake, tramp number two volunteers assistance. Ordering the villagers into a place of safety, he faces the "bear" alone—discharges his rifle, and shortly reappears with the bear's skin. The "bear" does not reappear until his companion, after feastings and receiving a big money

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A NESTOR FEATURE.

NESTOR

THE MILLS OF THE GODS.

A Powerful Drama.
Released
SATURDAY, MAY 18th.
950 ft.

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A WESTERN WORTH-WHILE DRAMA.

AT ROLLING FORKS.

Length 900 ft. Length 900 ft.

NESTOR

Released Wednesday, May 22nd.

Sole Agents: R. PRIEUR & CO., Ltd., Film House, Gerrard Street, LONDON, W

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reward from the villagers, can get away, and then the two rogues share the spoil. (Released May 9th. Length 542 ft.)

Letters from the Camp.—The peasant son has been called up to the colours. In due course the first letter arrives, but the old peasant woman cannot read. She goes to ask her neighbour's assistance, but everybody is out with the exception of the youngest child, a tiny tot of five summers, who, however, spells out the letter. The old woman finds her son's spelling-book, and thinks how fine it would be to be able to read his letters for herself. Once again she goes to her young friend; he is on his way to school, and insists on taking her with him. Eagerly she waits the next letter. One day the postman gives her an envelope. She opens it, but the bitter message she spells out tells of the death of her son in action. Her new-found ability is of no value, and she throws the spelling book into the flames. (Released May 12th. Length 975 ft.)

Kalem.

A Victim of Circumstantial Evidence.—Richard Worthington sees a thief knock a man down. Rushing to his aid, he is arrested for the crime. He is found guilty, and sentenced to the convict camp. While working in the turpentine woods, he is seen by Meg of the Everglades. Word is passed around between the convicts that an attempt will be made to escape. At the opportune time fifteen of the convicts, Worthington among them, escape to the Everglades. Worthington reaches a lonely hut, which proves to be the home of Meg and her father, where he successfully hides. Worthington goes outside the hut to enjoy a smoke. He is seen by some of the guards from the convict camp, and is arrested. Red Lopers, for whose crime Worthington was arrested, confesses, and Worthington is immediately discharged and exonerated from all blame. Leaving his home, he goes to the little cabin in the woods, where he tells Meg of his love, and they agree to start a new life together. (Released May 12th. Length 1,002 ft.)

Solax.

Greater Love Hath No Man.—Jack, a miner, loves Florence, the rose of the camp, who, however, falls in love with the new superintendent. Matters do not proceed happily at the mines, and the miners attempt to rush the cabin, but the courageous couple compel the attackers to retire. A short time later Jack overhears a plot to kill the superintendent, and immediately rides to the cabin, thus enabling the intended victim to escape. The miners start in pursuit, but Jack has prevailed upon the superintendent and his *fiancee* to ride for assistance whilst he defends the trail, the result being that the pursuers encounter the noble defender, and severely wound him. Notwithstanding his serious condition, he succeeds in keeping the miners at bay until the arrival of soldiers, who rout the attackers, but are too late to save a brave man's life. (Released May 12th. Length 1,010 ft.)

Broncho.

The Return of Company D.—Allen slights Lieutenant Boon. Boon resents the insult. A struggle. Boon made prisoner. Allen, the coward, incites the Indians. They attack the stockade. Boon volunteers to bring help. He dashes through the enemies' lines. Arriving in the nick of time, he receives a soldier's reward. (Released May 8th. Length 750 ft.)

The Panic at the Bank.—Jim the Forger is released after a fifteen years' sentence. He obtains employment as a cowboy. Falls in love with the boss's daughter. Going to town one day Jim hears about the panic. He rides back to the Ranch and informs the boss's daughter. The boss being away, he decides to forge his name, and obtains the money, thus saving the boss from ruin. (Released May 11th. Length 913 ft.)

Itala.

ITALA-FILM TORINO

A Nail in the Shoe.—Toto is preparing for some court function. At the last moment the shoemaker brings in his shoes, and he rushes off to keep the engagement. His progress is interrupted by the presence of a nail in his shoe. Consequently he is reduced to continuing his journey in a most erratic fashion, which arouses the attention of a passer-by. The stranger follows our hero, and induces others to join him. Their journey comes to a halt at a shoe shop, in which Toto seeks relief. The followers clamber on each other's shoulders to look through the window and end by falling through it. There is a scene of uproar, which ends by the whole party being hauled off to jail, where they take vengeance upon the man who first induced them to enter on this disastrous chase. (Released May 12th. Length 428 ft.)

Welt.

German Gymnastics.—In this most interesting picture a series of athletic sports, as carried out by the German Associations, is depicted. The film opens with the outdoor sports, and we see the German champion, Mr. Braun, of Munich, the famous cup winner in throwing the disc, putting the weight, pole jumping, long jumping and obstacle race. Then follow the ordinary gymnastics on the vaulting horse, parallel bars and horizontal bars. The film concludes with an Indian Club and dumb-bell display. (Released May 19th. Length 390 ft.)

Powers.

The Wanderer's Return.—Harry Reid has become lost to his dear ones. Another man cruelly undertakes to wound the hearts of the mourning ones by masquerading as the lost man. He might have played his part successfully if the same fate that sent Jack into the endless chasm of oblivion had not wrought a miracle still more wondrous. This film is a roaring farce, full of mirth provoking situations. (Released May 8th. Length 755 ft.)

Reliance.

Extracting Poison from Snakes.—A short scientific film showing the method of extracting poison from the most deadly snakes. A most interesting and instructive subject. (Released May 8th. Length 285 ft.)

A Mountain Tragedy.—Carter, a mountaineer, falls, and is rendered unconscious. He is found by two drunken characters, who think him dead, and play cards to see who shall have his widow. A quarrel arises, and they step out to fight it out. The Mexican comes back alone. A thrilling battle takes place between the woman and the drink-maddened man. (Released May 11th. Length 560 ft.)

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Colleen Bawn		,,	3,076 ft.	10	0	0
Mystery of the Glass Coffin			2,487 ft.	10	0	0
Four Dare Devils			2,640 ft.	10	10	0
The Two Orphans			3,186 ft.	12	0	0
Siege of Calais	(4 copies)	coloured	2,045 ft.	7	10	0
Notre Dame de Paris	(3 copies)	,,	2,600 ft.	8	0	0
Foe to Richelieu		,,	2,420 ft.	7	10	0
From the Bottom of the Sea			2,000 ft.	8	10	0
Zigomar			3,120 ft.	10	10	0
Great Mine Disaster			2,520 ft.	10	0	0

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B. and C.

A Cornish Romance.—Jules Mark is being pressed by a moneylender, and is interrupted by the wealthy baronet, Sir Ralph Chetwynd, and his sister, Sibylla. Marx decides to ingratiate himself in Sibylla's affection, and endeavour to marry money. She is rescued from insult by the arrival of her brother. Jules vows vengeance, and arranges to kidnap Sibylla. Whilst seated on some rocks, Sibylla is pounced upon and carried off. Jules writes demanding £5,000 ransom. The money is forthcoming, and the gang are traced to the cave with their captives. The coastguards, who have been warned, rescue the young lady. (Released May 19th. Length 1,000 ft.)

Milano.

Kelly as Aviator.—Opening his copy of the "Daily ——" Kelly sees that the aviator Avitolli had won a prize of half a million francs for high flying Kelly determines to become an airman. He pays a visit to an aerodrome and is fired out. He decides to build his own flying machine, mainly from a broken down tricycle and a few egg chests. We see him pedalling swiftly through the streets, wrecking everything as he goes and followed by an ever-increasing crowd, till finally he is caught. The last scene shows Kelly wrapped in bandages and repenting the error of his ways. (Released May 12th. Length 388 ft.)

FILM RELEASES.

THIS WEEK, NEXT WEEK AND THE WEEK AFTER (April 28th to May 19th.)

ABBREVIATIONS: B, Biblical; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama, NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Spec, Spectacular; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

Ambrosio.

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

	Des.	Feet.	Date.
Ma'amselle Nitouche	D	2910	April 28
Umbrella Making in Burmah	E	436	May 5
The Diamond Earings	C	440	— 5
Tweedledum's New Theft	Com	505	— 12
Letters from the Camp	D	975	— 12
The 7 p.m. Express	D	794	— 16
A Game of Chess	D	610	— 19

American Wild West,

(G. Melies, N.Y.)

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

An Oil Country Romance	D	1020	May 1
Bessie's Ride	D	1000	— 4
A Spanish Love Song	D	995	— 8
The Reason Why	D	1000	— 11
The Golden Secret	D	945	— 15
The Better Man	D	985	— 18

Atlas.

American Film Releases, 19, Cecil Court, W.C.

City 3053. Amrel, London.

The Redskin's Sacrifice	D	975	May 2

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London

Lieut. Daring and the Ship's Mascot	D	1120	May 5
A Cornish Romance	D	1000	— 19

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Iola's Promise	D	1056	April 28
The Expiation	D	992	May 2
Wanted, a Child	D	296	— 5
A Voice from the Deep	C	509	— 5
Hot Stuff	C	488	— 9
The Root of All Evil	D	999	— 12
The Little Teacher	C	982	— 16
Goddess of Sagebrush Gulch	D	999	— 19

Brooklyn,

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Westfilm, London.

Locked Out	D	950	May 4
The Return of Company D	D	750	— 8
On Kentucky Soil	D	996	— 11

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080. Westfilm, London.

	Des.	Feet.	Date.
The Panic at the Bank	D	913	May 11
Some Perils of the Plains	D	623	— 15
Getting his Man	D	960	— 18

Champion,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262 Stafilm, London.

What the Indians Did	D	998	May 1
Hearts of the West	D	975	— 8
The Copperhead	D	998	— 15

Cines,

18, Charing Cross Road, W.C.

Central 12912. Rossicines, London.

Lone	D	786	May 1
Noisy Neighbours	C	311	— 1
Blackmail	D	2226	— 4
Totolini Bey	Com	485	— 4
The Legend of the Lake	C	593	— 4
Spezia	T	485	— 4
Spring and Autumn	D	951	— 8
The Forged Bill	D	1039	— 8
Sham Secretary	D	1932	— 11
Florence	T	837	— 11
Lea Learns to Dance	Com	436	— 11
The Suffragette and the Official	C	1036	— 11
Tragic Love	D	1059	— 14
Four Loving Hearts	C	593	— 14
The Inventor's Secret	D	2076	— 18
The Wandering Minstrel	D	1056	— 18
Picturesque Sardinia	T	485	— 18
Tontolini Sneezes	C	410	— 18

Clarendon,

12, Charing Cross Road, W.C.

Central 7320. Clarifilm, London.

Electrical House Building	Com	495	April 28
Didums and the Monkey	Com	540	May 5
The Gamekeeper's Revenge	D	940	— 12
Lieutenant Rose and the Hidden Treasure	D	1420	— 19

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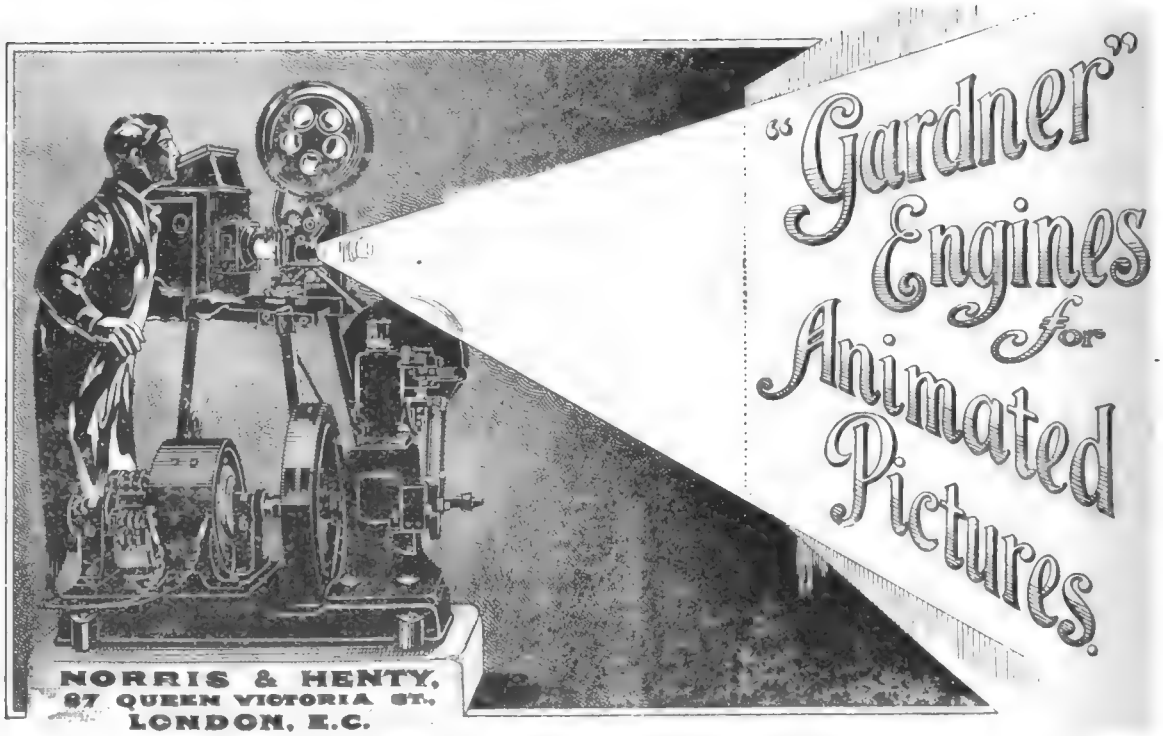

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (April 28th to May 19th.)

Cosmopolitan,

Film House, Gerrard Street, W.
Gerrard 984.

	Des.	Feet.	Date.
On the Shores of the Bhosphorus	S	385	April 28
Battle of the Redmen	D	2000	— 28
Scenes in the Tyrol	T	340	— 28
The Golden Rule	D	1000	May 2
The Rugged Coast of Cornwall	T	330	— 2
Uncle Dunn Undone	Com	340	— 5
The Crystal Gazer	D	640	— 5
Mackerel Fishing	E	425	— 9
When Woman Wills	D	1000	— 9
A West Country Fair	T	230	— 16
The Flower of the Mormon City	D	2800	— 19
Historical Warwickshire	T	495	— 19

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.
City 621. Biolesque, London.

Turning the Tables	Com	450	May 2
The Harvest of Sin	D	1250	— 9
The Clerk's Revenge	Com	395	— 11
Honour Among Thieves	Com	4585	— 16
For Love of a Woman	D	460	— 18

Eclair,

Tyler Film Company, Ltd., Film House, W.
Gerrard 9997. Tyfilm, London.

The Butterfly Burns its Wings	D	970	May 2
Gontran Engaged	Com	470	— 2
Athens	T	370	— 2
The Mystery of Notre Dame	D	2550	— 5
The Deserter	D	820	— 12
The Demon Envy	D	850	— 12
Miss Masquerader	C	1050	— 12
Willie Cures His Father	Com	525	— 12
Insect Hunting	E	595	— 12
Love Decays	D	765	— 19
Frivolous Hearts	C	720	— 18
Gontran Suspicious	Com	510	— 19
Race Hatred	D	765	— 19
Through China	E	350	— 19

Edison,

25c, Clerkenwell Road, E.C.
Holborn 5060. Randomly, London.

Mother and Daughter	CD	1000	May 1
The Jewels	D	1000	— 1
His Secretary	D	1000	— 4
The Suburban Wife	C	1000	— 4
The New Editor	C	570	— 8
Von Weber's Last Waltz	D	425	— 8
Hogan's Alley	C	1000	— 8
Lucky Dog	C	500	— 11
The Passing of J. B. Randell and Co.	D	1000	— 11
A Fifty Mile Ramble Through the Thousand Islands	Des.	350	— 11
U.S. Volunteer Life-Saving Corps, New York City	Des	430	— 15
His Daughter	D	1000	— 15
The Little Delicatessen Store	C	680	— 15
The Lost Kitten	C	575	— 18
At the Point of the Sword	D	1000	— 18
Views of American Cities: Boston, Mass., U.S.A.	T	618	— 18

Empire,

M.P. Sales Agency, 86, Wardour Street, W.
City 648. Bioscilg, London.

Mechanical Coaling of Ships, Durban	Int	275	April 28
Life in a Kaffir Kraal	E	250	May 12

Essanay,

H. A. Spoor, 5, Wardour Street, W.
City 2129. Essafilm, London.

Positive Proof	D	999	April 28
Her Masterful Man	C	994	— 28
Do Dreams Come True?	C	996	May 2
A Romance of the West	D	994	— 2
The Turning Point	D	997	— 5
A Flurry in Furniture	C	996	— 5
The Bandit's Child	D	998	— 9
Getting a Hired Girl	C	998	— 9
Out of the Depths	D	996	— 12
Cupid's Leap Year Pranks	C	994	— 12
Ranch Widower's Daughter	C	993	— 16
The Loan Shark	D	996	— 16
Trombone Tommy	Com	180	— 16
An Arizona Escapade	D	970	— 19
A Record Romance	CD	996	— 19

Film D'Art,

American & Continental Film Co., 5a, New Compton St. W.
Gerrard 1262. Stafilm, London.

In Borrowed Plumes	D	1000	May 1

"Flying A."

American Company (London), Ltd., 101, Wardour St., W.
City 9674. Amfcolo, London.

The Broken Ties	D	990	May 1
From the Four Hundred to the Herd	D	990	— 4
After School	D	990	— 8
A Bad Investment	D	970	— 11
The Tramp's Gratitude	D	1000	— 15
Winter Sports and Pastimes of Coronado Beach	Int	926	— 18
The Maid and the Man	D	1000	— 18

Gaumont,

Chrono House, Sherwood Street, W.
Gerrard 5966-7-8. Chronophon, London.

Nanine, the Artist's Wife	D	2253	April 28
A Journey Through Picturesque Holland	T	231	— 28
The Wedding of Onesimus	Com	489	— 28
The Double Sacrifice	D	970	May 2
Pups	Int	225	— 2
Love's Serenade	C	1330	— 2
Bobby Finds a Pocket-book	C	990	— 2
A Husband's Duplicity	D	1645	— 5
Under Royal Protection	Com	480	— 5
The Picturesque Pyranees	T	265	— 5
Fortarabie	S	323	— 9
A Cross-Channel Romance	C	1100	— 9
Money *versus* Happiness	D	1023	— 9
The Paving Stones of Paris	D	998	— 9
Life on a Farm	Int.	389	— 12
The Persevering Cavalier	Com	474	— 12
A Just Penalty	D	971	— 12
Bobby and the Toy Terrier	Com	425	— 12
The Eclipse of the Sun	Int	600	— 28
A Visit to the Zoological Gardens	Int	400	— 16
The Suspicious Mother-in-Law	C	774	— 16
The Boyarine	D	1656	— 19
The Shades of Winter	S	230	— 19
Calino as a Lion Tamer	Com	453	— 19

Hispano.

European Film Agency, 58, Dean Street, Shaftesbury Avenue, W.
Gerrard 94. Wilgrams, London.

A Night of Blood	D	—	May 18

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Mystery of Souls	..	(Tyler)	3,000 ,,
The Fatal Lie	...	(Nor.)	2,982 ,,
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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (April 28th to May 19th.)

Hepworth,

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451. Heptoic, London.

	Des.	Feet.	Date
The Blind Heroine	D	475	April 28
The Coiners' Den	D	850	May 2
He Wanted to Propose, but—	C	475	— 5
Bill's Reformation	D	950	— 9
The Lunatic and the Bomb	C	500	— 12
The Miser and the Maid	D	750	— 16
Mary has Her Way	C	725	— 16

Imp.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

After Many Years	D	988	April 28
I Wish I had a Girl	C	470	— 28
The Worth of a Man	D	985	May 2
A Helping Hand	D	989	— 5
The Flag of Distress	Com	538	— 5
Mrs. Mathew's Dressmaker	D	998	— 9
Shamus O'Brien	D	2020	— 12
Who Wears Them?	C	615	— 16
The Power of Conscience	D	988	— 19
How She Married	C	615	— 19

Itala,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm London.

A True Friend	D	1850	April 28
The Jealous Dog	Com	360	— 28
How Toto Extracts Rent	Com	425	— 28
Toto's Talisman	Com	550	May 5
A Nail in the Shoe	Com	425	— 12
His First Law Suit	Com	615	— 19

Kalem,

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Bioselig London.

Caught in the Toils	D	1011	April 28
The Renegade	D	852	May 2
The Belle of New Orleans	D	998	— 5
A Victim of Circumstantial Evidence	D	1002	— 12
The Man Hunt	D	830	— 16
Defeat of the Brewery Gang	D	1010	— 19

Kineto,

80-82, Wardour Street, W.

Central 6780. Kinetonia, London.

Paper Cuttings	Tr	325	May 2
An Otter Study	Int	510	— 16

Lubin,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

The Handicap	D	907	April 28
My Princess	R	1132	— 28
Tough Guy Levi	C	246	— 28
The Preacher and the Gossips	D	1045	May 2
A Mexican Courtship	D	1173	— 5
His Wife's Mother	D	1036	— 9
The New Constable	C	1025	— 9
The Price of a Silver Fox	D	1040	— 12
The Unlucky Mirror	C	699	— 12
Her Uncle John	C	339	— 16
The Revolutionist	D	1035	— 19

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London

Honour Thy Father	D	960	May 1
Arresting Father	C	999	— 8
Petticoat Perfidy	C	760	— 11
Strip Poker	C	868	— 15
His Stepmother	D	650	— 18

Lux,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115. Enerphone, London.

	Des.	Feet.	Date.
Arabella Works too Hard	Com	450	May 1
The End of the Cartouche Gang	D	885	— 4
Bill to the Rescue	Com		— 4
How Arabella Caught a Man	Com	460	— 8
The Smugglers' Dogs	D	920	May 11
Bill Has the Gout	Com	460	— 11
Music Mad	Com	460	— 15
The Mysterious Mr. X	D	825	— 18
Arabella's Neighbour	Com	360	— 18
The Auvergne Mountains	Sc	420	— 18

Milano,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

A Day's Shooting	C	585	April 28
The First Quarrel	D	635	May 5
Kelly as an Aviator	C	388	— 12
The Beautiful Rita	D	1215	— 19

Nestor,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115 Enerphone, London.

His Side Pard	D	960	May 4
Blind Man's Buff	C	920	— 8
The Smugglers	D	1000	— 11
Rollicking Red's Big Lark	CD	910	— 15
The Mills of the Gods	D	950	— 18

Nordisk,

Nordisk Films Co., 25, Cecil Court, W.C.

City 172. Norfilcom, London.

The Bride of Death	D	2600	April 26
Those Eyes	D	722	May 4
The Two Convicts	D	2500	— 11
The Swedish River, Angenmaneli	T	384	— 11

Pasquali,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6381. Nuafilms, London.

Raffles and the Old Statue	C	1180	May 2
Polidor as an Indian	C	585	— 19

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Jug o' Rum	Com	995	May 1
The Wanderer's Return	D	755	— 8
When Hearts' Wires Cross	CD	955	— 15

Reliance, 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

The Appointed Hour	D	985	April 29
Hubby Minds the Baby	Com	440	May 4
Extracting Poison from Snakes	NH	288	— 8
A Mountain Tragedy	D	560	— 11
Solomon's Son	D	999	— 15
The Man Under the Bed	D	830	— 18

Rep.

American Film Releases, 19, Cecil Court, W.C.

City, 3953. Amrel, London.

The Dream	D	1000	May 4
The Scar	D	1000	— 16
His Partner's Wife	D	1000	— 16

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (April 28th to May 19th.)

Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.

Gerrard 3239. Central 5057. Photofilm, London

	Des.	Feet.	Date.	
Birds and Animals of Brazil	E	496	May	1
The Mad Woman of Penmarch	D	824	—	1
The Carbonari	D	2280	—	1
A Heart Complaint	Com	780	—	1
The Adoption of Jim	Com	692	—	1
In the Time of the Druids	R	645	—	1
Quick Forcing	Com	362	—	4
Who's Boss, Eh?	C	495	—	4
The Medicine Woman	D	1025	—	4
The Devil's Grotto	Tr	280	—	4
The Wreck of the "Jonathan"	D	806	—	4
The Original Ariales	—	330	—	4
Experiments with Liquid Air	E	595	—	4
Single Sculling on Lake Ruabons	Int	379	—	4
Studies of Kittens	Int	428	—	8
Siamese Manners and Customs	E	346	—	8
The Passport	D	857	—	8
Violet Drew	D	1006	—	8
Ronneby	T	225	—	8
An Excellent Testimonial	C	710	—	8
Two Men Under the Same Kimono	C	660	—	8
Fate's Buffetings	D	1980	—	11
The Three Sultanas	D	975	—	11
The Conjurer's Triumph	Com	774	—	11
The Magnetic Flute	Tr	314	—	11
The Secret of the Ruins	D	890	—	11
Our Boy's Future Career	Com	478	—	11
Sea Denizens	E	478	—	11
A Mother and Sons of 1776	D	857	—	15
The Great Prayer of the Arabs in Southern Algeria	Int	346	—	15
From Love to Hatred Turned	D	790	—	15
The Mercenary	D	960	—	15
How Jim Won His Valentine	Com	757	—	15
All Through Guinea Pigs	Com	478	—	15
The Japanese Servant	C	560	—	18
Life's Martyrs	D	1828	—	18
Doing His Duty	Com	379	—	18
Hubby's Letter	C	560	—	18
Wiffles in a New Profession	Com	757	—	18
Autumn in the Forest of Fontainebleau	T	545	—	18
The Larva of the Ant-Lion	E	460	—	18

Rex.

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmopic, London.

A Sane Asylum	CD	1000	May	4
Parting of the Ways	D	1000	—	11
Exception to the Rule	D	1000	—	18

Solax.

Gaumont Co., Ltd., 5 and 6, Sherwood Street, Piccadilly, London, W.

Gerrard 5866. Chronophon, London

	Des.	Feet.	Date.	
A Daughter of the Navajos	D	985	April	28
All Aboard for Reno	C	960	May	5
Greater Love Hath No Man	D	1010	—	12

Svea,

New Agency Film Co., 81 and 83, Shaftesbury Avenue, W.

Gerrard 6351. Nuafilms, London.

Forests in Winter	Int	364	May	2
Swedish Waterfalls	T	288	—	9
Scenes of Swedish Charcoal Making	E	346	—	16

Selig.

E. H. Montagu, 12, Gerrard Street, W.

Gerrard 5156. Polyscope, London.

The Danites	D	2000	April	28
When Memory Calls	D	1000	May	2
As Told by Princess Bess	D	1000	—	2
In Little Italy	C	1000	—	5
The "Diamond S" Ranch	D	1000	—	6
Hypnotised	C	1000	—	9
The Ace of Spades	D	1000	—	9
The Shrinking Rawhide	D	1000	—	12
The Brotherhood of Man	D	1000	—	12
The Epidemic in Paradise Gulch	CD	1000	—	16
A Crucial Test	D	1000	—	16
Saved by Her Lion	D	1012	—	19
The Isthmus of Panama in 1912	T	1000	—	16

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9997. Tyfilm, London.

Indian Animated Graphic	E	375	—	19

Urbanora,

89-91, Wardour Street, W.

Central 3118. Bioscope, London.

The Tragedy of the Mill	D	790	May	1
Duty Triumphant	D	845	—	1
In Moravia	T	345	—	1
Dupin as a Photographer	Com	370	—	1
Bob's Pony	Com	290	—	1
A Magnetic Influence	D	840	—	8
Dupin Goes Mountaineering	Com	360	—	8
Studies in Fish Life	E	335	—	8
A Modern Mystery	Tr	290	—	8
A Visit to Kairwan (Tunis)	T	409	—	8
Nat Pinkerton, No. 16: The Mystery of the Banker's Safe	D	2145	—	15
The Wooden Athletes	Tr	330	—	15
The Gorges of the Bourne, Dauphiny	T	295	—	15
The Tramp Cyclist's Dream	Com	470	—	15

Vitagraph,

23, Cecil Court, W.C.

Central 14277. Vitagraph, London.

Umbrellas to Mend	C	459	May	2
The Picture Writer	D	967	—	2
Playmates	D	964	—	4
Ideal	—	564	—	4
The Law or the Lady	D	1017	—	4
Her Boy	D	967	—	4
The Heart of a Man	D	951	—	9
The Chocolate Revolver	D	853	—	9
Bunny and the Twins	Com	816	—	9
The Hobo's Redemption	D	905	—	11
Winning is Losing	D	995	—	11
Her Last Shot	D	908	—	16
Cure for Pokeritis	Com	905	—	16
The Installation of Cardinal Farley	Int	393	—	16
The Struggle	D	1003	—	18
Cowboy Damon and Pythias	D	1007	—	18
The Home-coming of Cardinal O'Connell, of Boston	Int	219	—	18

Welt.

M.P. Sales Agency 86, Wardour Street, W.

City 648. Bioselig, London.

A Visit to the Austrian Alps	T	318	May	5
German Gymnastics	Int	390	—	19

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Scale of charges for displayed advertisements may be obtained on application to the Manager.

PRINCIPAL CONTENTS.

PAGE

Leading Article.
The "*Titanic*" Fund - - 383
Education and the Cinematograph - - - - - - 385
The Long Film—
"Love's Revenge" - - - 389
Items of Interest - - 391-397
"Saved from the Guillotine."
A Romance of the French Revolution - - - - 399
Biblical History Pictured - 403-405
Our Picture Personality - - 405
Sidelights on Scientific Cinematography. By Leonard Donaldson - - - - - 407-409
Pictures in Ireland. By Paddy 409
Away up North A few notes from Scotland by "Scottie" 411
Unconsidered Trifles - - - 413
Latest Inventions—
Specifications published (illustrated) - - - - 415
In Suburbia. Rambler tours the Greater London Halls - 417
News from America. What's on across the Atlantic - - 419
The World of Finance - 421-423

PAGE

A Hand(y) Device (illustrated) 423
Help in Trouble. For Managers, Proprietors, and Operators - - - - - 425-527
With the Metropolitan Showmen. Notes on the London Halls - - - - - - 429
Parisian Notes. By John Cher 431
The Baby Bandit. By "Souffleur" - - - - - 433-435
Continental Notes - - - 435
Ancient Egypt Revivified—
"The Rose of Thebes" - - 437
The Pick of the Programmes:
What we think of them - 439-443
What the Manufacturers say of their Best Films on show next week - - 443
Classified Advertisements - 449-454
Index to Advertisers - - - 454
Insurance Coupon - - - 454
The Films—week by week iii.-xxv.
Film Releases. This week, next week, and the week after-xxv.-xxx.
Supplement—
Picture Personalities:
MR. GORDON P. FIRMIN.

THE "TITANIC" FUND.

A Substantial Sum.

Our appeal to the picture theatre proprietors for a special collection throughout their halls in aid of the *Titanic* fund met with an exceedingly generous response on Thursday last. The result, substantial though it is, does not, of course, represent in any degree the sum total of what the picture theatre proprietors throughout the country have accomplished in aid of the sufferers. In the great majority of cases, special performances had already been given, and the entire proceeds, often supplemented with donations from the management, handed over to local subscriptions, or sent direct to the Mansion House Fund.

A glance at the lengthy, and by no means complete, list which we published last week is sufficient indication that those who provide the people with entertainment are not less willing to give their whole energies to the cause of charity. The utmost endeavours were made by all concerned, and the daily increasing Mansion House Fund must have benefitted to no small extent through the endeavours of the picture theatre proprietors.

Below will be found a list of the amounts received from the various picture theatres making the special collections. In the case of our contemporary, *The Performer*, we understand that its fund will not be closed until Monday next, when the grand total will be forwarded to the Lord Mayor of London, as being the donation from the music-hall profession, the picture theatres, and their patrons.

	£	s.	d.
Ayr Pavilion, Ayr, N.B.	23	2	8
Sidney Bacon's Picture Theatres ...	22	10	0
Macnaghton Circuit (Picture Houses)	11	11	0
King's Theatre, Ramsgate	11	3	4
Gem and Empire, Gt. Yarmouth...	8	8	0
Theatre Royal, Leamington	7	9	11
Royal Palace Theatre, Ramsgate ...	6	12	0
Hippodrome, Lowestoft	6	10	6
Picturedrome, Bradford	6	10	0
J. F. Brockliss and Staff	5	18	9
Imperial Palace, Moston Lane, Manchester	5	14	0
Hippodrome, Wakefield	5	9	4
Proprietors of THE BIOSCOPE ...	5	5	0
The Star, Partick, Glasgow	5	5	0

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	£	s.	d.
Victoria Pictures, Mansfield	5	0	0
Electric Theatre de Luxe, Bradford	5	0	0
Electric Palace, Glossop	4	6	0
Bow Electric Theatre, E.	3	15	0
Alhambra, Sandgate	3	13	0
Palace, Fenton	3	4	1
Palace, Wolverton	3	3	9
Coliseum, Kettering	3	0	0
Eastbourne Cinema Palace	2	17	0
Playhouse, Bromsgrove	2	14	0
Olympia, Todmorden	2	5	0
Temperance Hall Picture Palace, Yeadon	2	4	0
Old Ford Picture Palace, E.	2	2	0
Forest Hill Picture Hall Co., Northumberland	2	2	0
Ellesmere Port and Connah's Quay	2	2	0
Palace Theatre, Penzance	2	2	0
Prince Edward Pictures, Pendlebury	2	1	11
Electric Palace, Royton	2	1	4
Grand Theatre, Chorley	2	0	2
Picturedrome, Halifax	2	0	0
Regent's Hall, Tunstall	1	16	9
King's Hall, Uxbridge Road, W....	1	11	7
Villier's Electric Theatre, Sunderland	1	10	6
British Animated Picture Co. ...	1	10	0
Picture Palace, Whitehaven	1	10	0
Hippodrome, Chester-le-Street ...	1	10	0
Palace, Biddulph	1	6	3
Palace, Tunstall	1	5	8
Burgoyne's Picture Palaces	1	1	9
Grand Picture House, Tottenham ...	1	0	6
Vauxhall Electric Theatre, S.E. ...	1	0	0
Palace, Bletchley	0	11	6
L.C.S.	0	10	0
New Picture Palace, Rotherham ...	0	5	0
	£205	12	3

Education and the Cinematograph.

We are glad to be able to report that our efforts on behalf of the educational side of cinematography are meeting on all sides with an immediate response. There is little question that those set in authority over us, and even the public generally, are awakening to the fact that they have in the cinematograph one of the greatest educational forces ever yet known to man. This possibility was realised by a few of the more far-sighted even at the birth of the art, but it was at that time necessarily only a theory. Years have passed since then, however, and, meanwhile, a hundred intelligences have been at work, with the result that the theorists' dreams have now been consolidated into demonstrable facts. Despite the wonderful accomplishments on the more serious side of cinematography of such firms as Gaumont, Kineto, Pathé, and Urban (to name the more prominent workers in this direction), however, too little attention has hitherto been given by the authorities, and too little interest has been aroused amongst the laity, concerning what is, unquestionably, one of the greatest marvels of modern science. The cinematograph is not merely a popular form of entertainment; it is also one of the most powerful educators the world has ever known. It is not confined to one country or one race; it is cosmopolitan in the widest sense, and it breaks down the barriers between nations more effectually and more lastingly than all the volumes of all the philosophers, into however many tongues they may be translated. The Cinematograph School, when it is firmly established, will be a common, universal school, in which the Fiji Islander may learn with equal facility beside the Englishman. The moving picture is no respecter of persons; it demands neither knowledge nor wealth. It gives the ocular example which is so much better than the verbose precept; swiftly and silently it impresses a fact on the mind for ever.

It is to demonstrate the value of the cinematograph educationally that we are organising our matinees again this year. As we have already announced, they are to be given at the same theatre as before, Cinema House, Oxford Street, W., which has been very kindly lent to us for the purpose by the proprietors. We hope that this demonstration will justify the description given of it by *The Daily Sketch*—"one of the most amazing displays ever attempted." At any rate, we hope it will have the result of amazing those educationalists who will be present sufficiently to cause them to consider the wholesale adoption of cine-education in schools throughout the country.

Amongst the interesting letters we are receiving daily on the subject is one from Mr. Richard Kearton, F.Z.S., F.R.P.S., etc., the famous naturalist, whom we invited to speak at the demonstration. He writes as follows:—

"Dear Sir,—I am greatly obliged to you for your kind letter of the 2nd instant. It would have given me great pleasure to do what you ask, but unfortunately I shall be away in the wilds with my camera on the date you mention.

"If you will allow me to say so, I think you are doing the Kinematograph trade a great service, for I have long felt that its educational potentialities have been neglected for the merely entertaining side of the work.

"Wishing you every success,

"I remain, yours faithfully,

"R. KEARTON."

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THE LONG FILM.

"LOVE'S REVENGE," BY THE NEW AGENCY FILM COMPANY.

Even its quondam detractors are now compelled to admit that the long film has not only come to stay, but is even one of the most popular features of the picture playhouse. Its popularity promises to spread to still wider spheres with the increase in its excellence. With the advent of the serious silent drama, which the long subject first made possible, and with the growth of skill and experience on the part of the producer thereof, a much higher and more cultivated class of patron is being attracted to the cinematograph theatres, the kind of person often who, a short while ago, despised them as being hopelessly beneath his notice. The so-called "long film" (after all, "long" is purely comparative; in the early days of cinematography a subject of 500 ft. was so described) is, there can be no question, very largely bound up with the art of the picture play. Short travel pictures, industrials, "comics," and even lighter comedies will always be welcome, but to treat a serious dramatic subject with a plot worth any care in development in anything under at least 800 ft. of film must always be futile. A short "dramatic episode" you may have—a living snapshot of one of life's more strenuous incidents—but such a film can never be more than an episode with success. It cannot be a complete story of human life and action, naturally and realistically developed. Except as an episode, it can never have artistic finish or be satisfying but to the crudest intelligence. With the "long film," however, the case is quite different. Given a sufficient length of time in which to develop his plot, there are few subjects which the cinematographer should not in time be capable of interpreting silently. In the long film one feels the loss of speech much less acutely. It is a mistake to suppose that the picture play is necessarily the play of action. It need only be the play of action in so far as action, or movement, or gesture, is its form of expression in the place of language; it by no means entails a sort of dramatic Saint Vitus' Dance in order to keep the interest alive. Lack of speech cannot be covered up by excess of motion; that is simply trying to excuse one fault by committing another.

One of the latest examples of the long film drama, whose interest is something more than that of merely physical action, is "Love's Revenge," a picture over two thousand feet in length, by the New Agency Film Company. This film is not without its more sensational moments, since it includes a very realistic explosion and fire scene, and a tragic suicide, among other things, but its appeal is not confined to frenzied rushings to and fro. It claims one's attention primarily because it gives a graphic portrayal of the ruin of a man by a woman both soul and body; it marks the course of a disastrous passion; and it sets forth vividly each tragic stage therein so that its realism and its truth could be little greater were it presented through the medium of speech.

Very briefly its plot is as follows. Paul Vidal is an analytical chemist employed in a large factory. Shortly after the commencement of the film he introduces his wife, Jane, to Mr. Worms, one of the heads of his firm, whom they meet in the street. Worms immediately becomes possessed with an overpowering desire for the love of Paul's wife, and in succeeding scenes we see his ineffectual attempts to win her affection. Realising that she loves her husband too tenderly to listen to the declarations of another, Worms determines to get rid of his rival. Stealthily creeping into Vidal's laboratory while the latter is out, he fills a retort, which is being used in an experiment, with a dangerous chemical. The chemist returns, and, continuing his tests unaware of the alteration, there is a frightful explosion. Flames and smoke burst out in volumes from the building, which is now seen from the outside, and soon afterwards the dead body of Vidal is brought forth and carried to his home. Jane is overpowered with sorrow, and the villainous Worms, coming to the house on the pretence of offering his sympathy, sees her stretched across her husband's body on the bed. He stands behind her covertly triumphing in his success, and at that moment Jane raises her eyes and catches sight of his reflection in a mirror against the opposite wall. Immediately she grasps the truth, and understands that Vidal has been foully murdered by this man who would be her lover.

A year later she formulates a scheme of revenge, and, in order to carry it out, consents to marry Worms. As soon as the ceremony is over she embarks on a series of the wildest extravagances. She has determined to ruin the man who has destroyed her husband, and in a very short time she has brought him face to face with bankruptcy. He manages to procure temporary assistance from a friend, but Jane creeps down to the safe in the middle of the night and wilfully sets fire to the notes that represent his last chance of salvation. The final crash comes when the wretched Worms discovers what has happened. Staggering from the room in a frenzy of terror when his clerk tells him that the notes have disappeared, he returns a minute later to find on his desk a pistol placed there by Jane. The grim suggestion acts, and, seizing the weapon, he kills himself at the feet of the woman who has encompassed his end. Jane gives him a last look of hatred, and then, passing to her room, where hangs Vidal's portrait, she smiles up at the painted likeness at peace at last, having accomplished her mission of revenge.

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

THE GLOBE SPECIAL.

With reference to the Globe Company's announcement in our last week's Stop Press column, we made a special point of seeing their film on Friday last, and we say, most emphatically, that the film is one to which no exception can be taken. However, to avoid any possible misconstruction, we understand the firm have now added to the title the following words: "The sister ship to the *Titanic*."

TWO EXCLUSIVES.

Messrs. Hibberts' Pictures, Limited, are releasing two good exclusives in "The White Dominio," 2,700 ft., May 26th, and "A Riding Master's Perfidy," 2,500 ft., June 2nd.

THE NAVAL MANŒUVRES.

The Warwick Trading Company have made full and complete arrangements for filming events in connection with the naval manœuvres, at which His Majesty will take command of the fleet for battle practice.

IN AFTER YEARS.

The M.P. Sales Agency, Limited, are showing this week a fine Lubin drama, "In After Years." This picture is said to contain one of the most remarkable interior sets ever produced. We shall probably have more to say about this next week.

AN ECLAIR SPECIAL.

The final incidents in the career of the notorious Paris Bandits have been faithfully reconstructed and will be released in an Eclair special film of 1,000 ft. length about the middle of June. It will provide a fitting sequel to the previous film dealing with the infamous desperado, surpassing in perfect detail and realism anything of the kind so far attempted.

ROYALTY AT BLACKPOOL.

For the first time in its history, Blackpool entertained Royalty last week. The visit of Her Royal Highness Princess Louise was for the purpose of formally opening the new marine promenades. The Corporation issued invitations to civic dignitaries all over the Kingdom, and about 100 Lord Mayors, Provosts, and Mayors attended the Banquet given at the Imperial Hydropathic Hotel and the festivities which lasted two days.

POSTER OR PHOTOGRAPH FRAMES.

Some very fine frames, suitable for either posters or photographs, are being shown by Mr. J. F. Brockliss, 4, New Compton Street, W.C. They are made in superior 4½ in. capped oak, with ornamental copper corners, panel back, and solid oak strut with corner plates, and are designed to hang or stand. Three sizes are stocked at moderate prices, while special sizes can be made to order.

A SPECIAL COSMOPOLITAN.

"The Flower of the Mormon City," which is to be released May 19th, by the Cosmopolitan Film Company, Limited, is arousing great interest. We understand that the bookings for this special subject are proceeding apace, and exhibitors will do well to secure a date before it is too late.

OPERATORS IN VICTORIA.

The Victorian Association of Cinematograph Operators, whose offices are at Eastern Arcade, Melbourne, Victoria, has appointed two boards, one for operators and one for managers, thus ensuring the settlement of any dispute that may arise, without any outside interference.

A FINE BRAND.

The Cosmopolitan Film Company, Limited, are to be congratulated on the success which has attended the new "101 Bison" films. Wherever one of these fine subjects is billed crowded houses are invariably the rule, which is not to be wondered at considering the clean, healthy nature of the pictures.

KINEMACOLOR IN THE PROVINCES.

We are glad to hear of the continued success achieved by Kinemacolor in the Provinces. This fact will not come as a surprise to any who have noticed the "House Full" boards which have been displayed at the Scala Theatre every afternoon for the past few months. The Lyceum Theatre, Edinburgh, has just concluded a two weeks' season with the Kinemacolor Durbar series filling the bill, and the King's Theatre, Glasgow, opened with a similar programme last Monday. Other recent openings include: the Electric Theatre, Bath; St. George's, Bradford; Criterion Theatre, Gosport; Cinema, Southend; Apollo Theatre, Southsea. On the 27th inst. Kinemacolor will commence a two week's season at the Palace Theatre, Cork.

"TITANIC" MATINEE AT PORTSLADE.

The management of the Palace, Portslade, generously gave a *matinee* in aid of the *Titanic* Relief Fund. A strong committee of ladies was formed, who took up the work with enthusiasm, and a packed house testified to the success of their efforts. Mr. W. Hillman, J.P., and others represented the local Council, and Councillor E. J. Parker the East Sussex Council. By courtesy of the Pioneer Film Agency, a special programme was arranged. The Gaumont film of the *Titanic* departing from Southampton aroused great interest. Josie Jurnellas gave a fine rendering of "Nearer, my God to Thee." Mr. W. Hillman announced that over £17 had been realised, and congratulated Messrs. Gutteridge and Lewis M. Smeed on the splendid results.

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G. MELIES (New York).

AMERICAN WILD WEST

Released May 22nd. Approx. length 1,020 ft.
DRAMA.

His Terrible Lesson.

Released May 25th. Approx. length 1,000 ft.
DRAMA.

Fine Feathers.

SEND FOR SPECIAL DESCRIPTION.

ALL AMERICAN WILD WEST FILMS ON EASTMAN STOCK.

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A NORTHERN TOPICAL.

The opening of the new promenade at Blackpool on Thursday last was filmed by Messrs. Gaumont's Liverpool branch, and was shown the same evening.

A GRAND TOTAL.

By means of collections and benefits at the various theatres and palaces on the Albany Ward Circuit, no less a sum than £366 8s. 4d. has been raised for the relief of sufferers through the *Titanic* disaster.

N.A.C.O. NOTES.

At the annual luncheon last week, the Chairman announced the following donations to the Benevolent Fund:—Mr. R. T. Jupp, £5 5s.; Mr. T. A. Welsh (Gaumonts), £5 5s.; Mr. A. H. Browne, £5; Mr. T. J. West, £3 3s.; Ganes, Ltd. (THE BIOSCOPE), £2 2s.; Mr. C. W. Bowerman, M.P., £1 1s.; Mr. J. C. Squier (Globe Film Company), £1 1s.; and Mr. E. Walker, £1 1s. Total, £23 18s.

BENEFIT PERFORMANCES IN SOUTH LONDON.

The South London Electric Theatres, Limited, have given performances in aid of the *Titanic* Relief Fund at their theatres at Forest Hill and Greenwich. At each of the performances Mrs. J. W. Chapman, wife of the general manager of the company, rendered with good effect "Nearer, my God, to Thee." Both houses were crowded, fully 600 people having to be turned away from the Greenwich Electric Theatre. The total sum handed over to the fund was £15 8s. 7d.

'THE MYTH OF JAMASHA PASS.'

The American Company (London, Limited), are shortly releasing a film bearing the above title, which is said to be of a mystical character. The first sub-title, which gives the clue to the general trend of the story, reads: "In the gloomy depths of the Sierras, superstitious old men were wont to tell of the mystical maid who lived in the Pass of Jamasha, and who "oft appeared at sundown seeking the souls of men." Miss Van Trump, who has been acting in American plays for the last four months, will be seen in the leading role.

A MAGNIFICENT PRICE LIST.

The largest and most comprehensive catalogue the Trade has yet seen has been prepared by the Walturdaw Company, Limited. Consisting of 354 pages, tastefully bound in an art cover, the catalogue contains descriptions of everything required for the bioscope business, from the theatre to the films. An outstanding feature is the A B C index, which has been very carefully compiled on the cross system, thus enabling anybody to turn up in a second any article he may require. Messrs. Walturdaw will be pleased to hear from anyone who can find anything missing that should have been included in the pages of this colossal production. A copy will be sent to any person in the Trade on receipt of 9d., this sum merely paying for postage and packing.

A PLYMOUTH CONTRIBUTION.

A special *matinee* was arranged at Messrs. Andrews' Pictures', Limited, Picture Palace, Union Street, Plymouth, in aid of the *Titanic* fund. The performance was under the direction of Mr. Auguste Denton, the popular manager, who also had collections taken during the week. Altogether, the splendid sum of £44 0s. 10d. was raised.

AN EDUCATIVE TOPICAL.

Jury's Imperial Pictures, Limited, who have acquired quite a number of new exclusives, are releasing early in June a wonderful film, entitled "The Sport of Kings," giving scenes in the life of a racehorse from its foaling to its capture of "the Blue Ribbon of the Turf." The pictures will be backed up by a film of this year's Derby.

INTO LARGER PREMISES.

On and after Monday, May 13th, the Standard Feature Film Company's address will be 79, Shaftesbury Avenue, W. This removal has become imperative owing to the large increase in business. All exclusives may be seen at any time at the new address. No. 4, "The Vengeance of Iago," will be released on May 27th.

A SPLENDID EFFORT.

A magnificent sum has been raised in aid of the *Titanic* sufferers by West Pictures at Bournemouth, Reading, and Jersey. At the first-named place £40 14s. 11d. was collected, £17 11s. 2d. at the second, and at the third £33 2s.—total, £91 8s. 1d. The sums from Bournemouth and Reading were paid over to the local funds, while the Jersey amount was handed to the Governor of the island.

CINEMATOGRAPH AS AN AID TO AVIATION.

A German aviator, in attempting to solve the problem of human flight on the same principle as that of birds, has found it necessary to obtain the number of downward strokes of the wings a bird uses per minute. In most birds the pulsations are so rapid that they cannot be counted by the human eye, but the difficulty has been overcome by employing the cinematograph.

BIRMINGHAM AND ITS THEATRES.

Birmingham, the second city in the Empire, is second to none in its businesslike methods of catering for the vast crowds which nightly frequent the picture houses. The magnificent palaces (too numerous to specify) in the City proper are well flanked by cosy and up-to-date buildings in every suburb of the town. A dozen or so of these we had the privilege of visiting last Saturday evening, and the same cordial greeting was extended on each occasion.

"Delighted to see you. Wish I could ask you inside but—well, come and see for yourself." And sure enough the same eager throng was found. Not a vacant seat anywhere, and the attendants sorely pressed to keep gangways clear. By the way, a new theatre is going up in the Dudley Road, opening in August. Report already speaks very highly of this latest venture.

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We were the only firm who put on the market genuine films of the

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FOR ALL GENUINE NEWS SEE

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LICENCES GRANTED AT ST. HELENS.

At a meeting of the St. Helens' Magistrates, licences were granted for music and dancing at a picture theatre at the corner of Boundary Road and Peter Street; for the erection of a picture theatre in Thatto Heath Road; for a new hall at the corner of Willmer Street, Sutton; and for a Sunday evening performance at Messrs. Griffith's Picturedrome, Ormskirk, in aid of the *Titanic* Relief Fund.

NO MORE THEATRES WANTED.

At a meeting of the Oldham Sanitary and Buildings Committee on Thursday last, a letter was read from Mr. J. G. Gilchrist, Hon. Secretary of the Oldham and District Picture Theatres Association, asking that the Building Committee would, before passing plans for further cinematograph halls, take into consideration the fact that the existing picture theatres are already in excess of the requirements. Consideration of plans for a new picture theatre proposed to be erected in Featherstall Road, N., was adjourned until they had been before the Watch Committee.

THE CENSORSHIP IN GERMANY.

With reference to our article on the above subject, which appeared in a recent issue of THE BIOSCOPE, a correspondent writes:—"The German Censor of Films makes a special distinction between films which may be exhibited to adults only and those which may not be exhibited at all. Most of the world's manufacturers have an agent or representative in Berlin, and it is there that the films are first inspected by a censor. This official compiles a list of the films which are (i) licensed without restriction, (ii.) licensed for exhibition to adults only, and (iii.) unreservedly rejected. A copy of this list is sent to all the local censors in most of the larger German cities. Films barred by the Berlin censor may not be shown at Düsseldorf, for instance, without first obtaining the consent of the local censor. As a matter of fact, many films not passed by the Berlin censor are afterwards licensed locally for other cities Children, as a rule, are only permitted to visit the cinematograph theatres up to a certain hour—at Düsseldorf until 7 o'clock—and the theatres are not allowed to exhibit any films barred for juvenile performances before that hour, or, if they should wish to do so, they must not admit children. Special laws have been drawn up, by which a single censor at Berlin exercises authority for all Prussia, at Dresden for Saxonia, etc. Signs are becoming more and more evident that the better classes are taking an increased interest in cinematography. In many places special scientific programmes are put on from time to time; the "Lichtspiel," at Düsseldorf, for example, gives such a performance every fortnight from 9 to 11 in the evening. For these performances, it is interesting to note, the house is invariably sold out. In many German towns, also, the cinematograph theatres arrange special programmes on certain afternoons, the films included in these being licensed or recommended by schoolmasters."

APPLICATION ADJOURNED.

An application for a cinematograph licence for the Subscription Rooms, Dartmouth, was adjourned for a fortnight, the necessary notices not having been given.

STOCK EXCHANGE WALK.

Some good pictures were obtained of the Stock Exchange walk to Brighton, on May day, being taken specially at many points *en route*. A close view of Hammond, the winner, as he reached the Brighton Aquarium ends the film.

ANOTHER FOR HULL.

The work of building a splendid new theatre, which is to be devoted entirely to pictures, in East Hull, is now well in hand. The project should prove most successful, as the district affords an ideal site, whilst the management will be in most capable hands.

PLANS PASSED.

Despite opposition on the part of the Liverpool Theatrical Managers' Association, the plans were approved by the Liverpool City Magistrates for converting the Prince of Wales's, Clayton Street, into a cinematograph theatre.

A GOOD TOPICAL.

The management of the Theatre de Luxe, Bradford, secured for presentation last week, an excellent film depicting life in the Bradford City Police Force. The local interest attaching to this picture was intensified by the fact that the citizens of Bradford are uncommonly proud of the smartness and efficiency of the local police, who some years ago received a high testimonial from an inspecting General.

BATLEY PICTURE PALACE.

This, the latest structure of its kind in Batley (Yorks), is now absolutely under the control of Mr. Riley. Mr. Preston Jenkinson thus retires from the active management of the concern. Mr. Riley is determined that the place shall succeed at all costs. He secured the *Titanic* film the same day that it reached London. By a big effort it was put on the 4 p.m. train from King's Cross to Wakefield, reaching the latter town at 7.30, and thence being taken by taxi to Batley in time for the first house at the Picture Palace.

THE "KALEE" PROJECTOR.

There are many people who consider that English manufacturers of film and cinematograph apparatus are far behind their Continental and American rivals. It is evident, however, that so far as projectors are concerned, those of English make are certainly competing very strongly with foreign makers. The New Century Film Service, Limited, inform us that during the last few weeks their "Kalee" projector has been installed at new shows opening in Hull, Batley, Platt Bridge, Chesterfield, Harrogate, and Leeds, and others are ordered for new halls in Hastings, Wigan, Bradford, Bilston, Manchester, and numerous other towns.

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Your Reputation Is Supported.

TWO WINNERS THIS WEEK.

The Tale of a Kite.

Novel and Amusing. A **real** Sparkling Comedy.

Released June 20th. Approx. length 975 ft.

The Averted Step.

Unusual in Strength and Maintained Interest.
A Domestic Drama that Everybody Loves.

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EXCHANGE HALL, GRANTHAM.

This Hall is to be opened as a permanent Electric Theatre shortly, and the management announce "Christopher Columbus," as the principal attraction.

HEATHEN RITES FILMED.

At a Church Missionary Society demonstration at the Albert Hall, films were shown of the heathen worshipping at a Shinto Shine, and of a missionary addressing a crowd in a Japanese market place.

"TITANIC" PERFORMANCES IN LIVERPOOL AND WALLASEY.

The benefit performance at Aintree Institute (Picturedrome) was held last week, while the proprietors of the Garston Picturedrome lent their hall to a special entertainment committee on the 3rd inst. The performance at the Queen's Picturedrome, Seacombe, realised £16 16s., and that at Le Scala £60. At the Palace, New Brighton, £14 was raised; at the Vienna Hall, Seacombe, between £6 and £7; and at the Apollo, Bootle, £14. A benefit performance is to be given to-morrow (Friday) at the Liscard Electric Palace.

"THE MIRACLE."

The long awaited announcement that the original cinematograph pictures of Professor Max Reinhardt's massive production of the wordless mystery play, "The Miracle," will shortly be issued has aroused intense interest throughout the Trade. These pictures are to be taken in Vienna, under the personal direction of Professor Reinhardt. The original caste has been engaged, and the pictures will be carried out in every detail, as only such a master mind as the great German creative genius can conceive. It was reported that "The Miracle" films had gone to the bottom of the sea, as the originals were supposed to have been on board the *Titanic*. We are glad to state, however, that such was not the case. Luckily these pictures were not on board, so that millions throughout the world will have the same opportunity of seeing this great morality drama, that heretofore had only been viewed by those who saw the performance at the Olympia, in London. Mr. Oscar Hammerstein, the well-known impressario, in a recent interview, stated that ten thousand pounds had been paid for the picture rights for America alone, this payment being only on account of the percentage of the expected receipts. The photographing will be done in the open, and particular attention is being paid to the facial expressions and the pantomimic gestures of the various artistes who are to do the posing. The cinematograph screen will so be arranged that one has the effect of viewing the spectacle from the interior of a Gothic church, stained glass windows, the Gothic architecture and the religious atmosphere being preserved throughout, so that a perfect illusion will be created, as if the beholder were actually viewing a living, moving drama. We understand that the rights for this famous production for America and Canada have been disposed of. Exclusive concessions are now being granted in all other countries.

THE CINEMATOGRAPH IN THE SCHOOL.

Under the above heading, *The Schoolmaster* writes: "If trained intelligence be directed to the production of films suitable for use in the schools the pioneers will reap a big harvest. . . . . There are limitless possibilities in the educational world for the cinematograph."

UNDER THE OLD WING.

Mr. Will Day, the director and general manager of Jury's Kine Supplies, Limited, welcomes the return of his favourite projector (the Ernemann), for which he has been appointed chief selling agent, and has already booked quite a number of orders.

G. W. G. TAKES "HOLIDAY."

Mr. George Washington Grant, the managing director of the Biograph Theatres, is sailing to-morrow week (May 17th) for the States, on a three months' trip. Although mostly on pleasure bent, it is anticipated that business will accrue thereby, and that Mr. Grant wll return with a number of novelties for money making.

A PRESENTATION.

Mr. H. B. Parkinson, the well-known and popular manager for Messrs. Andrews' Pictures, Limited, was, on Wednesday last, made the recipient of a silver-mounted travelling Gladstone bag, by the staff and friends of Andrew's Hall, at Burnley, upon his leaving to take up the responsible position of representative and inspector of the company's halls. His departure from the town was deeply regretted.

IN AID OF THE HELPLESS.

Ever ready to assist the cause of charity, the Hull picture palaces, together with other local entertainment houses, have made a generous response to the appeal of the *Hull Daily News* for help for the widows and dependents of the twelve Hull seamen who were lost on the steam trawler, *Kingfisher*, of that port. The generosity of this act is enhanced by the fact that several of these halls assisted to swell the *Titanic* Relief Fund which was raised by the local Press.

NATURAL COLOR DEMONSTRATION.

A demonstration of natural color photography, as exemplified by Kinemacolor, was given at the Scala Theatre on Tuesday morning to the members of the Professional Photographers' Association, who are holding their third annual congress in London this week. The visitors were most enthusiastic in their expressions of appreciation of the Kinemacolor examples shown. Mr. Henry Joy, consulting engineer to the Natural Color Kinematograph Company, Limited, gave a short account of the principles of Kinemacolor prior to the display, and at the conclusion a vote of thanks to Mr. Charles Urban for inviting the congress to the theatre, and an expression of sympathy with him in his illness was unanimously passed, on the motion of Mr. Lang Sims, honorary Treasurer of the Professional Photographers' Association.

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Burning the Banknotes.

Love's Revenge.

Contains—
The Finest Fire Scene
ever attempted.
A Great Explosion
Wrecking
An entire Factory.

AN EXCEPTIONAL FILM

Full of strong Dramatic Force.

Wonderfully Fine Acting.

Really Clever Lighting Effects.

FULL OF PATHOS.

Quite Novel in Plot
and
Staging Effects.

Length 2,100 ft.

Released June 16th.

New Agency Film Co. (London Branch Managers),

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A Romance of the French Revolution.

"SAVED FROM THE GUILLOTINE." BY THE SAVOIA COMPANY.

This, the first of Messrs. Prieur's "Savoia" films, is a tale quite worthy of the Baroness Orczy, or any other of the Revolution storytellers. It is extraordinary how prolific those few lurid years have been of material for the novelist and playwright. "The Scarlet Pimpernel" still causes a romantic throb in the bosom of every well-conducted young lady; "The Only Way" has lost none of its ancient power as a maker of tears and cheers; in fact the whole library of famous Revolution stories and plays is as well loved as it ever was. If the manufacturers of picture plays have not been slow to recognise the French Revolution's dramatic merits, they have, on the other hand, by no means done the period to death. There is plenty of room for a great many more films on this enticing subject, and "Saved from the Guillotine" is as good a story of the kind as could be wished for. It is forcibly acted and admirably staged, and it includes some scenic effects which are quite extraordinarily good. There is one particularly effective scene taken from the interior of a great mansion, through the windows of which one sees the approaching revolutionists sweeping over the distant plain like some advancing tide of death. Then there is an excellently done fight inside the house, the patriots doing combat with the aristocrats over a hastily devised barrier of furniture and household goods. Yet a third good scene is found in the charming glimpse of the woods through which the revolutionary army marches. The sunlight filtering in a golden torrent down the slender, dark tree trunks and flooding the stream below with light renders this picture remarkably lovely. The faults of the film are only minor ones and are scarcely worth enumerating. As a whole it is a splendid production.

The story opens in the *châlet* of a French aristocrat, who has just received a letter from the royalists in Paris advising him of their efforts to save the King and bidding him be ready to help them. This incriminating missive is ferreted out by a treacherous servant, Dauphine Renaud, who wishes to denounce his master. He is disturbed in his miserable task by the entrance of Marie, the Marquis's daughter, who at once grasps his designs. Before she can call for help, however, Renaud has sprung upon her and is brutally attempting to stifle her cries when the Marquis himself enters and, having rescued his daughter and recovered the letter, dismisses the scoundrel from his service.

Leaving the house, the spy soon gains the village, and there he quickly stirs the people to revolt against the Marquis. All unprepared, the nobleman and those of his servants who still remain faithful to him are easily vanguished, and the house is sacked. Marie and the steward, to whom the Marquis has entrusted his daughter, alone escape; the rest are slaughtered.

Reaching the hut in the hills, the two fugitives are for the time being secure. Two months later, however, Renaud discovers their retreat and hastens to collect a mob to overpower them. The republicans arrive just as the good steward is occupied in a cellar with the valuables saved from the Marquis' property. To save him from discovery, Marie quickly closes the trap-door and turns to face the rabble alone. Renaud loads her with insults and, thrusting burning brands into her hair and against her ankles, endeavours to make her disclose the steward's hiding place. Feigning to acquiese, the brave girl leads them outdoors to a shed inside which, she tells them, her protector is concealed. They rush to verify her tale, but immediately they have entered she bars the door from the outside and sets fire to a heap of rubbish against the wall. In few minutes the place is blazing, and Marie returns to release the steward from the cellar, afterwards flying with him on horseback whilst the villainous Renaud and his associates perish in the flames.

RECRUITING BY PICTURE THEATRES.

The picture theatre managers of Bradford, following the example of their *confrères* of Leeds and other parts of the country, commenced on Monday of last week a period of great activity in the direction of giving help to the local Territorial Recruiting Committee. A big scheme of public displays with the aid of the picture houses and music-halls was inaugurated, when the men of the 6th Battalion West Yorkshire Regiment, with their band, marched through the streets of the city to the King's Hall, Westgate, where Mr. Minto had prepared a programme of special films, including a series showing Territorials at work and play. Special Territorial nights had been arranged for different halls each evening for a fortnight. On several of the occasions the different Territorial units have been arranged to parade in force with bands, whilst in every case all soldiers of any branch of the Service, if in uniform, are admitted free of charge. The performances are under the patronage of the Lord Mayor of Bradford (Ald. J. B. Moorhouse), who himself is a member of the National Reserve, and the military officers. The entertainment places concerned are: the King's Hall, the Hippodrome, the Towers Hall, the Temperance Hall, the Picturedrome, the Theatre de Luxe, the Queen's Hall, Laisterdyke, the St. George's Hall, the Prince's Hall, Shipley, and the Empire and Palace music-halls.

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BIBLICAL HISTORY PICTURED.

INTERVIEW WITH THE KALEM COMPANY'S PRESIDENT.

A BIOSCOPE representative was fortunate enough the other day to capture Mr. Frank Marion, the president of the Kalem Company, and induce him to engage in a long and interesting conversation.

Mr. Marion is at present paying a hurried and quite unexpected visit to this country, with the intention of conferring with Mr. Alcott regarding the final arrangement of that company for the great undertaking in Palestine.

As everyone knows the Kalem Company have in hand the difficult and delicate task of producing a film dealing with the "Life of Christ."

"Yes," said Mr. Marion, "we look forward with every confidence to the successful accomplishment of the heaviest task we have yet undertaken."

"What length of film is contemplated?"

"5,000 ft. or thereabouts," was the reply. "Our aim will be to treat the whole subject with the greatest possible reverence. We shall not offend any doctrine or creed, as we shall rely mainly on the Human Environment in the development of the story. For the costumes we shall closely follow Tissot, the celebrated painter of Biblical subjects."

"When will a start be made?"

"A portion of the film, 'The Flight into Egypt' has already been taken and is found to be of surpassing quality. This is the work of the Irish stock company (a photograph of whom we reproduce), who have been operating in Egypt for some time. They are now on their way to Palestine and will be augumented by eleven picked English artists, one of whom is a well-known member of Sir Herbert Tree's company. The entire company," continued Mr. Marion, "will also endeavour to reproduce several well-known parables, such as 'The Good Samaritan,' after which they will return to Ireland, the scene of so many previous successes. In all probability the first play to be enacted will be 'The Shaughran,' the sole rights of which have been secured by the Kalem Company from Mrs. Dion Boucicault."

Mr. Marion said that he and his fellow-countrymen could never quite understand why the work of the English manufacturer, with his wealth of scenery and choice surroundings, did not take higher rank. "Do not believe," he said, "that there exists to-day any prejudice in America against a British film because it is of British manufacture. I assure you it is not so, but solely because, in our opinion, they are not as a rule up to the standard either in acting or methods of production generally which have been attained by their American and Continental competitors." Continuing, Mr. Marion said he was very happy to see signs of a marked change being made in this respect.

In America nothing was too good for dramatic

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LIST OF FEATURE FILMS FOR HIRE.

Code.	Title.	Maker.	Length. ft.
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Durward	Quentin Durward	Pathe	1270
Arson	Arson at Sea	Pathe	1686
Blas	Ruy Blas	Pathe	2590
Joseph	Josephine	Cines	1263
Red	Red Falcon	Pathe Col.	2128
Necklet	For the sake of a Necklet	Pathe	1205
Country	His Country before all	Pathe	1142
Pole	Conquest of the Pole	Pathe	2978
Tragic	Tragic Love of Mona Liza	Pathe	1780
Lion	Attacked by the Lion	Gau Col.	1375
Path	Path of Atonement	Pathe	2528
Mass	Indian Massacre	Bison	2190
Mafia	Vengeance	Pathe Col.	1036
Daughter	Their Daughter	Pathe	1105
Max	Max Linder versus Nick Winter	Pathe	1352
Plains	War on the Plains	Bison	2150
Black	Blackmail	Cine	2266
Autor	Autor	Pathe	1238
Vengeance	Her Vengeance	Cines	1790
Necklace	Charlie Colins and Dancer's Necklace	Pathe	1542
Red	Battle of Red Men	Bison	2000
Sin	Harvest of Sin	C. M.	1250
Sham	Sham Secretary	Cine	1932
Brien	Shamus O'Brien	Imp	2020
Treasure	Lieut Rose Hidden Treasure	Clar	1420
Grat	Lions Gratitude	Gau Col.	1000
Revenge	Lions Revenge	Gau Col.	980
Carbonari	The Carbonari	Pathe	2280
Vanda	Vanda	Cine	2240
Shamas	Shamas	Imp	2020
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production and nothing cost too much. If an actor or actress were thought to be suitable to appear in a film story he or she was immediately offered a substantial salary, and a fifty-two weeks contract. Mr. Marion also stated that even the stars were eager to get in the business, for they found it was not detrimental to their interests, and the life an ideal one. But experience was essential to success, and often several weeks passed before the recruit was good enough, in the new sphere of acting, for appearing in a Kalem production. It was the same with scenario writers; experience in the actual method of taking pictures was a stern necessity, and the Kalem Company found that it paid well to secure well-known writers and novelists and to send them out two or three weeks with the company, so that they could see how entirely different the production of a film story was to that of a play or novel.

Mr. Marion believes that the same faces appearing in film plays, week after week, is a decided advantage, for again it was experience that gave success to a film, and the number of presents and good wishes received by the actors and actresses (especially the latter) proved that they had a decided following. Then again the prodigious quantity of photographs sold of the separate individuals spoke well for their popularity. Going further, Mr. Marion quoted many leading stars on the legitimate stage in America and England whose experience had been obtained by appearing in pictures; for acting without lines represented a very high ideal, and though fifteen years ago there was no notion of its important phase in dramatic art, moving pictures had never been debasing, but helpful to its furtherance.

Mr. Marion said that picture theatres in England were very far in advance of those in America as regards construction, furnishing, management, general courtesy of staff, and the way the pictures were put on, but that we were hopelessly outclassed in projection (merely due to adjustment) and this he attributed to the fact that the American operators were better paid and of a higher type as a class British machines, he thought, were superior to those of their American competitors. Assistant operators in the States were paid from 18 to 20 dollars, and chief operators from 25 to 30 dollars a week.

Mr. Marion gave instances of one or two theatres he had visited in this country which he described as being far and away superior to any to be found in America. He prophesied that houses of the same magnificence and conducted in the same manner would do well in America. It should be mentioned that Mr. Marion returns to the States on Saturday.

Our Picture Personality.

Our picture personality this week is Mr. Gordon P. Firmin, representative of Fullers' Amusement Enterprise, New Zealand. Mr. Firmin has been selecting and buying programmes for New Zealand for some years past, but it was only in October, 1910, that he opened an office in the Film House, Gerrard Street, W., and took over the London reprseentation of John Fuller and Sons. Mr. John Fuller, the senior partner, and father of the "sons," was in former years well known on the London vaudeville stage as the possessor of a very fine voice, and we understand that Auckland music-lovers still have the pleasure of listening to his singing. It is some twenty years since that Mr. Fuller and his family sought their fortunes in New Zealand, and at once opened up in vaudeville, in which class of entertainment they quickly came to the front. Eight years ago the eyes of the Fuller combination were opened to the great possibilities of the cinematograph, and, for the time being, they converted most of their large theatres into moving picture houses. They have built, and are still building, theatres in various cities and towns, and are to-day running both variety and pictures in Auckland, Wellington, Dunedin, Christchurch, Invercargill, Palmerston North, Nelson, Wanganui, and other places in the interior of the North and South Islands. Mr. Ben Fuller (the elder of the sons), familiarly known as "Benny," needs no introduction from us. He visited England about three years ago, and soon established himself a favourite in the Trade by his breezy and outspoken manner, and his spirit of independence. Mr. John Fuller, jun., we hope, at no very distant date, may visit the Old Country. He is a member of the Wellington City Council, and has firm convictions in a Radical Government.

Messrs. John Fuller and Sons, of New Zealand, and Brennan's Amphitheatres, Limited, of Australia, have come to an arrangement as from April 1st last, whereby four of Fuller's New Zealand Amusement Enterprise Theatres will be merged into the Brennan Australian business, and in all probability will be known in future as the "Brennan-Fuller Vaudeville Circuit." Mr. Ben Fuller will be managing director in Australia, whilst the affairs of the circuit in New Zealand will be under the direct control of Messrs. John Fuller, senr., and John Fuller, junr.

It is possible that Mr. Ben Fuller will also shortly pay a flying visit to the old country.

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Sidelights on Scientific Cinematography.

By Leonard Donaldson (Author of "The Cinematograph and Natural Science.")

1.—The Motion Picture in Botany.

As biological science advances, and the cinematograph is beginning to be seriously recognised as a potent factor in scientific research, the experimentalist is now able to obtain glimpses of fields of thought, the mere existence of which was practically absent, even in the most imaginative of the earlier scientists. The new means of interrogating Nature —*viz.*, by the employment of cinematography and the wider views of the functions of living beings, have together proved the means of enriching our stores of culture. In no department of science has the advance in question been more plainly seen, perhaps, than in the field which the botanist claims as his own.

The modern student of plant life no longer regards the objects of his study as so many things which merely demand classification and arrangement, and whose history is exhausted as soon as a couple of Latin or Greek names have been appended to each specimen. On the contrary, the modern botanist—especially at this season of the year—seeks to unravel the mysteries which hedge about the living actions of even the humblest plant that decks a wall or tints the stones with its delicate incrustation.

To the cinematographer the plant is no longer a kind of half inanimate being, but stands revealed in so many feet of film as an organism exhibiting sensitiveness, often showing likes and dislikes, possessing its own way of life, and governed apparently by instincts which, in their degree, are certainly as well defined as are analogous traits in the existence of the animal.

The cinematograph renders it possible for us to study what I may legitimately term "instinct" in plants; the phenomena witnessed in the "climbing" movements of certain forms may be selected. We have found that plants possessing weak stems may climb and support themselves in different ways. Again, we have noticed that, whilst certain twining plants appear to climb in one fashion, others exhibit an opposite method of obtaining the same end. Certain films, for example, have shown us that of plants which twist their stems around fixed objects, by far the greater number twine from left to right, or contrary to the direction of the sun. We have proved by means of the cinematograph the philosophy of Darwin to be correct, at any rate, with regard to botanical science. Darwin showed us the still rarer case of plants, each of which twines for so much of its length from right to left, and in another epoch from left to right. In these simple observations the cinematographer has discovered the existence of instincts in plants. "Instinct," if defined as blind habit, or as automatically carried out action, in which consciousness plays little or no part, would certainly appear to be the term most applicable to the causes which lie at the root and bottom of these remarkable plant movements.

Messrs. Urban and Pathé Frères have proved beyond dispute to the careful observer, in the excellent series of films produced by them, that Charles Darwin had indeed discovered in many instances, merely by the aid of constant research and a wonderful philosophy, the very origin of life. Darwin, in one of those researches which must remain for ever classic in its nature, describes in detail the features exhibited during the growth of a young hop plant. When the young shoot appears above ground, the first joints of the stem grow straight and remain stationary. As soon as the next joints are developed, however, they may be seen, not merely to bend in a curious way to one side, but they also move *round* from right to left. What scientific instrument can more clearly show that an essentially similar process is observable in all twining plants than the cinematograph?

Now, the explanation of these peculiar movements of revolution is a matter which naturally claims and demands the attention of every lover of nature. Even to the general type of picture theatre patron, to comprehend the causes of these movements is an easy matter when a series of pictures is thrown on the screen in proper sequence. Doubtless these laws themselves have been determined and initiated by external conditions; but as we see them presented by the unerring eye of the cinematograph to-day, they appear to originate from deep-rooted causes, which, in truth, form part and parcel of the plant constitution.

Very curious revelations await the cinematographer who dips into the habits and instincts of climbing plants, and I would here put forward the suggestion to these gentlemen who have done so much for scientific cinematography that they turn their attention, and the lens of the camera, to this interesting species of plant life. They will probably learn that the shaking of a plant by its removal from one place to another as it grows in its pot, will cause its twining impulses to be suspended for a time. They will also observe that the "twiners" climb their supports as a rule, and that, whilst such a climber as the "ivy green" will attach itself by its false roots to a thick stem, the hop, honeysuckle, and all true "twiners" effect supports of delicate calibre.

Finally, from this brief consideration of the functions of twiners and climbers in plant life, the experimentalist may be led to still deeper questions

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of the philosophy of organic nature. Can the cinematograph show us the reason for these plants becoming so developed? Were the "twiners" antecedent in time to the tendril-climbers, or are the latter the more primitive of the two types? The answers to these queries are naturally important, as bearing upon the fundamental problem which underlies all biology—the origin and development of the varied forms of life that people our globe. Whether or no it is possible for the cinematographer to find an answer matters not for the present. At any rate, there need be no halo of mystery existent around the nature of the climbing habits in plants. It is quite within the capabilities of the moving picture to show us all these things, and from them we can carefully form our philosophy and direct our forces of investigation in the correct channels.

(To be continued.)

PICTURES IN IRELAND.

BY "PADDY."

I have remarked in former notes on the spirit of moving with the times which seems to pervade the management of the Kingstown Picture House. It consequently gave me great pleasure to see that Mr. Nowne, the manager of this popular theatre, held special performances last week in aid of the *Titanic* Relief Fund. These took place on Monday, and the pictures included the three-reel subject, "Vanity Fair." There was an important point about these performances which I think well worth while mentioning. No expenses whatsoever were deducted, the entire proceeds being forwarded to the Fund. Mr. Nowne is to be congratulated on the promptness which has characterised this move of his on behalf of the survivors.

A new hall will shortly open in Capel Street, Dublin. Variety and pictures will, I understand, fill the programme equally. There are now no fewer than four halls all very close to each other—namely, the Irish Cinema Theatre in Capel Street, the Dorset Street Hall at the corner of Granby Row, and the Rotunda Rooms. Certainly this portion of Dublin appears to be very well provided for, and the erection of another picture show is contemplated down on the Quays.

The only place in Dublin projecting the picture from behind the screen is the Tivoli Variety Theatre. Mr. Charles Jones is the manager here, and the films, I believe, are supplied by Messrs. Weisker, of Liverpool. A good picture is shown, and eagerly looked forward to.

I have often wondered why it is that one sees the same films screened—or, at least, a great majority of them—at the various picture shows in Dublin. A subject witnessed at one theatre can generally be seen at a later date at others. It is not as if the same film service were employed and the films passed on.

Some hundreds of films are released every week from the different manufacturers, and it would seem easy to have a bigger variety. The argument may be raised that each theatre has its own particular audience. To a great extent this is a fallacy. It may be unavoidable—but it is strange.

Mr. J. E. McDermott, the proprietor of the Assembly Rooms, Bray, has been over in London recently inspecting the merits of the different daylight screens. Should the idea prove feasible, he contemplates showing pictures in the open on fine days at Bray this summer. It should certainly meet with considerable support, Bray being well filled with visitors during that season. Mr. McDermott runs the Arcadia Rooms in Bray also during the summer, and they are thronged nightly.

The Volta Electric Theatre, in Mary Street, is one of the theatres owned by Provincial Cinematograph Theatres, Limited. Mary Street is at all times crowded, and the theatre stands about the centre. Consequently, good houses are the rule. The screen is set high up on the wall without the usual attendant drapery and artificial flowers. A clear picture is thrown, and the programme is invariably of a high-class and instructive nature.

The Provincial Cinematograph Theatre Company, Limited, do not open their theatres on Sunday, and this led a number of enterprising Dublin gentlemen to form a syndicate in order to lease the Volta Theatre, in Mary Street, Dublin, from the company, for the purpose of running Sunday shows. The syndicate, I understand, is under the leadership of Mr. Larchet, the father of Mr. Jack Larchet, of orchestral fame. Three performances are given in the day, and it is a noteworthy fact that at the hour when the public-houses close on Sundays, scarcely five men leave their seats to go out. Yet kill-joys say Sunday opening does harm!

Mr. Larchet is always personally in attendance, and has made it a strict rule that if any film shown at the first performance is in the slightest way unsuitable for a Sunday programme, it is instantly taken off.

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AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

If Baillie Scott—who has been giving vent to his views anent picture theatres—were to ask the headmaster of any school in Aberdeen what was the reason for the improved tone of the essays now writen by his pupils, says Mr. Dove Paterson, the enterprising manager of the Gaiety, Aberdeen, he would be informed that it was the picture palace. Picture theatre managers realised in every sense their duty to the public, and there were very few who flinched from that duty. As to the waifs who were said to be led into crime by pilfering to gain admission to see the pictures, they were few and far between, and he never yet had a mother or father who had lodged such a complaint with him. Matters, indeed, had been entirely the other way about. The children who visited the theatres went away delighted, recounted what they had seen, and helped in this way to brighten the home life. Mr. Paterson, in conclusion, invited the Aberdeen Magistrates, or anybody sceptical, to visit a picture hall for an evening, and see for themselves the large amount of good these places were doing.

I do not need to add any comment of my own. Mr. Paterson, in his spirited reply to the uncalled-for criticism, has fully vindicated the position of the picture palace, and I let it go at that.

While speaking of Mr. Dove Paterson, I am glad to hear such splendid reports of his famous Gaiety Picture Hall, in the Granite City. The "Gaiety Elocutionists"—Mr. and Mrs. Dove Paterson—are still making the pictures speak in a manner that keeps the dramatic interest of the films right up to the finish. The sitting accommodation provides room for 1,000 persons in the area and 500 in the balcony, and the crowds wanting admission are often too great even for the spacious capacity of this hall. Every Saturday evening, by the way, Mr. Dove Paterson is running his city cinematograph concert in the Music-Hall, and these are meeting with ever-continuing success.

Councillor Miskimmin recently applied to the Falkirk magistrates for a six-days' licence for his Picturedrome in Melville Street. The applicant mentioned that on Sunday evenings he gave picture shows, but these consisted of lantern slides and non-flam films. He further mentioned that the Act did not apply to non-flam films, and he asked a six-days' licence, on the ground that these were the only days on which he used the films to which the Act applied. It was moved by Provost Bogle that a six-days' licence be duly granted, but Baillie Russell moved, as an amendment—and this was carried—that the licence only be granted on the understanding that no pictures were shown on Sunday.

At Gorbals Cross, Mr. George Green's Picturedrome continues to attract crowded houses. The other day, when I looked into this splendidly conducted show, the leading film was "Max Linder *versus* Nick Winter," and this dramatic picture was being followed with keen interest and appreciation. This hall is managed in excellent style by Mr. Washington Hill, late of the Pontefract Pavilion, and who was previously engaged in a similar capacity at Lodz, Russia.

During the past week the King's Theatre, Glasgow, has temporarily forsaken the legitimate in favour of the film, and large crowds have been nightly assembling to witness the Kinemacolor reproduction of the Coronation Durbar at Delhi, and with the King and Queen on their tour through India. All Glasgow has been turning out to witness on the screen the State entry into Delhi, the review of the 50,000 troops, the gorgeous spectacle of the Coronation Durbar, the grand elephant procession, and numerous other scenes of equal novelty and splendour. About this performance the *Morning Post* recently remarked that "nothing so stirring, so varied, so beautiful, so stupendous as these moving pictures, all in their natural colours, had ever been seen before," and Glasgow fully endorses this opinion.

It is of interest to know that the policy of exclusively confining the Glasgow Corporation Saturday afternoon recitals to the City and St. Andrew's Halls is likely to continue next season, and this, I understand, is practically due to the demand by private firms for the other district halls for the running of picture entertainments. By the way, it is significant that the largest attendances at the City and St. Andrew's Halls during the past winter coincide with the programmes which provide the most liberal displays of moving pictures, and this has raised an important point—Should the Corporation substitute picture shows for the old-time concerts?

That question has been mooted in civic circles, and there is a likelihood that it will be discussed on an early date by the Corporation. Of late years the patronage extended to the musical entertainments in the suburban districts diminished so rapidly that the Corporation had to discontinue the Saturday concerts entirely. That there was still a demand for amusement, however, was apparent, because each of the district Corporation halls was taken up in turn by private enterprise to profitably feature picture shows. Thus the cinematograph has proved one of the keenest competitors to the old-time concerts, and the question therefore arises as to whether the Corporation should not provide for this demand. It will be interesting to watch what steps are taken.

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UNCONSIDERED TRIFLES.

The Police have been relieved of a task—well, suppose I put it in another way: If you want to know the time you are requested to ring up the Exchange and ask the telephonist. So says the Postmaster General.

* * *

"*Yanatas, yanatas, omnia yanatas,*" moaned the sea-sick passenger, who had taken an over-dose of the much-advertised remedy.

* * *

Somebody, I forget who exactly, has bought another Burns MS. (no, no! not John, children—Robert, or Rabbie, to attempt a colloquialism) for a sum that would have stimulated a useful thirst in that worthy exciseman.

* * *

If we were to look over the shoulder of Macaulay's New Zealander while he, on the ruins of London Bridge, was reading the then current copy of THE BIOSCOPE, should we, do you think, see a note to the effect that the MS. of "Stop your tickling, Jock," had changed hands at a brain-paralysing figure?

* * *

The mongoose, recently introduced into Fiji for one particular purpose, has apparently not kept to the letter of his contract, for he has killed fowls and other birds, and even silenced parrots. (I wonder if he fed 'em on parsley.) Perhaps, if we could introduce the mongoose into England on some pretence or another, he might be induced to silence——[*Hush*!—EDITOR.]

* * *

The London County Council has started a school for waiters—English waiters. I trust that truth and celerity will be included in the curriculum, and that when they say "Comin', sir!" that they will mean it. Also that irritating habit—caught from the alien, I suppose—of adding the date in with the money column! That ought to go.

* * *

In a town not far from London, in deference to local opinion, the number 13 has been omitted in numbering the tables at whist drives. I'm superstitious myself, but I deal 13 to each player, and I'm very fond of that thirteenth card when the trumps are all out. It's so difficult to know when to stop

* * *

In a raven's body a broken arrow head has been found, supposed to date from the thirteenth century. It wasn't the arrow that killed the bird, but shots from *two* local sportsmen. This is another example of the ill-luck that dogs the steps of 13. If that raven hadn't been born in the 13th century, he would probably have survived the dual attack. But why did they shoot him? Was he reciting Poe? If so, "Nevermore" was a most unfortunate remark for him to "quoth." ("Quote," if you like, or, anyhow, to say what he did say).

* * *

The disease that has broken out among the Exe is mysterious and unknown. Only natural it should be, considering the locality: X was always the sign of the unknown quantity.

* * *

The mother of the present day (says a doctor) learns all about Henry VIII., but nothing about the treatment of babies. Henry VIII. appears to me to be an unfortunate selection wherewith to point the moral, for to know everything about Henry would argue a considerable knowledge of the married state, and a considerable knowledge of the married state would—but perhaps I've carried this far enough.

* * *

Many of us are Futurists, without being conscious of that deeply interesting fact. This was brought home to me by reading in one of their declarations that they have "commenced the red holiday of genius . . . they can admire nothing except the formidable symphonies of shrapnel and the mad sculptures, etc." Now, have you ever risen with a dark brown taste in your mouth? If you have, you're a Futurist.

* * *

Eggs were flying through the air during the disturbances at Letchworth. Another case of oppression under the Russian yolk.

* * *

"The best pigs are found in the worst styes." So says one who is an authority. Conversely, the worst pigs are found in the best styes. This is consoling to the average man, but humiliating to the Duke.

* * *

Two young soldiers were discovered at Farnham by a zealous constable hiding in a large dog-kennel, and were promptly haled forth, and prevented from going to the dogs in their own fashion.

THE JACKDAW.

Speaking of the installation of cinematograph machines in schools in France, M. Vaissier, director of L'Union Cinematographique de France, said teachers should not be allowed to operate the machines. Only professional operators could make good projections, and under their supervision the chances of accident would be reduced to a minimum. M. Vaissier also suggested that all such exhibitions should be organised by the local exhibitors.

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Features Vacant Monday next.

Title.	*Ft.*	*Rel.*	*Vac.*	*£*	*s.*	*d.*
Saved by Her Lion	1012	May 19	1st week	5	0	0
Blackmail	2266	,, 4	May 20	7	0	0
Diamond "S" Ranch	1000	,, 5	,, 13	3	0	0
Harvest of Sin	1250	,, 9	,, 13	4	0	0
The Danites	2000	Apr. 28	,, 13	5	10	0
Hypnotic Detective	1000	,, 21	,, 13	2	0	0
Broadway meets mountains	990	,, 6	,, 13	1	5	0
The Reckoning	825	,, 6	,, 13	1	5	0
Grub Stake Mortgage	1000	,, 3	,, 13	1	0	0
Real Estate Fraud	990	Mar. 30	,, 13	1	2	6
The Best Policy	980	,, 27	,, 20	1	0	0
Zigomar v. Nick Carter	3600	,, 24	,, 13	4	0	0
Love and Lemons	995	,, 23	,, 13	1	0	0
Prosecuting Counsel	1000	,, 17	,, 13	1	0	0
Fisher Girl of Cornwall	1150	,, 17	,, 13	1	7	6
Red Cross Martyr	1040		,, 13	1	2	6
Objections overruled	1000		,, 13		17	6
Vanity Fair	3211		,, 13	3	10	0
Arson at Sea	1686		,, 20	1	5	0
Absalom	1340		,, 13	1	10	0
Duel of the Candles	1000		,, 13		17	6
Arrah-Na-Pogue	3000		,, 13	2	10	0
Auld Lang Syne	1624		,, 13	1	2	6
Mystery of Souls	3100		,, 13	2	15	0
Bottom of the Sea	2000		,, 13	1	12	6
Cowboy Pugilist	950		,, 13		17	6
Queen's Necklace	2280		,, 13	1	15	0
Before Yorktown	2000		,, 13	1	10	0
Run on the Bank	1014		,, 13		15	0
Aviator's Generosity	2560		,, 13	2	0	0
Dead Man's Child	2624		,, 13	2	0	0
Sins of the Fathers	2300		,, 13	1	10	0
The Battle	1100		,, 13		15	0
Aeroplane Elopement	1033		,, 13		17	6
Court Intrigue, Henry VIII.	2640		,, 13	1	15	0
The Martyrs	1370		,, 13	1	2	6
Great Mine Disaster	2450		,, 13	2	0	0
Lt. Rose and Battleship	1085		,, 13		15	0
Dove and the Hawk	1315	Exclusive	,, 20	3	0	0
Nelson Moran Fight	2840	Exclusive	,, 13	3	0	0

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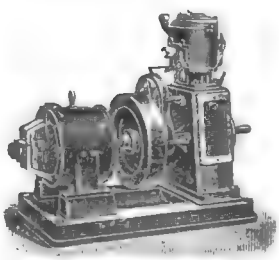

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Latest Inventions.

WHAT INVENTORS ARE DOING FOR PICTURES.

Specification Published.

27,911, 1911 (under International Convention).—Date claimed for patent under Patent and Designs Act, 1907, being date of first Foreign Application (in Belgium), December 12, 1910. Date of Application (in the United Kingdom), December 12, 1911. At the expiration of twelve months from the date of the first Foreign Application, the provision of Section 91 (3) (a) of the Patents and Designs Act, 1907, as to inspection of Specification, became operative. Accepted, April 11, 1912.—Improvements in the synchronising of music to cinematography.—Louis Janssens, 49, rue du Pont Neuf, Brussels.

This invention has for its object to provide means for synchronising music to cinematography in a practical manner, that is to automatically give to each cinematographic projection an appropriate musical accompaniment which shall constantly be in perfect harmony with the subject represented.

According to this invention, the object is attained by using an arrangement such as that diagrammatically represented, by way of example, in the accompanying drawing.

A first projection of the film is made before an artist or composer of repute, so that the latter may be able to improvise an air at the piano in harmony with the succession of scenes.

Instead of playing on an ordinary piano, the artist plays upon a registering piano in which the registering band or roll is operated by an electric motor rotating at constant speed, but which nevertheless is synchronised with the motor operating the cinematograph film.

The roll of music thus obtained is reproduced by perforation to any number of copies desired.

It is therefore obvious that if such a music roll be used in an electric piano operated synchronously with the apparatus unrolling the cinematographic film in front of the projecting lens, the exact results will be obtained as at the initial registering.

For reproducing music simultaneously and synchronously with the cinematographic projection, the invention comprises an arrangement such as shown in the annexed drawing which represents an apparatus for the simultaneous control of the reproducing piano and the mechanism unwinding the film by means of two electric motors arranged to work in synchronism.

According to this invention, the motor *a* operates the reproducing piano, not shown, and motor *b* operates the film winding mechanism, not shown, said motors being synchronously controlled by a single rheostat *c*.

As it is necessary to have a wide difference of speed between the controlled apparatus (piano and unwinding mechanism) and that of the motors it follows that a momentary variation in the speed of one or other of the motors will not be immediately obvious to the spectators.

In order to be able to again bring the apparatus rapidly and imperceptibly into synchronism, in such a case a second compensating rheostat *d* is provided which is mounted and operated in the manner shown on the drawings.

This second compensating rheostat acts simultaneously for increasing the speed of the motor which is turning too slowly and damping the speed of the motor which is turning too fast.

The electrical connections can be clearly seen from the drawings and need no other explanation.

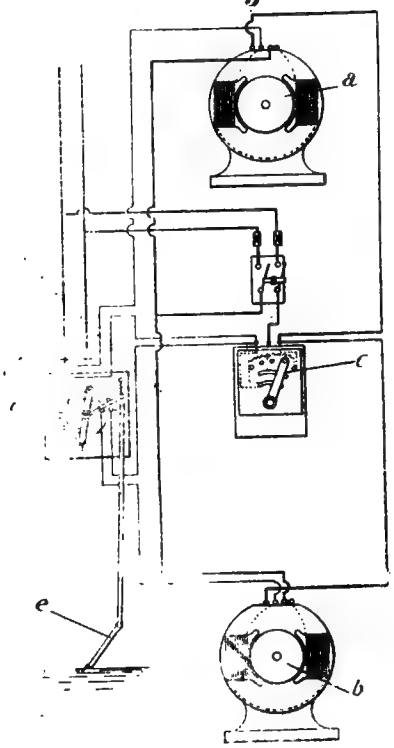
The operation of the compensating rheostat is effected by the attendant at the piano who watches the cinematographic projection. This attendant operates a pedal *e* connected to the handle *f* of the rheostat.

This operation can be rendered mechanical for the attendant in so far that visible and numbered marks can be provided at certain intervals on the films and on the roll of music.

If the mark visible on the screen is seen to be in advance of that visible on the music roll either directly or by reflection, this indicates that the film motor must be momentarily slackened whilst that of the piano is accelerated.

The synchronous reproduction of the film and of the music rolls being thus ensured, the process and apparatus above described permit of automatically obtaining a perfect synchronism between the cinematographic projections and the music.

Fig. 1.



The inventor's claims are:—

1. Means for synchronising the music of a piano with the pictures of the cinematograph, consisting of two synchronised electromotors, a controlling rheostat, a differential rheostat actuated to produce correspondence between marks on the music roll and the film roll, as stated.

2. Apparatus for synchronising the musical reproduction with the pictures of the cinematograph, constructed combined and arranged to operate substantially as described with reference to and as shown in the accompanying drawings.

Many novels of wide popularity are now being adapted to the cinematograph, and the latest is one which Pathé Frères will release on the 25th inst. This will be Fenimore Cooper's "The Last of the Mohicans." All the original characters appear on the screen, the final picture being the last of the Mohicans standing by his son's grave. There will be no use at all for lending libraries shortly.

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IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS.

Continuing my round of the suburbs this week I first visited Ilford, which is well catered for in respect of picture theatres, and good business is the rule.

The Biograph Electric Theatre, in the High Street, was well filled when I called in, and Mr. Noble, the courteous manager, was having a busy time. Seating 436 in green plush tip-ups, (which have just been installed and the entire auditorium redecorated in vieux rose and cream), the hall presents a most artistic and restful appearance.

The *matinées* at The Cinema de Luxe, in the High Street, are particularly well attended, and it is not a matter for wonder on perusal of the programmes submitted, which are exceedingly well chosen. This artistic and well decorated theatre has accommodation for 450, and is well furnished throughout. Mr. Brookson, the manager, is to be congratulated upon the success of his recent *matinée* on behalf of The *Titanic* Disaster Fund.

That popular manager, Mr. A. Lyle Edwards, is doing excellent business at the Premier Electric. The front of the theatre is designed on the tower and dome style, and harmonises well with the Town Hall, which is adjacent. A well-chosen programme is put on and is greatly appreciated by the high-class *clientele* which assembles. A feature of the fine entertainment submitted is the fine orchestra under the capable direction of Mr. Arthur Briscoe. A *Titanic* matinée was given on May 2nd, at which the M.P.'s for the Epping and Romford divisions of Essex attended.

The Coronation Theatre, Manor Park, next claimed my attention, and here Mr. A. H. Bridges, the producer of The Brittania pantomime (Hoxton) is in charge. The hall is undoubtedly one of the most successful on Messrs. Fredericks' Circuit. The service by the Magnet Company is an excellent one, "Her Vengeance" finding top place in a strong programme, which was greatly enjoyed by the well filled houses. First run pictures are a feature here.

Mr. Oliver Rogers, late of Sir G. Alexander's Company, is now managing the Electric Theatre, Forest Gate, one of the London and Provincial Theatres' Circuit. Mr. Rogers has the co-operation of Madame Chater, the able leader of a fine orchestra.

Variety is a feature at The Grand Theatre, Forest Gate, which is under the management of Mr. A. Ashcroft. A full orchestra is in attendance, and performs with real skill. The Film Service by the Newbio Company is invariably received with applause, and altogether a fine entertainment is given.

Mr. W. H. Roberts, at the Electric Cinema, The Broadway, Stratford, is giving his numerous patrons an excellent and vivid selection of pictures.

The Grove Picture Theatre, Stratford, is running smoothly under the capable management of Mr. J. W. Sturgess. It is a cosy and compact theatre, and was well patronised when I looked in.

A Village Romance (Lubin) is proving a great draw at the Imperial Picture Palace, Leytonstone Road, where Mr. J. Kerrison is in charge. A fine programme is shown, and the crowded audiences are not slow in showing their appreciation of the good things provided.

Gale's Electric Theatre, The Broadway, Stratford, is doing good business, crowded houses being the rule. A well selected programme is shown, cowboy subjects being much in evidence.

A COMPLETE ENCYCLOPAEDIA.

In the 100 pages of a trade catalogue that Jury's Kine Supplies, Limited, are issuing, Mr. Will Day has found space for every conceivable article necessary for any branch of the trade, from an advertising slide to an Orchestrella—which is a band in itself—or from a uniform for the chocolate boy to the entire furnishing and equipment of a theatre. Many new and wonderful items are to be found in its pages, and our readers are well aware that all goods handled by Mr. Day are of the best quality only. A feature of superlative merit is the cross index at the end of the catalogue which makes it so very simple to find, in a second, whatever you may require. The whole is well printed on good paper, and bound in an artistically designed cover.

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NEWS FROM AMERICA.

FROM OUR OWN SPECIAL CORRESPONDENT.

The Sales Company "Animated Weekly" chartered the tug *Sea Witch*, and commissioned F. G. Halliday and Jack Binns, the famous wireless operator, to meet the *Carpathia* at sea and photograph the survivors of the ill-fated *Titanic*. Binns located the *Carpathia* by wireless and the representatives of the "Animated Weekly" were successful in their errand.

———

Among the survivors of the *Titanic* are Miss Dorothy Gibson, leading woman of the American Eclair Company, and her mother, Mrs. Pauline C. Gibson.

———

The Warner Theatre Film Company have purchased from I. Bernstein, of the Republic Company, the moving pictures which were taken on board the S. S. *Olympic*, the sister ship of the *Titanic*, at the time that boat made her maiden trip from New York. Prominent in these pictures is Capt. E. J. Smith, whose death on the *Titanic* adds to the list of world's heroes.

———

It is said that Buffalo Bill will pose so that a moving picture record can be made of his life as a plainsman and scout.

———

Sidney Franklin, formerly with the Biograph Company, Clarence Schottentels, formerly with the Imp Films Company, and S. Mossbacher are now connected with a new film concern which is known as the Daisy Film Company. The men interested in this venture state that they will specialise in producing high-class comedy subjects exclusively.

———

The moving picture exhibitors of Louisville, Kentucky, recently met and elected the following officers: L. H. Ramsey, president, J. H. Stamper, Jnr., treasurer, and D. J. Tracey, secretary. The exhibitors of West Virginia will meet next month at Huntingdon to perfect their organisation, which was inaugurated at Parkersburg.

———

It is unofficially announced that the Lubin Manufacturing Company have decided to erect a studio in the vicinity of Phœnix, Arizona, and maintain a stock company there. The Lubin stock Company now in Arizona is directed by Wilbert Melville.

The Nestor Moving Picture Film Company now occupy new and enlarged quarters at Bayonne, New Jersey.

———

An independent film concern will soon put on the market a subject showing roping big game in Siberia and Alaska.

———

The Eclair Film Company are releasing a splendid poem-picture founded on Edgar Allen Poe's "The Raven."

———

The Nestor Film Company have engaged Capt. Leslie T. Peacock to write special comedies for film production.

———

The Western Film Exhibiting Company, of Tonapah, Nevada, have purchased the exclusive rights of Utah, Arizona, Nevada and New Mexico for the Bernhardt and Rejane films.

———

The Rex Company have inaugurated a special department which will produce moving pictures of professional models who, before the camera, will demonstrate the beauty and charm of the latest styles in millinery and garments.

———

A troop of Selig players is now operating on Santa Catalina Island under the direction of Mr. Campbell of the Selig Los Angeles studio.

———

"The Peril," the Imp Company's special Decoration Day release, is a story replete with stirring action and exciting situations. The military and fort scenes are made of unusual realism because of the co-operation of the United States Government.

———

It is said on good authority that the Kalem Company will soon be at work in the Holy Land producing film subjects there under the personal direction of Mr. Sidney Olcott, and these productions will be of unusual magnificence and employ the services of a great many people other than those in the regular Kalem European Stock Company.

WHO SAYS "ALLEFEX."

Messrs. Andrews are doing excellent business with that phenomenally successful effects machine, the "Allefex." Orders are coming in from all parts, and evidently the fame of the invention is widespread.

CORNET SOLOS AT CLAPHAM.

Sergeant Hunt (of the Irish Guards), the well-known cornettist, has been giving solos at the Electric Palace, Venn Street, Clapham. His efforts were much appreciated and proved welcome interludes in a very good programme.

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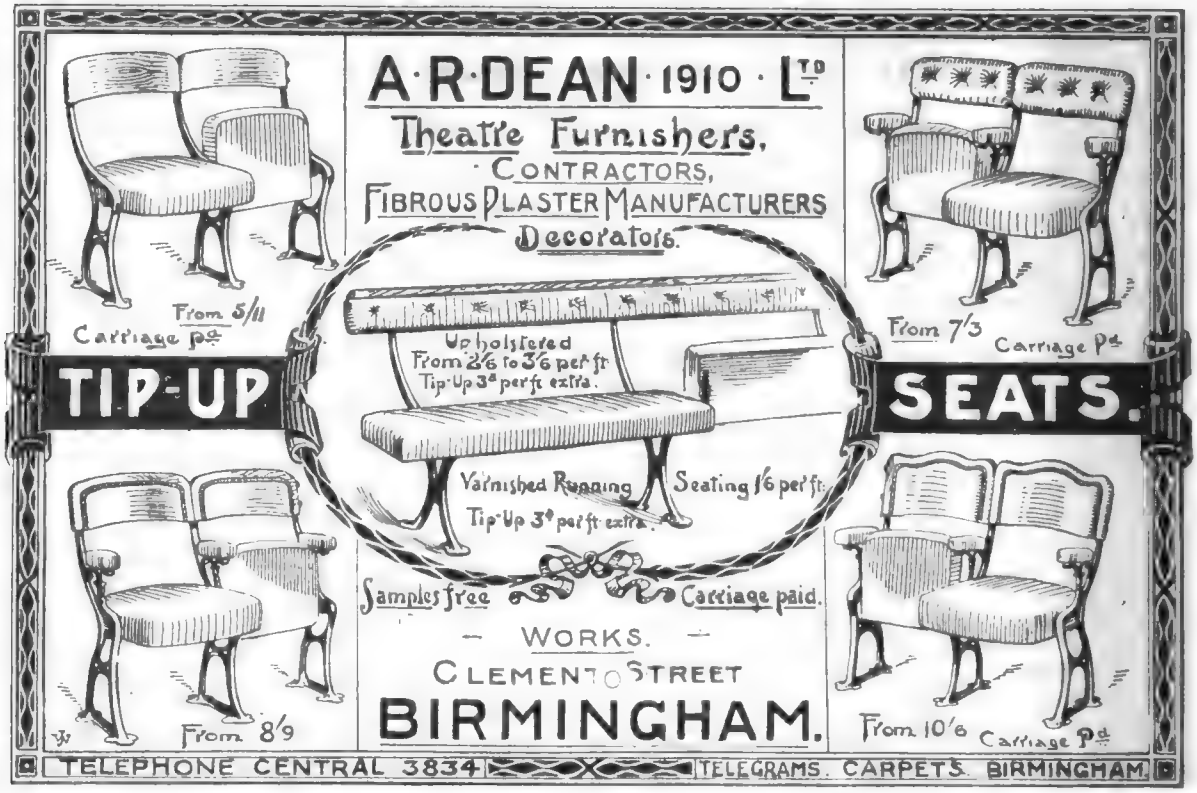

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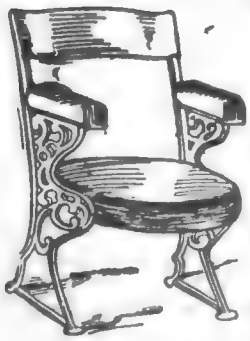

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

MEETING OF CREDITORS.

On Thursday last the statutory first meetings of the creditors and contributories under the Winding-up Order recently made against the Premier Electric Theatres, Limited, 1, Broad Street Place, Finsbury Circus, were held at the London Bankruptcy Court before Mr. Burgess, the Assistant Receiver. The statement of affairs filed under the proceedings disclosed, as regards creditors, total liabilities £41,773 0s. 2d., of which £10,932 16s. 10d. is unsecured and expected to rank for dividend against assets estimated to produce £316 10s. 8d. As regards contributories, the total deficiency shown is £42,208 6s. 2d. The Chairman reported that the company, which was promoted by the London Concessions and Constructions Syndicate, Limited (now in compulsory liquidation), was registered on November 26, 1909, with a nominal capital of £50,000, divided into 49,000 Preferred Ordinary shares of £1 each, and 20,000 Deferred shares of 1s. each. The first directors were appointed by Articles of Association, and were Harold Turner Thompson and Hugh William Tatum. On November 26, 1909, Frederick Motson Thompson, Leonard Fawkner, and Henry Frederick Lewis were appointed directors by the board, and on December 1, 1909, Charles Archibald Henderson was appointed in the same manner. Fawkner resigned on August 3, 1910, H. T. Thompson on November 7, 1910, and F. M. Thompson on December 8, 1910, and on December 1, 1910, Ellis Parker was appointed a director by the board. On April 5, 1911, George Henry Cakebread and John Cathles Hill were appointed directors by the board, but both resigned on November 16th, 1911, the directors in office at the date of the winding-up order being Tatum, Lewis, Henderson and Parker. The company originally had registered offices at King's House, King Street, E.C.; they were removed, on April 19, 1910, to Spencer House, South Place, Finsbury Pavement, E.C., and on January 16, 1911, to 1, Broad Street Place, E.C. The company also had electric theatres, and carried on business at Earlsfield, East Ham, Harlesden, Harringay, Leytonstone and Woolwich. On December 7, 1909, the directors issued a prospectus of the company, inviting subscriptions for 45,243 Preferred Ordinary shares of £1 each. As a result of the issue of the prospectus, 18,664 Preferred Ordinary shares were applied for, and these were allotted between December 10 and 22, 1909. Subsequently 3,671 Preferred Ordinary shares were applied for and allotted, making, with seven shares issued to the signatories, a total of 22,342 Preferred Ordinary shares issued for cash. The company, on December 27, 1909, opened its first electric theatre at Harlesden. The company selected sites at Earlsfield, Finchley, Harringay, Ilford and Leytonstone, and entered into contracts for the erection of electric theatres upon the sites. The only site purchased outright was the Ilford site; in all other cases leases were taken. In or about August, 1910, further leasehold sites were acquired by the company at East Ham and Woolwich, and building contracts with Hill and Sheffield Brothers respectively for the erection of theatres there were entered into. The company also acquired, for a consideration of £200, the option of a lease of premises at Bristol, but did not proceed with the erection of a theatre there. The directors state that the estimated gross profits from the theatres opened from September 10, 1910, to February 27, 1911, amounted to £3,039 9s. 11d. The company was also interested in a proposal to erect an electric theatre at Highbury Crescent, and in May, 1910, entered into an agreement with Harry Barr, by which, in consideration of certain advances by the company for preliminary expenses for registration of a new company, the company was to receive repayment of such advances with a bonus of £2,000, payable £500 in cash and £1,500 in shares of the new company. In June, 1910, the Premier Electric Theatre (Highbury), Limited, was registered, and went to allotment on a subscription of £2,451. The company is stated to have advanced £480 to Barr under the agreement, and he appears in the statement of affairs as a debtor for the amount, the debt being treated as a doubtful one, estimated to produce £50 only. No allotment of fully paid shares of the Highbury Company appears to have been made to the Company. There was considerable delay in acquiring the site, and in March, 1911, a fresh arrangement was entered into, by which, in consideration of advances made, or to be made, by the Highbury Company, the company undertook to provide the necessary capital to complete the purchase of the site and erect a theatre on the same at a cost of not less than £5,000, the company to receive fully paid shares of the Highbury Company to the amount of capital provided by it plus a bonus of 20 per cent. in fully paid shares. During the building of the theatre the company was to pay 5 per cent. interest to the shareholders of the Highbury Company. The arrangement made was never given effect to owing to the appointment of a Receiver for the debenture holders in May, 1911. The amount advanced to the company by the Highbury Company appears, by the statement of affairs, to have been £469 13s. 3d. The company appears to have been short of working capital at an early stage, and in June, 1910, mortgaged the Ilford freehold to its bankers to secure an advance of £1,500, other of its property being subsequently charged to the bank to secure further advances. Early in December, 1910, a loan of £7,500 was obtained by the company, through the medium of Ellis Parker, upon the security of a first debenture, which specifically charged the Earlsfield, Harlesden, Ilford and Leytonstone properties, subject to a first charge of £1,800 on the Harlesden property, and gave a floating charge on all the assets of the company, including its uncalled and unpaid capital. The loan, which was at the rate of 8 per cent. per annum, was repayable in six months, subject to the repayment of £500 per month, and the balance on the termination of the six months. The loan was further secured by the personal guarantee of Ellis Parker, who received a commission of £375 in cash for obtaining it, and was elected to a seat on the board; the company also agreed to pay him £600 a year for providing office accommodation and the services of a secretary and staff. Upon the receipt of the £7,500, the loans then outstanding to the company's bankers were discharged. On May 13, 1911, a debenture action was commenced against the company by the first debenture holder, and Ellis Parker was appointed by the Court Receiver and Manager of the company's property. In November, 1911, the first debenture for £7,500 was transferred to James Llewellyn Sheffield and Henry Sheffield, who, on November 6, 1911, appointed R. H. Gillespie, chartered accountant, of 29a, Charing Cross Road, Receiver and Manager in place of Ellis Parker, under powers stated to be contained in the first debenture. No such powers are specifically contained in the debenture, of which a copy has been produced to the Official Receiver, and though the appointment may, under the Conveyancing Act, 1881, be sufficiently good for certain purposes, there is apparently no authority to sell any of the company's assets which are covered by floating charge only. The purchasers of the company's property are Prince's Electric Theatre, Limited, which was formed as a private company by J. C. Hill and A. E. Robey, on November 16, 1911 (the day upon which

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86, Wardour Street, London, W. And Branches.

The largest exclusive film distributing organisation in the world, representing

Biograph, Kalem, Lubin, B. & C. Empire, Aquila & Welt Films.

Full particulars of our films sent weekly to all exhibitors, together with suggestions as to "TOP LINERS." This information is given in sufficient time so that you will be able to book all our leading features.

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Hill resigned his directorship of the company), with a nominal capital of £1,000 in £1 shares, all held by the directors, who are J. C. Hill, G. H. Cakebread, A. E. Robey, J. L. Sheffield, and H. Sheffield. It has not transpired what, if any, steps were taken to obtain purchasers other than Prince's Electric Theatres, Limited, nor whether any valuation of the properties was obtained prior to their sale. Mr. Robey has been asked to furnish information regarding the sale of the Woolwich property, but states that he is unable to do so. As far as can be ascertained, the price paid for properties which cost the company £41,099 11s. 1d. is £31,887. The failure of the company is attributed by the officers of the company to want of working capital.

The meetings resulted in a difference of opinion as to the liquidation of the company, the creditors favouring the appointment of Mr. F. W. Stephens, incorporated accountant, of Salisbury House, and the shareholders liquidation by the Official Receiver. The matter will be left to the Court to decide.

A PICTURE THEATRE CUSTOM.

In the Shoreditch County Court, before His Honour Judge Cluer, James Watkins, of 30, Tenby Road, Walthamstow, a picture theatre manager and electrician, sued the Hackney Pavilion, Limited, of 297, Hackney Road, to recover £4 2s. 6d., being, as plaintiff alleged, two weeks' wages in lieu of notice, and commission at 2½ per cent. on the takings.

For the plaintiff, it was stated that he was engaged as manager of the picture palace at £1 a week, and was discharged without notice. It was a custom in the picture theatre business for a manager to receive a fortnight's notice, and that was laid down by the judge in an action which was tried in the Barnstaple County Court.

His Honour: What is there in that? You will have to prove the custom to my satisfaction, you know. How can I say there is any custom unless it is proved to me.

Plaintiff went into the box, and said he was engaged at £1 a week, and later he was given 2½ per cent. on the takings, his salary being so small.. When he was engaged he asked for a month's agreement, but a fortnight was decided upon. He never knew how much the takings actually came to, but one week he knew they were £16 19s. 4d. Of his 2½ per cent. he had only had £1 12s, but he considered it should have averaged 8s. 6d. a week. It was also agreed he was to have £3 when the place was sold.

Mr. Lewis (for the defendant company): I put it to you you were not the manager, but simply a labourer.

Plaintiff: Indeed not. I had the control of the place and engaged the men.

Mr. James Rayner, the secretary of the company, said he agreed to the 2½ per cent. as the plaintiff threatened not to open the theatre, but it was on the profits, and not on the takings. The takings for the whole of the seven weeks—all the time he alleged plaintiff was there—was £97 15s., and the expenses during that time were £56. Plaintiff was never really what you would call a manager. The 2½ per cent. was because he said he would not look after the dynamos. Nothing was said about a fortnight's notice.

Mr. Williams, one of the directors, agreed that the plaintiff had a certain amount of control as manager, although he was hardly a manager. Plaintiff was engaged on a weekly wage, so why should he have a fortnight's notice.

His Honour: I do not think in this case that the plaintiff can say he has not had proper notice. Also I can see no principle or custom upon which he is entitled to more. There will be judgment for the defendants.

Judgment was entered accordingly.

New Companies.

Crewe Picture Palace, Limited. (121,552.)—This company was registered on April 22nd, with a capital of £500 in 5s. shares, to take over the Crewe Picture Palace in Edlestone Road, Crewe. Private company. The number of directors is not to be less than two nor more than five. The first are: D. W. Beck, 256, Belsize Road, West Hampstead; and J. Clozenberg, 256, Belsize Road, West Hampstead; both permanent. Qualification, £50. Registered by Alfred H. Atkins, Limited, 27-8, Fetter Lane, E.C.

Essex Road Cinema, Limited. (121,554.)—Registered on April 22nd, with a capital of £1,000 in £1 shares, to carry on the business of theatre and cinematograph proprietors and managers, etc. The first subscribers are: A. Smolinsky, 35, Newcastle Place, Aldgate, E; J. Jacobs, 57, Brooke Road, Stoke Newington; S. Davis, 32, Calverston Crescent, Dalston, N.E.; M. Maurice, 21, Oley Place, Stepney, E; and E. Rosenberg, 53, High Street, Stoke Newington, N. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Qualification, one share. Remuneration as fixed by the company. Registered office: 274-280, New North Road, N.

J. Walters, Limited. (121,539.)—This company was registered on April 20th, with a capital of £500 in £1 shares, to carry on the business of manufacturers of seats and accessories for cinematograph and other theatres, concert halls, and other places of entertainment, dealers in films, etc. Private company. The number of directors is not to be less than two nor more than seven. The first are: J. William and H. Hart. Qualification, fifty shares. Registered office: 181, Westminster Bridge Road, S.W.

Peterman's Productions, Limited. (121,585.)—Registered on April 23rd, with a capital of £1,000 in £1 shares, to carry on the business of entertainers, caterers for public and private entertainments, producers of animated photographs or pictures, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: J. Peterman, 5, Lisle Street, W.C.; and S. G. Chamberlain, 11, Queen Victoria Street, E.C. Qualification, £250. Registered office: 5, Lisle Street, Leicester Square, W.

A HAND(Y) DEVICE.

Something that commands attention is always worthy of special notice, but when, in addition, it is a novelty which creates interest, it is certainly worthy of more than passing reference. The accompanying design, by the advertising department of the Maison Brockliss (under the guidance of Mr. J. F. Brockliss, whose idea it was), is an original illustration that will become one of the best known in the film world, and is just the very item for showmen to print on their announcements. Calculated as it is to "pull a look" every time it is displayed, it will, however, create interest from its very quaintness, and the "headless but handy man" will long be remembered and remarked on by picture patrons.

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A SOUL STIRRING DRAMA

OF LOVE AND JEALOUSY.

H.P. Ltd. Exclusive № 27

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A RIDING MASTER'S PERFIDY, length 2,500 ft. Released June 2, 1912.

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A THRILLING DOMESTIC DRAMA

A REALLY GOOD EXCLUSIVE

A ROMANCE of a CIRCUS RIDER

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HELP IN TROUBLE.

FOR PROPRIETORS, MANAGERS, AND OPERATORS.

"A.P." asks what method of wiring we would recommend for the general installation of his theatre?

The best method of wiring, "A.P.", is that carried out in screwed barrel. This is also the most expensive, but it is recommended for all picture theatre purposes. Indeed, the London County Council will pass nothing but screwed barrel for new installations.

* * *

"H. B." has purchased a cinematograph camera and some negative film stock. He wishes to know how to perforate his film, and if we can recommend a book on taking cinematograph pictures.

Cinematograph films cannot be perforated without the aid of a properly constructed perforator, which may be either of the step by step or rotary type. A perforator may not be inexpensive to purchase, so "H.B." would be well advised to obtain his film ready perforated, which he can do at very little increased cost over the ordinary unperforated negative stock.

We are sorry we know of no book dealing with the photographic side of the cinematograph business. If "H. B." is a photographer, a little experience with the motion picture camera should enable him to produce very fair negatives.

* * *

"L.P." is running a gas engine, which lately has fallen off tremendously in power. He says: "Some time back it was difficult to get the engine over the dead centre when the piston was compressing the gas. Now it turns much easier. Has this anything to do with my loss of power?"

Your trouble, "L. P.," is due to one of two causes—a leaky piston, or the valves improperly seating. We should recommend you to look to these latter first. Take out the air and exhaust valves, and see if they are at all pitted. Most probably you will find the surface of the valve or the seating to be roughened, so permitting the gas to escape the compression. The remedy is to grind the valve in with emery powder—the very finest obtainable. You will find the head of the valve fitted with a slot to take the end of a screwdriver. Remove the valve, rub a little oil round the bearing surface, and sprinkle with the grinding powder. Replace the valve, and, with a heavy screwdriver, or, preferably, a brace with a screw end bit, give the valve a number of turns, at the same time exerting an even pressure downwards. The operation may possibly have to be repeated a number of times, until the bearing surfaces of both valve and seating are highly polished and free from pits or scratches. When the valve is removed, it is well to see that it is free to move up and down without binding. Sometimes the spindle becomes coated with carbon, which prevents easy movement of the valve. It is well to scrape the valve spindle well when it is removed. After going round the valves, you might test for compression, and if still weak, look to the piston. You will probably find that the piston rings are worn, or not working properly. After running a few months, particularly if running with a rather rich mixture or a poor class of cylinder oil, a carbon deposit gets formed in the grooves of the piston, and so prevents the rings springing. Should this happen, there is considerable leakage of gas between the piston and walls of cylinder. The remedy is to remove piston, free the rings, and clean out the grooves. If the rings be very much worn, new rings should be inserted. Attention to these points, "L. P.," should remedy your loss of power.

* * *

NORTHERN wishes to know the cost of running 350 five candle-power carbon lamps from sunset to 9.30 p.m., running six days per week, with current at 3d. per unit.

Presumably you wish to know the average cost, NORTHERN. Running fifty-two six-day weeks, or 312 days, from sunset to 9.30 p.m., means 1,453 hours of lighting, or a daily average of 4.64 hours. Now, 350 five candle-power carbon lamps will consume $350 \times 5 \times 3.5$ watts—that is, assuming that the lamps are of the fairly high efficiency (for carbon

"The Modern Bioscope Operator" is the ONLY textbook dealing with Bioscope Operating. Essentially practical, it is a work which is of the utmost value. Price 3s. 6d. Post Free, 3s. 9d. Ganes, Limited, 85, Shaftesbury Avenue, W.

"The Bioscope Electricians' Handbook," by James W. Barber, A.M.I.E.E., is a concise little work on Bioscope Electricity. Seven full-page wiring diagrams and a large number of smaller illustrations. Price 1s., post free Ganes, Limited, 85, Shaftesbury Avenue, W.

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Reliance "1912"

Solomon's Son.
May 15th. Length 999 ft.

The Man Under the Bed.
Released May 18th. Length 830 ft.

Bedelia's Busy Morning.
Released May 22nd. Length 450 ft.

Catching Snakes.
Released May 22nd Length 475 ft.

The Stolen Letter.
Released May 25th. Length 741 ft.

Wanted a Wife.
Released May 29th. Length 982 ft.

The Gambler's Daughter.
Released June 1st. Length 982 ft.

MAJESTIC

Strip Poker.
Released May 15th. Length 868 ft.

His Stepmother.
Released May 18th. Length 650 ft.

Does your Wife love you?
Released May 22nd. Length 765 ft.

The Best Man Wins.
Released May 25th. Length 989 ft.

The Closed Bible.
Released May 29th. Length 995 ft.

The Unwilling Bigamist.
Released June 1st. Length 987 ft.

MAJESTIC COMEDIES ARE ORIGINAL COMEDIES.

BRONCHO'S

Have a Short "Broncho" in every Programme.

Some Perils of the Plains.
Released May 15th. Length 623 ft

Getting His Man.
Released May 18th. Length 975 ft.

The Mascot of Co. D.
Released May 22nd. Length 650 ft.

Bar Z's New Cook.
Released May 25th. Length 984 ft.

For the Love of Red Wing.
Released May 29th. Length 700 ft.

The Laugh on Dad.
Released June 1st. Length 980 ft.

The Red Man's Penalty.
Released June 8th. Length 635 ft.

Red Fern and the Kid.
Released June 15th. Length 690 ft.

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THE WESTERN IMPORT CO., LTD.,

7, RUPERT COURT, RUPERT STREET, LONDON, W.

Telegrams—Wesfilm, London. Telephone—Gerrard 8080.

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lamps) of 3 5 watts per candle-power. 6,125 watts will therefore be the consumption, or 6.125 units per hour. The hourly cost, then, will be practically 1s. 6½d., which, for the average day from sunset to 9.30 p.m., means about 7s. We have replied to your question, NORTHERN, just as you asked, but we would remind you that it is unusual to light up at sunset, the usual time being one hour after sunset—the official lighting up time. If you switch all lamps on at this time, your daily average would be 3.64 hours, making a total of 1,139 for the year. On this basis your average daily cost would be about 5s. 6d.

* * *

"J. M." is a present running off a 220 volt alternating current supply, but, not being satisfied with the light he is obtaining, wishes to know what motor generator he should order to give him continuous current for the arc lamps.

Firstly, "J. M.," make certain of your power voltage. It may be the same as you are now using, or quite possibly one higher. Ascertain from the supply company the frequency of supply, and whether the current for power will be single, two, or three phase. When you are certain of the supply off which your motor will be running, you can take the matter up with the manufacturers of cinematograph motor generators. The outfit you would require would be one with the motor wound suitably to run off your particular supply, and capable of driving a continuous current generator of the output (say, 65 amperes) you will need at a pressure of 65-70 volts. The two machines should be mounted on a combination cast-iron bedplate, whilst the motor should be supplied complete with the necessary starting-box, and the dynamos with an efficient shunt-regulator, which latter should be capable of bearing a voltage between 60 to 70 volts.

* * *

"T.W." complains of the necessity of continual racking up and down with certain films he has been using. He says: "My operator tells me this is not due to bad joins, but to some fault in the film manufacture. Is this so?"

The trouble of which you complain, "T. W.," is due, most likely, to the fact that different cameras have been used in the taking of the film—cameras that in one case take the pictures with the dividing line in line with every fourth perforation, and in the other with the dividing line equally between two perforations. Such films when joined together are, if cemented with the perforations properly placed, bound to jump up or down in the gate of the projector. Most films are now turned out with the division of the pictures in line with one of the perforations, but there are still a number of firms who adhere to the other method of perforating with the holes between the picture. Clearly standardisation is necessary.

* * *

MANAGER has a number of films which he wishes to store for some years, and asks the best way of doing so to prevent deterioration.

Undoubtedly the best plan, MANAGER, is to place the films in hermetically sealed tins and store in a cool place. If a film be wrapped in grease-proof paper, placed in an ordinary film tin, with the lid soldered down, it should last, we should think, for a considerable number of years. Failing hermetically sealing, the film should be stored in tin boxes, and kept in a cool and not too dry situation. The majority of basements make excellent storage places for films.

* * *

GROWLER complains of the variation in his electricity supply. He says: "During the evening performance I get about 15 per cent. more current with the same resistance as I get during *matinees*. Also, I am troubled with continual burning out of my metal filament lamps, which I attribute to the enormous fluctuations in pressure. The matter is very annoying, and I have complained to the supply authority, but I can get no satisfactory reply. Have I no remedy?"

You are not alone in your complaint regarding the varying voltage of supply. It is certainly annoying to have an unreliable pressure, which calls for continual operation of the arc lamp resistance to insure anything like a steady current flow through the arc, and we can well appreciate your complaint regarding the burning out of your metal lamps. For your own sake, we would advise you to, in future, purchase lamps of a higher voltage than that you are supposed to have. For instance, use 105 volt lamps if your supply be 100 volts, and 210 volt lamps if your supply be 200. At the same time you are justified in taking the matter up with the supply authority, and should demand some satisfaction. We believe that, by the Board of Trade regulations, supply companies are allowed a voltage fluctuation of 5 per cent. above or below the rated voltage, and anything in excess of this is quite unwarranted, and places the supply company open to legal action.

* * *

ATTRACTION is considering fixing a flashing device to a large lettered sign, and wishes to know if there will be any appreciable increase in current consumption.

Certainly not, ATTRACTION. The introduction of your flasher should accompany with it a considerable reduction in current consumption. Generally one expects to obtain 40 or 50 per cent. reduction, through, of course, the time intervals introduced between the flashes. Flashes are of two types, thermal and motor. The thermal flashes consume no current, the current to the sign merely being through a strip of metal which makes and breaks contact by the expansion of the strip caused by the heating effect of the passage of the current. The motor flash consumes a certain amount of electricity independent of the sign it controls. It is, however, in relation to the current consumed by the sign, almost negligible, so you need hardly let this enter into your consideration.

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EACH AND EVERY WEEK.

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WESTERN DRAMA.

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With the Metropolitan Showmen.

NOTES ON THE LONDON HALLS.

The opening on Saturday of the Majestic Picturedrome in Tottenham Court Road proved another link in the chain of evidence confirming the permanent popularity of the picture playhouse. Notwithstanding its seating capacity of nearly a thousand the Majestic was well patronised, whilst its compeers, the Grand Central, the Gaiety, the Court and the Grafton, all in the same road, were crowded to excess.

———

The Majestic is a charming structure, in the construction of which the architect and the builders have got away from any hackneyed design. An excellent innovation is the system of subdued and graduated lighting from the illuminated entrance of the building to the actual theatre itself. This is accomplished by the provision of a large vestibule 30 ft. deep, leading on to a still longer corridor about 45 ft. long. The lighting effect is so graduated that by the time the patrons reach the theatre they have got accustomed to the gloom and are not subjected to the sudden transition from light to darkness. The vestibule and corridor are pannelled in light oak, all the massive swing doors being of the same material, and the theatre is pannelled in light oak. The whole of the house, including the entrance, is laid with rich pile Royal blue carpet, something like 2,020 yds. being used. This handsome carpet is embellished with figures of crowns and the monogram "M.P." The seats are arranged in semi-circular style and are upholstered in rose du Barri velvet. It is a spacious theatre with a lofty dome, 60 ft. in circumference, containing twelve transparencies of angels appearing in a soft light. Whilst each spool is being run through, and at the finish of each spool, the dome becomes a centre of brilliant lighting. One of the aims of the designers of the building has been a thoroughly efficient system of ventilation. Portraits of actors and actresses in the moving picture world, framed in solid oak, adorn the walls of the long corridor and the theatre, and give just that touch of artistry necessary to relieve the solidarity of the building. Two Pathé machines have been installed, and first releases only are to be shown, including feature films. Mr. R. Chambers, late of the Pyke Circuit, has been appointed manager. The whole of the uniformed staff appear as naval officers and midshipmen.

———

The seating was carried out by Messrs. Dean, Limited, of Birmingham, and the building constructed by Messrs. Bovis and Company, to the designs of Mr. Peter Dollar, of the Clock House, Arundel Street, Strand, W.C. The electrical installation was carried out by Mr. E. Sheldrick, of West Norwood.

The Mayor and Mayoress of Hackney, with various aldermen and councillors, paid a special visit to The Empress Picture Theatre, in Mare Street, Hackney, on the 2nd inst., to show their appreciation of Mr. Gilbert's *matinee* on behalf of the *Titanic* fund. The feature film is "A Trespasser in Paradise," by the Monopol Company.

———

The Hackney Empire Music-hall, made a great feature on May 1st. of Gaumont's "Scenes and Incidents of the *Titanic* Disaster."

———

Pathé's "Motor Bandits at Bay" was the premier attraction at the Hackney Picture Palace, together with "The Mystery of the Rugged Cliff," by the Standard Feature Film Company.

———

Messrs. Hemming, Foot and Mason, the proprietors of the old established Manor House, are doing well. They have good machines and a very satisfactory service of films by Gaumont. The star film last week was Nordisk's "Convicts 10 and 13."

———

The week-end special film at the Hackney Electric Theatre was Gaumont's "Scenes and Incidents of the *Titanic* Disaster."

———

The Clapton Rink Cinema, Lower Clapton Road, with a seating capacity of 1,700, and the Canadian Rink Cinema, at Tottenham, accommodating 2,000, are both securing big business with Kinemacolor.

———

The directors of the Clapton Cinematograph Theatre, in Lower Clapton Road, set apart Thursday, 25th ult. for their *Titanic* performance. An exceptionally strong programme of films was submitted, supplemented by good vocal turns. The Mayor of Hackney, referring to the generous efforts being made by the picture theatres, thanked the directors on behalf of the sufferers from the great disaster, and Mr. A. Arorison, one of the directors, acknowledged his worship's kind remarks. The amount raised for the Fund was £12 12s.

———

Similar efforts have been made by the Imperial Picture Theatre, Dalston, and the Alexandra Theatre, Stoke Newington, whilst collections have been made at the Electric Picture Palace and the Dalston Picture Palace.

———

Yesterday (Wednesday), special performances in aid of the Mansion House Fund for sufferers by the *Titanic* disaster were given at the Kentish town Cinema. "Lieut. Daring and the Ship's Mascot," and "A Mexican Courtship" were two star films submitted.

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PARISIAN NOTES.

BY JOHN CHER.

Mr. Raleigh tells me that Kinemacolor is flourishing in France. The magnificent Durbar pictures have now been shown in Paris for three months—every day, afternoon and evening—and are likely to be in the programme for some time to come. Needless to say this is a record which has never been attained by moving picture entertainments in Paris. When the Kinemacolor Theatre was first opened people were paying as much as 20 frs. (16s.) for a box seat. Messrs. Raleigh and Robert's Kinemacolor receipts, in proportion to the size of their theatre, have been larger than any other picture theatre. Kinemacolor rights for a large number of provincial towns have now been taken up, and theatres will shortly be opened, notably at Bordeaux, Lille and Nantes. The cinematograph, generally speaking, in the provinces of France is not nearly in such an advanced stage as it is in England. As all the Kinemacolor theatres will be thoroughly worthy of the pictures, it is likely that with their advent a new standard in cinemas will be created.

———

"I am a Kinemacolor enthusiast," said Mr. Raleigh. He has been working day and night making certain improvents—which are patented—to the Kinemacolor projector, and machines of Messrs. Raleigh and Robert's construction are now being used at the Paris theatre. They hope to be soon turning out at least one machine per day.

———

I noticed that when a film entitled: "A Trip to the Scottish Lakes" was shown some time ago at the Casino de Paris Cinema, a London and North-Western Railway advertisement appeared in the programmes.

———

The Palais des Sports was opened last Friday as a moving picture show by Messrs. Gaumont. A feature is to be made of sporting films.

———

A French society for the prevention of cruelty to animals held its second annual *fête* last week. Films showing the ill-treatment of animals and the services the latter render to mankind were exhibited.

The *Matin* has been utilising the cinematograph to advertise a new serial story.

———

Vitagraph's "Love finds a way" has had a great success at many cinemas.

———

M. Jublin, Commissaire de Police, instructed by the solicitors for the heirs of M. Meilhac, dramatist, seized at a cinematograph theatre, in Belleville (Paris), a film representing "Mam'zelle Nitouche."

———

Popular science films are featured at the Pathé Palace, on Mondays, Tuesdays and Wednesdays. Tremendous business is being done at this new theatre with programmes composed mainly of Pathé productions.

———

The arrest of the automobile bandit, Bonnet, has proved to be the most money-making topical film that has appeared this year. At 10 p.m. last Tuesday I saw crowds waiting to gain admittance to the Pathé Palace and the Gab Ka opposite, likewise at the Electric Palace which is but six minutes walk from the former two. This topical has attracted hundreds of people who have never entered a picture theatre. Many cinemas are showing the picture this week.

———

Still they come. The "Cineo" cinematograph theatre will open in a few weeks' time in the Boulevard Victor Hugo. Hitherto cinematograph exhibitors appear to have been sceptical about the drawing powers of the cinematograph in the "west end" of Paris, and as a result at the present time there is not one picture theatre in the quarter around the Champs Elysees, although this throughfare is fast becoming the most popular and fashionable in the city, one of the most successful of Parisian theatres is located there and another is in course of construction. Some months ago a well-known moving picture exhibitor was contemplating converting an obsolete skating rink near the Triomphe Arch into a cinema, but after much consideration he decided to go no further with the scheme. It will be exceedingly interesting to watch the fortunes of the "Cineo."

LADIES ARE KINDLY REQUESTED——

Nothing is more annoying than to be seated behind a large hat at a picture theatre. A man, at a Dinnington hall last week, was so provoked by one of these massive creations that he lost his temper, damaged the hat and assaulted the lady. Of course, it was an impardonable act on the part of the man, but it might serve as a warning to the fair sex.

"THE CONQUEST OF MEXICO."

The Essanay Company have in preparation a magnificent production, in three reels, entitled: "The Conquest of Mexico." The entire history of the Mexican Conquest, from the landing of Cortez on the coast to the final triumph after years of struggle and strife, will be filmed. Over two hundred people will be employed in the portrayal of this historical subject.

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THE BABY BANDIT.

BY "SOUFFLEUR."

There have been questions asked in the "House" —by which I mean "The finest club in England" —inquiries have been made at the sittings of the London County Council and at police courts, all about the extraordinary influence for evil the cinematograph film has upon the youthful mind. And what is astonishing to the mind of the reader is that nobody takes the trouble to question the assertion, but it is taken quite for granted that when an angel child out of pure devilment sets his little sister on fire he does so because he has seen it "on the pictures"; when a morbidly disposed boy attempts to hang himself in a barn it is because he saw something of a similar nature at the cinematograph; and when a youth, greedy of notoriety and with hereditary crime transmitted to him from generations past, follows his natural instincts and steals or burgles, we are told that he was prompted to his evil courses by having studied the subject at a picture theatre!

It is almost useless to attempt to argue against such statements. We would be told that as the criminal was known to have been in the habit of frequenting picture theatres, and that as the act —whatever it might be—was perpetrated after visiting such a place of amusement (where he was also seen to dissipate to the extent of a glass of ginger-beer and two bars of foreign chocolate) it is obvious that the suggestion came to his innocent and open mind from some atrocious act he saw committed on the screen.

I believe that the ordinary and average boy—and girl for that matter—is as full of original sin as an egg—a fresh egg—is full of meat; and I do not believe that any harm is done to the dear children by what they may witness at a respectably conducted cinematograph theatre. I admit that occasionally "strong meat" is on the bill of fare; but such food is not intended for the children, and if they do see it I do not think that it does them any harm; it passes through their innocent (?) minds without leaving a trace of its trail—they are more bored than otherwise. But in nine hundred and ninety-nine films out of a thousand *virtue* is gloriously triumphant over *vice*. Where, therefore is the incentive to crime?

It will also be acknowledged as a self-evident truth, that the heroes of the picture-play are with very rare exceptions, full grown and of mature age. That the boy should imitate his elders. is a precept that is instilled into the mind to satiety. Whether he does so or not is another question. What I would suggest to those "unco' guid" who are so greatly interested in the welfare of "the human boy," is that they leave the picture palaces and those who are responsible for them and turn their attention in another direction where there is far more need for a searching inquiry and censorship

Turn to the children's papers. Look at, read if you can, the literature, affected by the youngsters, and which they buy in their thousands and tens of thousands. Not *Young Folks* (now dead, I believe), nor that fine old veteran, *B.O.P.*, nor others of that class of excellence, but some with titles far more alluring and with exciting and sensational illustrations. These do far more harm to the youthful mind than do miles and miles of film.

Take one of them and look through the illustrations. A man in a mouse-trap is the first; the second, a dark cellar with a man's head appearing from the inside of a barrel; the third, a church steeple from which two men have been precipitated by a third.

Turn the pages of the productions as they lie on the counter of the little news shop. There is a gentleman in a mask with black cloak over a suit of chain mail. He confronts a lady in evening dress who "starts back in terror" at the sight of "the Iron Man." Another shows a dead oriental "stretched upon the floor, face upwards, mouth agape." Farther on is a picture of "an old man crouching by the side of a small safe, in the act of removing the emerald pendant."

Would you like to read an elegant extract or two?

"Like a pack of fiends let loose, these crime-stained scoundrels rushed towards their prey." (How's that?) . . . "a man, fastened up in a sack, swung at the end of a rope from the gibbet" . . . "his eyes grew wide with terror as he heard the roar of the oncoming express. He believed he would be dashed to pieces" . . . "a belated pistol-shot followed him. A mocking laugh echoed far up the ravine, and the young highwayman was gone." . . . "The fearful creature strode to the mantelpiece, and raising his clenched fist struck with a force that smashed the corner off the solid marble. . . . He uttered a terrible laugh—it was more like a howl. . . . Do you hear that cackle? It is the roar of flames. I fired the building—and you shall die with me. . . . Uttering a frenzied howl, he hurled him down the fearful height."

After which disconcerting experience the trembling reader is reassured to learn that a convenient fir tree breaks the boy's fall, and he escapes with nothing worse than a few bruises.

In one story, a short one, wherein the author was doubtless pressed for time, on two pages there was an attack by foot-pads, a murder by gipsies, and a retributive hanging of the gipsies by the footpads, forced thereto by the threatening pistol of the hero, who by that means ingeniously avoids sullying his hands with blood.

Count the number of these periodicals on the newsvendor's counter. You will find that for every one that is healthy and sane there are six

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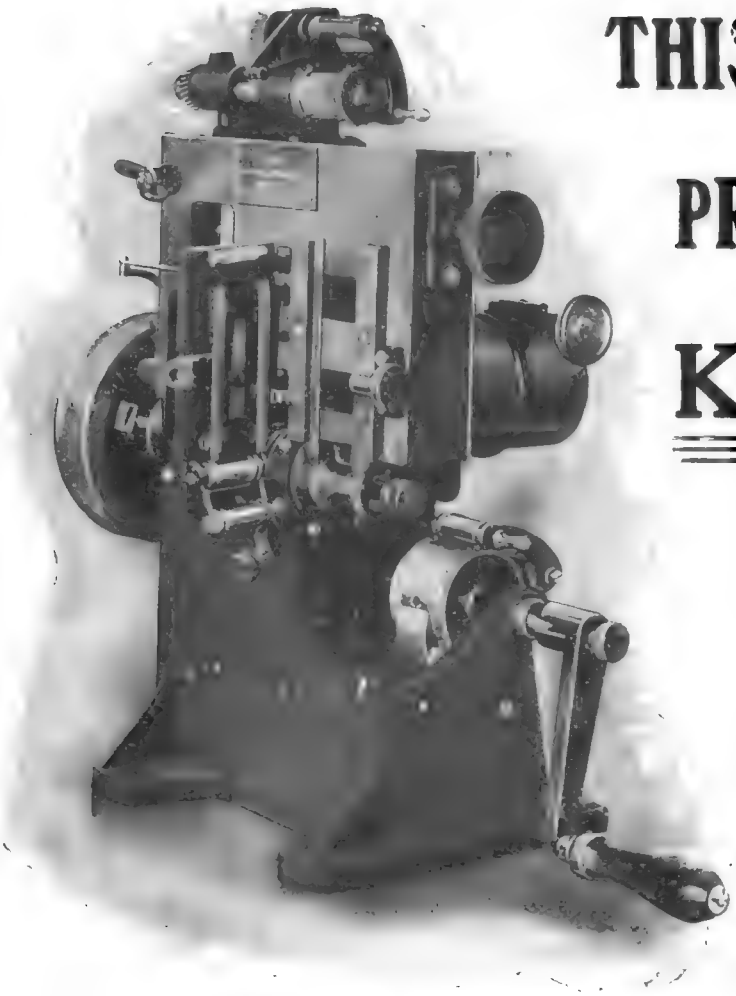

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that are pernicious. They are designed to attract the boy. The publishers cater for their immature public, and they do not cater in vain; whereas the picture theatre does not depend on the children for its public; in fact, in a number of cases it would rather be without them. Little fish are sweet, however, and if the children did not come to you they would go to a rival hall for their amusement.

The boys' papers do harm because they glorify "the boy." They do it with their tongues in their cheeks, but they do it just the same. They preach resistance to authority in school against the master, the tyrant, the oppressor; and in the office where the employer is the same.

In more picturesque occupations we have "Boy" pirates, brigands, yachtsmen, aeroplanists, detectives, etc. They don't get that at the picture theatre.

There is a vast deal of grandmotherly legislation about and not always directed against those objects that most need looking after. Let grandmamma divert her attention from the picture palace and turn it on to the boys' periodicals. It will not be in vain. They are more or less insisting on the Trade providing itself with a Censor—every child its own fireguard—that is being arranged. Why not censor the children's reading and cease making senseless accusations against a harmless entertainment?

CONTINENTAL NOTES.

From Our Own Special Correspondents.

GERMANY.

A general increase in the prices of admission to picture theatres has been agreed upon by the Union of Cinematograph Proprietors of Greater Berlin. Up to now, the lowest price for adults has been 2d. in many theatres, but this was considered too low, and the minimum has been raised to 3d.

———

There is every possibility that the Reichstag will shortly busy itself with the cine trade, a resolution having been passed a few days ago demanding a stricter oversight over moving pictures. It behoves cinematograph men all over the Empire to keep their views well before the authorities at this juncture as there are many hostile influences working against them.

———

Zella-Sankt Blasii in Thüringen is the first place in Germany to possess a regular school cinematograph outfit. At great expense the necessary apparatus has been installed in the public school there. It will be used for the demonstration of geography and natural history.

———

The three changes of programme a week do not find favour in this country. It has lately been featured by the Corporation Film Society, Deutschland, but has already met with much opposition, notably at a meeting in the Münz Theater, summoned especially by Herr Max Rosenthal. It is generally felt that the three change a week programmes are quite unnecessary, even in the smallest towns, and that they degrade cinematograph theatres to the level of waiting rooms. Even two changes a week are condemned for towns of over 15,000 inhabitants.

Hannover wants its own Municipal Picture Theatre. At least various notabilities of the town have recently been conferring together, and that is the conclusion arrived at. The idea is that the Corporation shall show not only ordinary films, of course, of a very select nature, but also geographical, and natural history subjects, for the benefit of the school children. The teachers are to keep a sharp oversight over their pupils' visits to the cinematograph theatres in general.

———

The much discussed Wolff-Metternich pair, concerning whom I sent you a note last week, have had many vicissitudes in their efforts to attain their histrionic ambitions. The legitimate stage and variety halls were closed to them by the police, but the Count made an advantageous contract to act for a leading Berlin film firm, and all seemed to be going well. Their stage manager was, however, so unlucky as to select for the background of the first cinematograph effect the villa of a wealthy Berliner, who, however, strongly objected to the unsought advertisement, and obtained an injunction to prevent the showing of the film. The scenes in which the villa appeared have been reacted, and it now seems as if the harassed nobleman had really come to an end of his troubles.

———

AUSTRIA.

Budapest will probably soon have its film exchange on the Vienna model. At the last meeting of the Hungarian trade society there was a unanimous feeling in favour of the idea, but it was decided to leave the initial steps to the representatives of the manufacturer. It is understood that Herr Karl Oberlander will probably head a committee to consider ways and means.

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Title.	Length.	Vacant Date.	Price £	s	d
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The Spy	2,700	June 17	8	0	0
Mystery of Notre Dame	2,550	May 13 3 days	6	0	0
Victoria Cross ...	1,000	June 10 3 days	1	10	0
Flower of the Mormon City	2,800	May 27	12	0	0
Carbonari	2,280	May 23 3 days	3	10	0
The Deserter	2,000	June 10 3 days	4	0	0
Blackmail	2,266	June 17	4	0	0
Harvest of Sin ...	1,200	May 9 3 days	2	10	0
Mamselle Nitouche ...	2,900	May 13	10	0	0
War on the Plains ...	2,199	May 20	6	0	0
Charlie Colms and Dancer's Necklace	1,730	May 23 3 days	2	10	0
Attacked by a Lion ...	1,307	June 3	1	0	0
The Stage	2,000	May 23 3 days	2	10	0
Dangerous Play ...	2,402	May 13	7	0	0
Indian Massacre ...	2,190	June 6 3 days	1	10	0
Vampire Dancer ...	1,900	May 16 3 days	1	10	0
Charlie Colms and Knave of Spades	2,500	May 9 3 days	1	10	0
After Darkness—Light ...	2,750	May 13 3 days	1	10	0
The Weed	2,200	May 27	3	0	0
Vanity Fair	3,211	June 13 3 days	1	5	0
Convicts 10 and 13 ...	3,100	May 17 3 days	1	0	0
Auld Lang Syne ...	1,624	May 9 3 days		10	0
Redemption	2,900	June 3 3 days	1	10	0
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Comic. (Papillon Series.)
THE CLERK'S REVENGE.
Length 395 ft. Released May 11th.

C. & M. Comic.
HONOUR AMONG THIEVES,
Length 585 ft. Released May 16th.

Drama. (Photo-Radia Series.)
FOR THE LOVE OF A WOMAN.
Length 460 ft. Released May 18th.

Travel.
DARTMOUTH TO TOTNES.
Length 250 ft. Released May 23rd.

Comic. (Papillon Series.)
THE MAN WITH THE IRON HEAD.
Length 390 ft. Released May 25th.

C. & M. Comic.
CONS. SMITH AND THE MAGIC BATON.
Length 600 ft. Released May 30th.

Drama. (C. & M.)
OUT OF THE PAST.
Length 750 ft. Released June 6th.

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ANCIENT EGYPT REVIVIFIED.

"THE ROSE OF THEBES." BY THE CINES COMPANY.

Cinematography is an art with so many aspects, each new and wonderful, that one feels sometimes at a loss as to their respective values. Is its scope more wide from a scientific point of view than as a travel agent, or, again, is it greater as the medium for a new form of drama than as a reproducer of actual life as it is? Its versatility is almost confusing, but, amidst all this wealth of possibility, there is one form of cinematography which stands out as of paramount importance—the historical reconstruction. At first sight, it may appear that in this respect the cinematograph has little advantage over the pageant, the still painting, or the play on the ordinary stage. The shortest consideration, however, will make it plain that this is not so and that, where the reconstruction of a past age is concerned, the cinematograph is not only unique but unapproachable. The principle cause of this absolute superiority is its limitless capacity in respect of scenic effect. The historical pageant may present a certain number of episodes faithfully and with realism; the still painting may provide a very vivid souvenir of a single incident; and the stage play may give a historical picture as naturally and truthfully as its narrow conditions will allow it. But these forms of presentation are all strictly limited, whilst the cinematograph, with the single exception of lack of speech, has no limitations at all. A chapter of history may be set out in a picture play precisely as it actually occurred; it is not necessary to confine it to a fixed series of artificial scenes with a consequent arrangement of action. Fidelity to life is the keynote of the cinematograph. The loss of speech is, of course, a great limitation, but when one has admitted this one has nothing else to admit, because in all its other relations to life it is unfettered. Where one loses the realism of sound, one gains the scenic realism, which, instead of allowing one merely a single point of view, as with the ordinary play of the theatre, allows one to travel all round an object and regard it from every side as though one were, oneself, actually participating in the action. In short, the cinematograph brings the mountain to Mahomet. It collects experiences vicariously and reproduces them with perfect accuracy.

We have been led into these reflections by a film which is in many respects as fine an example of the historical living picture as has yet been produced. Although its story may be imaginary, "The Rose of Thebes" deserves the description, "historical," on account of its extraordinary fidelity and realism as a portrait of ancient life and manners. The Cines Company have given us many fine films of this type—indeed there are few firms who can equal them in this respect—but it is no exaggeration to say that even they have not produced a better. Besides being an artistic delight, it is a real education. His first scene creates a distinctive atmosphere, and that atmosphere is preserved throughout. Therefore one feels that we have really obtained a glimpse into the past. One understands what it was like to live in ancient Egypt; one begins to realise something of the mysteries which are pent in the silent sphynx and the painted mummies. Old Egypt becomes something more than an impenetrable secret; it rises from the dim recesses of the past and is caught in a living image upon a screen. It is Egypt revivified. The dead have risen, and they walk again in their ancient haunts, as they walked so many years before, as alive and real, to all appearance, as the audience which watches them.

The story of "The Rose of Thebes" is not without its appeal on its own account. It is a very human legend and contains passages of singular nobility. Rameses, the King, hears rumour of the beauty of Selimé, a marvellous peasant girl who dwells on the outskirts of Thebes. Disguised as a shepherd, he comes across her one day as she is drawing water from a well. Her extraordinary physical perfection immediately fills him with an overpowering desire to possess her and, unable to win her affection, since she loves a country boy named Effraim, he presently has her abducted and brought to him in his palace. Riches and magnificance, however, make no appeal to the dark-eyed Egyptian girl who is faithful to the straight-limbed shepherd boy to whom she had given her love. The latter hears how Selimé has been taken from him and, journeying to the Royal city, he attempts to assassinate the king; but he is arrested and flung into prison. Rameses informs Selimé of her lover's plight and offers to spare his life if she will unbend her attitude towards him. Selimé faced with this awful alternative rushes to the Temple and casts herself before the image of Osiris imploring the god's help in passionate, frenzied prayer. The king follows silently and stands an unseen spectator as the tortured girl writhes on her knees before the stone deity. The sight overcomes him and, realising that all his wealth and power can never win this true girl's love, he commands Effraim to be set free in order that he may wed Selimé. The marriage is celebrated with the greatest pomp and circumstance, but, while the strange, ornate ritual is being concluded, the King slips away to an isolated chamber in the palace and there, with a breaking heart, he ends the life he can no longer endure. The bridal procession streams forth, amid peans of rejoicing, and Selimé is handed a casket by a silent messenger. It is the wedding gift of Rameses, and on the scroll which accompanies it the happy girl reads the king's kindly message. Full of deep gratitude she rushes to thank him, but, drawing back the curtain from the door of the lonely room in which he lies, she is appalled to see him stretched out cold in death. And thus the story ends.

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EDISON FILMS

Released May 15, 1912.

"His Daughter"

By Bannister Mervin.

A Drama of City Life.

Codeword—Vorhut.

No. 6972. Approx. length 1000 ft.

Released May 15, 1912.

"U.S. Volunteer Life-saving Corps. New York City."

(Descriptive.)

Codeword—Vorhanden.

No. 6961.

Approx. length 480 ft.

Released May 15, 1912.

"The Little Delicatessen Store."

(Comedy.)

A fetching comedy interwoven with the pranks of a mischievous boy.

Codeword—Vorkammer.

No. 6977. Approx. length 680 ft.

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Released May 18, 1912.

"At the Point of the Sword."

By Emmett Campbell Hall.
(Drama.)

A delightful romance, very well staged.

Codeword—Vorjahr.

No. 6975.

Approx. length 1000 ft.

Released May 18, 1912.

"The Lost Kitten."

(Comedy.)

A delightful story played with the right touch.

Codeword—Vorkirche.

No. 6983. Approx. length 575 ft.

Released May 18, 1912.

Views of American Cities: "BOSTON MASS, U.S.A."

(Travel.)

Codeword—Amcities.

No. 6845. Approx. length 613 ft.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

FOR HER SISTER'S SAKE.

A dramatic epicode rather than a complete drama, this is none the less a very effective picture, which is capitally acted with all that sure art the Nordisk players know so well how to command. It tells the story of two sisters, the younger of whom, at a dance, purloins a diamond star. To save her sister, Irma, the elder of the two, allows her *fiancé* to believe her guilty, and herself restores the trinket to its owner. In the end, however, matters are set right, whilst the love interest of the film is also satisfactorily adjusted. The plot has been admirably arranged, though the finish might have been made a little clearer by a slight prolongation. One never loses interest in the story throughout, despite the fact that it contains no strikingly sensational situations. The film is magnificently dressed and staged; there seems nothing more to add. (Nordisk film. Released June 1st. Length 951 ft.)

THE LAUGH ON DAD.

This is a splendid comedy, original, vigorous and really amusing. It's plot is as novel as it is excellent, and every particle of fun has been extracted from it. It's humour is rough and rollicking, but it is none the less delightful, and it has all the "snap" and "tang" for which the agencies under The Western Import Company's surveillance are becoming famous. As regards it's story, it tells how an irate father, discovering that his daughter has made arrangements to elope with what he considers an undesirable young man, locks her in her bedroom and sends a cowboy, dressed as a woman, to keep the appointment in her stead. By an ingenious manœuvre, however, the girl manages to escape and, meeting her lover, she warns him of her father's plot. When the disguised accomplice approaches, they seize him and tie him up, then driving off together to the church where the father with a band of cowboys are waiting to enjoy the joke. The latter watch the wedding ceremony through the church windows with the highest glee, thinking, of course, that the girl is their comrade dressed up. The *denouement* comes when the outwitted parent, imagining that he is going to astonish his son-in-law, lifts the veil from his daughter's face and discovers that he has been duped. As will be seen, there is plenty of matter here for laughter; we need say no more than that it has been made the most of. ("Brancho" film. Released June 1st. Length 995 ft.)

A BRAND FROM THE BURNING.

This is quite a good little drama, which, if it has no very exceptional qualities, is distinctly up to the average. It includes some very charming snow scenes and excellent running fight in sleighs. The acting is capable in every case, and two or three of the characters are especially well done. The story tells of a dancing-girl and an Alaskan miner, who loves her, but whom she will not marry because she does not consider herself good enough. Lou, the girl, is forced by her parents into a plot to rob the honest miner, but she determines to save him and, with the aid of the Mounted Police, she rescues him before it is too late. One or two of the scenes seem a little protracted; still the film is never tedious and, as a whole, is excellent. ("Rep" Film. American Film Releases. Released June 8th. Length 1,000 ft.)

WAR'S HAVOC.

There is no question but that this is a picture of very much more than usual merit. We have recorded elsewhere our small quarrel with the American Civil War as a period, and we need not revert to it here, therefore; in almost everything else this is, in our opinion, as nearly a perfect

film as any which has yet been produced. It is a truly sensational film, with situations which have been planne dand carried out on a great scale. The railway disaster, for instance, in which a train is seen to collide with a locomotive on a high trestle bridge, is something which has never been bettered. It is really thrilling. Wherever there is an opportunity for histrionic display, "War's Havoc" is magnificently acted, though, naturally, a large proportion of its scenes are purely spectacular. There is a delightful character study of a fierce old negress who acts as go-between for a wife and her husband, carrying important messages concerning the military situation from the one to the other. As a story, "War's Havoc" has been most competently put together and produced. However small one's interest may be in the campaign with which it deals, one cannot fail to catch the spirit of the times to a certain extent, so

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cleverly has the atmosphere been worked up. Despite the incessant change of scene throughout, the story is perfectly coherent and comprehensible; it never wanders from the point into irrelevant side issues, as do some pictures of the kind. At the same time, it takes us sufficiently exhaustively into the military tactics involved to allow one to follow them with interest. It is a very clever picture, and a very successful one. Of the popularity awaiting it there can be no doubt. (Kalem film. M.P. Sales Agency, Limited. Released June 30th. Length 1,036 ft.)

THE DEFENDER OF THE NAME.

Without wanting to be unkind, we wish that film producers would forget the American Wars. There *are* other campaigns on record (though, to judge by the picture theatres, one might be inclined to doubt it), and one fancies that many historical battles would be of greater interest to an English audience, and afford quite as much scope for spectacular display as that everlasting, inevasible American Civil War, which is the period selected for at least every second battle film one sees. In the first place, it is to be doubted whether the average Englishman had ever taken the slightest interest in this eternal campaign before the picture theatres came to harp upon it so incessantly, and, secondly, there is no question that, as regards costume and incident, it is one of the dullest, most unromantic affairs on record. The French Revolution is a far more prolific period for the dramatist; practically every American War picture could be transported to France with a little ingenuity and gain immeasurably thereby. In making this protest, we are not trying to quarrel with the present film in particular but with pictures of this period in general. "The Defender of the Name" is an excellent little drama, and it contains many really sensational moments, but, to our mind at any rate, it would have had a considerably stronger appeal if its producer had opened a new page in his history book. He tells how the son of a family, entrusted with an important mission, turns coward at the critical moment and shoots himself, leaving the completion of his task to his brave little sister who successfully accomplishes it and thus saves the honour of their name. If a wee bit "stagey" and melodramic at moments, it is capably acted and, as a whole, carries conviction. It is admirably mounted and cleverly photographed. It will doubtless prove much to the taste of the average audience. (Rex film. Released June 15th. Length 1,000 ft.)

THE KIND OLD MAN.

This is an exceptionally delightful comedy for which, in its way, it would be difficult to find an equal. It is a series of pictures from a quaint, old-world story book, and it is entirely worthy of the charming romance by Henri Murger, from which it is adapted. Its outstanding feature, perhaps, is the excellence of its acting. Every part is so skilfully and delicately handled as to be on its own account a separate work of art. The title *role* is a character study as the elder Coquelin would have done to perfection—though not better than the player in the film. The whole production is redolent of the fragrance of the days of elaborate compliments, frills, flowered waistcoats and courtliness. It is a sweet and graceful story beautifully told. The dinner party scene is quite a triumph of pantomimic art—one of the subtlest and cleverest pieces of character humour it would be possible to imagine, whilst there is another admirable little passage at Clarisse's gate where Octave, the solemn student, is so overwhelmed with the charms that he can scarcely raise the knocker. The film is acted by numerous distinguished actors from Parisian theatres, so perhaps one need hardly wonder at its historic

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perfection. On account of its staging and photographic effects, also, "The Kind Old Man" is a remarkable picture. It is full of novel and cleverly arranged scenes, noticeable amongst them being the very charming picture of the *fete* in the old-fashioned pleasure grounds, which is taken, apparently, as a bird's-eye view through the higher branches of a silver-limbed birch tree. Altogether, it is a splendid film, which can be recommended without hesitation. (Eclair Film. Tyler Film Company, Limited.)

BIBBIES REVENGE.

This very excellent picture is largely the famous "Dame aux Camelias" with a comedy ending. That is to say, it deals with the story of a boy who is coerced by his father into giving up a girl he loves, and who loves him. Instead, however, of the heroine making a noble sacrifice and dying romantically at the end, Bibbie, the lady in the film, behaves in a much more practical and, it must be confessed, more natural manner. She creates fearful scenes in her lover's rooms, and then, finding this of no avail, she finishes revengefully by marrying the father. "La Dame aux Camelias" is a very beautiful and pathetic story, but, unfortunately, it is not nearly so much in accordance with what happens in real life as is "Bibbie's Revenge." Marguerite Gautier is, and always will be, a stage character, and her story will always be a stage play, however convincing and human it is made by great actresses. Bibbie, on the other hand, is a delightfully real person. She is not one of the world's great lovers, but she is a typical woman, and the remarkable skill with which her portrait is rendered in the film by the well-known actress, Mdlle. Leka, of the Théatre des Capucines, will go far towards establishing her fame in the land of films. It is some time since we have seen a cleverer piece of acting; in its way it is quite memorable. It offers a further proof, if further proof is needed, of the difference between mediocre and high art. Talent tells on the cinematograph every whit as much as it does on the ordinary stage; those makers who try to economise on their company by engaging second-rate or inexperienced players can never hope to achieve complete success. Mdlle. Leka is an artist to her finger-tips, as the saying goes. She makes Bibbie live, and extracts every possible ounce of emotional effect from her part. By turns she is pathetic, gay, passionate, furious, tearful, and spiteful. It is a wonderful study of temperament. She runs the entire gamut of feminine feeling, and always she is entirely natural and entirely true to life. The success of the picture, as a work of art and as a delightful comedy, is wholly due to her efforts. We shall hope to see her upon the screen again. (Cines film.)

ROAMING THROUGH INDIA: SERIES I.

There are some travel pictures, chiefly extensive panoramic views, which, as regards any life or movement they contain, are not much superior to lantern slides. A good travel film, therefore, is usually one which plunges the beholder deeply into the life of the country or city it deals with. It takes him for a walk in the streets, mingling with the crowds and showing him the most commonplace incidents of the day's work in a far land. That is where bioscopic geography is so inimitable. It renders the dead description real and living. The present film, we understand, is the first of a series which, in its entirety, will "convey a comprehensive impression of that mighty continent." If this series is systematically prepared, and if succeeding pictures are equal to the first, there is no question but that it will be a record of the greatest value. When the cinematograph is installed in every school, as will surely come to pass, such films as "Roaming Through India" will be indispensable. The child who sees the picture on the screen will receive a definite impression of his subject, and that impression will remain with him for life. Details and figures he may have to fill in from his text-book, perhaps, but with the memory of what he has actually seen as a central idea he will be much more likely to retain the rest than if it were left to stray about in his mind at random without any striking, unforgettable experience as nucleus. No. I. of "Roaming Through India" contains pictures of some unbelievable carving and architecture; it also plunges into the heart of native life. Some of the street scenes are splendid, with their motley crowds of oily-skinned blacks, their wild eyes rolling and turning in their heads like maggots in a shrivelled currant. Altogether, it makes a very excellent film. (Kineto, Limited. Released May 30th. Length 375 ft.)

WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

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In the Twin Falls country, Southern Idaho, U.S.A., a remarkable scenic picture of one of the most majectic and awe inspiring water phenomena of all Western America. This is not an ordiary scenic picture, but an extraordinary feature picture, which, in point of everything, has never been surpassed. Length 983 ft. Released June 30th. (Essanay.)

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A charming story in which kindness of heart is the trump card throughout. (Cosmopolitan.)

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A pathetic Eclair drama, with many fine incidents. Length 1,900 ft. Released June 13th. (Tyler Film Company.)

THE PASSING OF THE OLD FOUR WHEELER.

A cabby, though he finds it difficult to make a living against the competition of the taxi, remains honest, and reaps a suitable reward. Length 875 ft. Released June 27th. (Hepwix.)

THE MINE ON THE YUKON.

A stirring drama of intense interest, with many fine situations. Length 1,000 ft. Released June 26th. (Edison.)

SOME PERILS OF THE PLAINS.

This short Broncho shows the terrible trials the early settlers went through owing to the frequent attacks of the Indians. Length 623 ft. Released May 15th. (Western Import Company.)

THE OLD ACTOR.

"Truly one of the Old School." The story of an actor who was "too old." A fine Biograph drama. Length 998 ft. (M.P. Sales Agency.)

LOVE'S REVENGE.

Strong and wonderfully acted, full of thrills and containing the finest fire scene yet cinematographed. Length 2,100 ft. Released June 16th. (New Agency Film Company.)

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A TIMELY REPENTANCE.

A fine Imp drama in which a picture theatre is instrumental in sending an erring wife back to her husband and home. Length 980 ft. Released June 20th. (J. F. Brockliss.)

THE SEVENTH SON.

Abraham Lincoln's wisdom, justice and mercy never reached a grander and more eloquent climax than in "The Seventh Son." A widowed mother loses six sons in the Civil War.. The President pardons and saves her seventh. Length 767 ft. Released June 27th. (Vitagraph Company of America.)

THE AVERTED STEP.

A strong domestic Rep drama, showing how a remarkable dream assured the future happiness of a young married couple. Length 1,000 ft. Released June 22nd. (American Film Releases.)

THE WEDDING DRESS.

A charming, well-told story, relating to Betty's popularity on her sudden accession to wealth, and the realisation of her dearest wish. Length 1,000 ft. Released June 29th. (American Company (London), Limited.

THEIR LIVES FOR GOLD.

Two prospectors happen upon a dying man, who gives them the secret of a hoard of gold. The two strive to see who can get there first and undergo many exciting experiences. One of them sets fire to a barrel of blasting powder and the result can be imagined. Length 1,470 ft. Released June 23rd. (Gaumont Company, Limited.)

THE LAST WORD.

As we reported in THE BIOSCOPE, of April 11th, page 103, the London County Council decided before the Easter recess to support the policy of its Theatres and Music-Halls Committee, and instead of entertaining proposals for an official censorship of films, to deal with them on their merits. With specific complaints received, Mr. St. John Morrow, evidently resolved to have the last word in the very interesting and useful debate which took place in the Council in the small hours of the morning, has now put the following notice of motion on the Council's agenda:—"That the Council is of opinion that pictorial representations in cinematograph theatres of breaches of the criminal law of England have a demoralising influence upon boys and girls who form a large proportion of the audiences frequenting the same, and directs the Theatres and Music-Halls Committee to bring up to the Council forthwith regulations prohibiting such representations in all such theatres licensed by the Council." No very great importance need be attached to this motion; it is preceded by forty-six others, some dating from the year 1908. In the County Council, as in many large public bodies, the private member does not find much outlet for his energies, and placing a motion on the list is often the only means open to him of airing his private opinions. The Council, having decided in a sense opposite to that desired by Mr. St. John Morrow, is not likely to consent to an early re-opening of the question. While on the subject of London County Council policy, however, we may remind our readers that a decision with regard to the future of Sunday opening is to be expected during the next few weeks.

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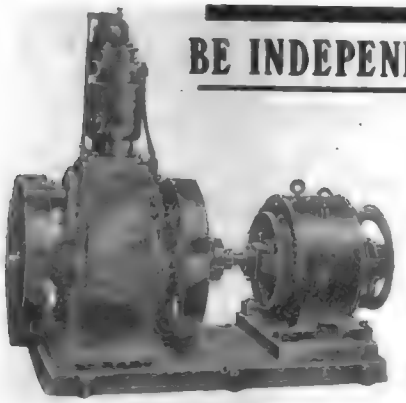

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Written in Blood	3,000	„ 13	3	10
War in the Plains	2,190	„ 13	5	15
Though Your Sins be as Scarlet	975	„ 13	1	10
Attacked by a Lion	1,375	„ 13	3	5
The Indian Massacre	2,190	„ 20	4	0
Conquest of the Pole ...	2.078	„ 13	4	0
After Darkness—Light ...	3,000	„ 13	3	15
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Mystery of Glass Coffin ...	2,345	„ 9-11	2	0
	week commencing	13,	3	10
Zigomar v. Nick Carter ...	3,600	„ 13	4	0
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Siege of Calais ...	,,	,,	2,045	,,	1	5	0
Tragedy at Sea ..	,,	,,	740	,,	1	0	0
Sentinels of the Deep	Barker	Educ.	580	,,	0	15	0
Joseph and his Brethren	Cines	Sacred	1,072	,,	0	15	0
Hypnotic Detective ...	Selig	Drama	1,000	May 27	1	10	0
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Africa's Amalgamated....xxx.
American Co., London....428
American Releases....396, 432
American Wild West....392
Andrews....452, 453
Artograph....456
Bacon....450
Barber....452
Beard....381
Bedford Head....452
Brockliss....xxiv., xxxi., 392, 444
Butcher....384
Champion....450
Cinema Advt....449
C.F.H....x.
Cines....406
Cinema-Halles....xxviii.
Co-operative Cine....381, 455
Cosmo....iv.
Cricks and Martin....436
Cross....414
Crossley....ii.
Crown Film....442
Crypto....414
Dean....420
Eclair....418
Edison....438
Educo....404
Electrical Constructions....xx.
Ernemann....xxvi.
Essanay....412
European Film....442
Express....xx.
Fielding and Platt....viii
Fuller....450
Film Stories....392
Gardner....xxviii.
Gaumont....381, 390
Ginger, Lee....449
Grover....449
Hart....451
Harper....xx.
Harris and Gillow....439
Hearn....450
Hepworth....410
Hibberts....424
Ideal....xii.
Imp....xxxi.
International....447
Itala....xi.
Jukes, Coulston, Stokes....450
Jury's Kine....388
Kineto....xxxii.
Kinemacolor....xxxii.
Kine. Trading....436
Leeds Film....451
Lister....418
Lux....382
Lyon....420
Magnet....xiv., xv., 404
Mansell....420
Monopol....444, 448
M.P. Sales....422
Morgan....451
Moss' Empires....414
Müller....452
Nestor....416
New Agency....398
New Bio....440
New Century....400, 401, 434
Nordisk....408
Pathe....386, 387
Philograph....454
Photoplays....420
Prieur....382, 416
Reliance....430
Rex....xxiv.
Rogers....449
Royal Film....430
Solax....444
Spencer....431
Stafford....xxviii.
Standard Feature....432
"The" Film Service....402
Topical Film....394
Tyler Apparatus....viii.
Tyler Film....iv., xii., 418
Uniform Clothing....452
Urbanora....i.
Vitagraph....xv.
Walturdaw....446
Warwick....xvii.
West....420
Westinghouse Mfg. Co....xxiv.
Westinghouse Brake....447
Western Import....426
Wilkins....456
Williams Amusement....451
Williams and Williams....449
Williamson....451
Williamson Kine....447

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Vol. XV. No. 291.

THE FILMS Week by Week.

URBANORA
THE WORLD'S EDUCATOR

RELEASED MAY 22, 1912.

An Adventure of Chevalier Vibrac.
(DRAMA.)

No. 4311. Code: "Vobrac." Length 1,030 ft.

All's Well That Ends Well.
(COMEDY.)

No. 3829. Code: "Panne." Length 865 ft.

From Sion to Champery, Valais.
(TRAVEL.)

No. 3830. Code: "Valais." Length 260 ft.

The Joker's Mistake.
(TRICK.)

No. 3613. Code: "Joker." Length 385 ft.

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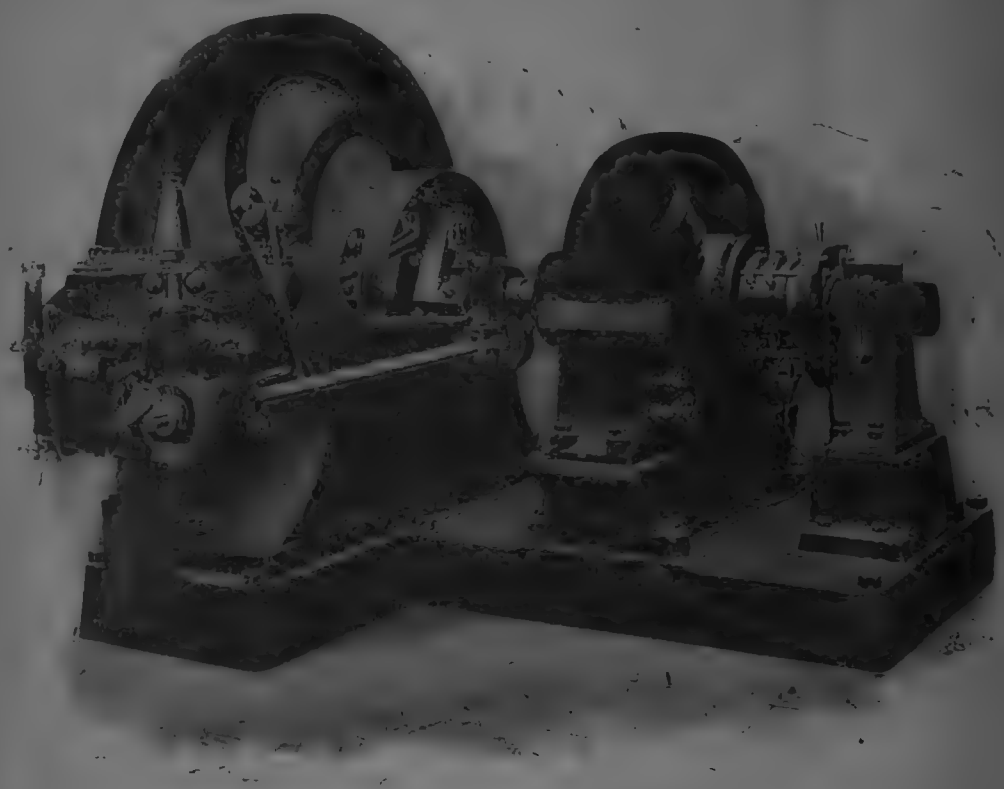

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FILMS—WEEK BY WEEK.

Pathe.

A Mother and Sons of 1776.—The elder son of a widow woman is wounded in a skirmish with the English not very far from his home. He staggers to it, and dies in his mother's arms. He is buried in the garden, and over the mound, Charles, the younger brother, swears to avenge his death. The boy takes a gun, and, slipping out into the woods, searches for the English camp. He sights it from a slight rocky eminence, and picks off half a dozen of the soldiers. The remainder of the regiment fire in the direction from which the shots proceed, and Charles is wounded. He rolls down the eminence and falls at the feet of his mother. He dies just as the English soldiers, having tracked him, enter the little homestead. The mother is roughly ordered to fetch drink. In the cellar, she prepares a supreme revenge by pounding a poisonous herb into the jug. On her handing the beer to the soldiers she is ordered to taste it first. Without flinching, she drinks from the glass offered her, and the soldiers, reassured, quaff in their turn from the fatal draught. (Released May 15th. Length 857 ft.)

The Great Prayer of the Arabs in Southern Algeria.—Amongst the Mohammedans, after the beyran or feast which follows the fast of the Ramadhan, extraordinary public manifestations and long prayers are made. Here in Southern Algeria we find the Arabs assembling in vast numbers on a slight hill from the great prayer, and the spectacle is impressive and unforgettable. (Released May 15th. Length 346 ft.)

From Love to Hatred Turned.—Anne-Marie is an ignorant shrimper girl—amused with a trifle, and flattered by the love-making of Quartermaster Yves le Gall, home on leave in the little Breton village. When we next see her she is the deserted mother pleading to the man, on his return home, to take her baby in his arms and make her right again with the world. Le Gall is about to contract a marriage that suits both his fancy and his pocket, and Anne-Marie's sobs are wearisome to him. Anne-Marie is watching her one-time lover playing blindman's buff on the cliffs with the girl he is to marry. When the lovers slip into a bathing machine in their play, the mad hatred in her tempts her to lock the door on them, and to send the little cabin hurtling over the cliffs down to destruction. (Released May 15th. Length 790 ft.)

The Mercenary.—Captain Ozzardo, a mercenary, travelling with a small body of men to Francis II., King of France, is thrown from his horse near the castle of the Marquis de Tosti. Relief is afforded him by the vassals of the Marquis, by whom shelter and hospitality are offered to the captain and his men. The captain accepts the hospitality, and repays it by abducting his host's daughter. He carries her away to a gloomy castle. A quarrel breaks out between him and his lieutenant, and the latter hurries back to the Tosti castle. Here he claims aid, and, with the Marquis, returns to play the part of rescuer and restore the girl to her lover and parents. (Released May 15th. Length 940 ft.)

How Jim Won His Valentia.—Jim is called upon by his parents to marry a girl of their choosing. He, having already settled upon another, hurries off to weep in her arms. Jim's father calls, evidently to help his son out of his entanglement. Jim conceals himself during the interview. The father, on the doorstep, encounters his wife, who has come to withdraw her son from the unknown lady's clutches. Her husband retreats unseen, and has to throw himself upon the mercy of his son's sweetheart, who conceals him in one of the drawers of a huge press. There is a third call, that of a rejected suitor. The mother is at once pushed into a second drawer of the press by the girl. Jim issues from his place of concealment, and takes refuge in the third and last drawer. He is discovered by the rejected suitor, but is able to retaliate by forcing that gentleman to take his place in the drawer, while he pushes notes through the cracks of the drawers to his parents, to tell them that they shall only be let out on condition that he is allowed to marry the girl. Needless to say, the necessary consent is duly given. (Released May 15th. Length 757 ft.)

All Through the Guinea-pigs.—Jane and Hodge exchange their baskets without being aware of the fact, the former's being full of vegetables and the latter's full of guinea-pigs. Jane is horrified to find, instead of cauliflowers and cabbages, a host of squirming guinea-pigs and white rats, which scamper all over her kitchen. She is gazing in horrified surprise at the little animals when Hodge comes to rectify his mistake. When Jane's master and mistress return, they find the house in great disorder, and Jane and Hodge endeavouring to catch the little vermin. Mr. Clasey draws out a revolver, and, with this weapon pointed full at his head, Hodge is made to restore everything to its place in double quick time. Having finished his task, he, in company with Jane and his guinea-pigs, is made to beat a hasty retreat. (Released May 15th. Length 478 ft.)

Life's Martyrs.—Robert Leskell has engaged himself to an heiress, Mary Margrande. Mary loves Robert tenderly, almost maternally. Her *fiance* is in love with a girl named Elsa, who works in a milliner's shop. He enjoys to the full the moments he spends with Elsa, who passionately loves in return. Mary finds a note dropped by Robert. It is one to him from Elsa. She taxes her *fiance* with his unfaithfulness, and he can only bow his head in acquiescence of the truth. He goes his way, whilst Mary drags herself away wearily, to decide that a convent must henceforth shelter her. Robert receives news that Elsa is suffering from a chill, which has developed badly, and has been taken away to a hospital. He obeys her request to go and see her, and is shocked at the change wrought in her in so short a time. The sister by the bedside is Mary, it is now her duty to care and tend the girl who has stolen Robert's love from her. Mary writes to him, pointing out that it is his duty to marry Elsa and make her last moments happy ones. Robert agrees, and the marriage is consummated. Elsa barely lives to go through the ceremony. After her death, Robert flings himself into his studies, to forget the sadness of his past months. The careless handling of a delicate experiment results in the loss of his eyesight. He is tended in the same hospital as that to which Elsa was taken, and Sister Mary is his nurse. Once he tries to end his life, but his guardian angel stretches out a hand in time to save him. Mary strengthens him with her soft, healing words, and in the last scene it is the grey, colourless woman, personifying consolation, who dominates the picture. (Released May 18th. Length 1,828 ft.)

The Japanese Servant.—In this film we have the story of a servant who arrays herself in the pink kimono of her mistress. A manservant, her own lover, coming in, mistakes her for his mistress, and prostrates himself on the floor. The girl is delighted with the success of her appearance. The man makes as if to clasp the girl, and at this moment the lover of the mistress of the two servants enters. The silken kimono also leads him into error, and

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he slashes at the manservant. The girl throws herself in between the two men. It falls upon her, and, her hour of foolishness ending in tragedy, she drops to the ground, and in a few moments is a lifeless mass. (Released May 18th. Length 560 ft.)

Doing His Duty.—Mr. Insomenz is awakened from rest by the loud miaoulings of a cat. He determines to make his way on to the roof and catch the disturber of his night's slumbers. He clambers up a rickety staircase, through another tenant's room and skylight, and so on to the roof, unconscious of the fact that the tenant has closed the skylight behind. He captures the kitten, and is forced to descend to the street, by means of a water spout, in a heavy thunder shower. He is seen by a gendarme, who gives chase. Mr. Insomenz accordingly returns by way of the water spout, and arrives at the skylight through which he gained the roof. The tenant in the room beneath hears his cries and lets him through, but the gendarme is less fortunate, for the skylight is slammed in his face, and the last seen of him he is sitting on the roof in a torrential rain. (Released May 18th. Length 379 ft.)

Wiffles in a New Profession.—Wiffles, clad in a long overcoat, arrives and puts up at the Palace Hotel. At nightfall he puts his suit, with the exception of his trousers, outside the door to be brushed. Next morning, when his suit is returned, he declares that the most important garment is missing. He goes down to the manager to demand the re-imbursement of the large sums of money which his pockets are supposed to contain. The manager, to avoid a scandal, gives in to Wiffles' demands, who grows rich on the proceeds of his illegal practices. Wiffles one day arrives at the Cosmopolitan Hotel. The buttons has read a paragraph relating to Wiffles and his methods, and drawing attention to the swindler's up-turned nose. Wiffles is recognised by the boy, who carries the paper and his fears to the manager. Wiffles engages a room and puts his clothes, with the exception of his trousers, out to be brushed. Next morning he calls for his clothes, makes the usual complaint, and sends a servant for the manager. A sound outside the door causes Wiffles to put his eye to the keyhole, and what he sees causes him to change his tactics. He draws down his pants, revealing the presence of an ordinary pair of trousers underneath, and when the manager comes in Wiffles stares at him in well feigned astonishment. He denies that he has lost his trousers, and shows that he has on a pair; the manager is completely taken in, and vents all his wrath on the hapless manservant. (Released May 18th. Length 757 ft.)

Hubby's Letter.—John Smith,, junior, is carrying on a flirtation with a summer girl, and receives a note from her, which mischance decrees he shall drop. John Smith, senior, finds it, and stuffs it in his pocket as Mrs. Smith enters. She notes the suspicious movement of her husband, and Mr. Smith bolts and goes down to the beach to bathe. Here he discovers his son talking to the summer girl. Both are in bathing costume, but Mr. Smith calmly ousts his son and detains the lady talking. Mrs. Smith, who has also come to the beach for her bathe, observes the group as she leaves her machine. She makes a bee line for her husband. He takes refuge in the sea, and refuses to emerge, in spite of the rising tide. Luckily, a diversion is caused by a thief, and in the excitement the Smiths forget their differences. (Released May 18th. Length 560 ft.)

Autumn in the Forest of Fontainebleau.—This is a colour symphony in brown and green—charming and restful. We gaze at the magnificent trees of the forest, at their leaves touched with brown, find ourselves amongst the emerald bracken, as tall as a man, and admire the mighty Charlemagne and Roland—two of the oldest oaks in the forest. Lastly, we seem to find ourselves on a level with the treetops, looking at the overglow of the setting sun, pink and blue-grey above dense blanks of blackness, all mysteriously sombre and incomparably beautiful. (Released May 18th. Length 545 ft.)

The Larva of the Ant-Lion.—The film provides an exhaustive study of the ant-lion (found in Southern France) in its larval stage, and the excavation of the pit by which it ensnares ants and other insects for food. (Released May 18th. Length 460 ft.)

Vitagraph.

Her Last Shot.—John Lewis is engaged in clearing and opening up a farm. Kissing his wife and child, John goes out to fell some trees. The Chippewas, in open hostility to the whites, discover John's absence, and attack his cabin. Mrs. Lewis holds them at bay with her rifle, and lays many of them in the dust. John hears the shooting, and tries to reach his cabin. He is intercepted by two Indians, and he makes tracks to secure aid. Mrs. Lewis finds she has but one shot left, and decides she would rather sacrifice her babe than have the child taken by the Indians. She takes aim, fires, and falls in a dead faint. Her husband and the lumbermen soon make short work of the redskins. They revive Mrs. Lewis, who, in a dazed state of mind, tells them what she has done. Her husband is overcome when he realises the sacrifice she has made. One of the lumbermen goes to where the child is lying, and finds it is uninjured. The parents can scarcely believe their eyes; recovering themselves, they thank God for the preservation of their home and their loved one. (Released May 16th. Length 908 ft.)

Cure for Pokeritis.—Mrs. Brown keeps her eye on "Brown" to prevent him wandering from his own fireside. His friend Bigelow invites him to join him at cards, and tells him that he will fix it up with Mrs. Brown. He sends "Brown" a notice, telling him he has been elected a member of the "Sons of the Morning." Brown tells his wife that this is a distinction, and so impresses her that she consents to his going to the meetings. Brown talks in his sleep, and his better-half overhears him. She appeals to her cousin, Freddy Dewdrop, who promises to find out where her husband spends his evenings. Disguising himself, he follows Brown, and learns the truth. Freddie and Mrs. Brown work up a plot to scare Brown and the rest. Freddy consults the members of the "Mental Improvement Society," and they agree to disguise themselves as policemen and make a raid. He invites the wives to meet at the point of attack at a certain hour. Freddie leads his officers and swoops down upon the poker players, placing them under arrest. At this moment the wives enter, and there is no escape for their husbands, and they agree to give up poker and spend their evenings at home. They are forgiven by their wives, and freed from arrest at the command of the gallant Captain, Freddie Dewdrop. (Released May 16th. Length 905 ft.)

The Struggle.—Howard Peyton has served two years for forgery. Jerry Grafton, a genteel crook, is on the lookout for him when Howard comes out of prison. He is met at the jail door by his young wife; Jerry also meets him, and offers him help, but Howard refuses it.. His wife induces him to go to New York and start life anew, and send for her when he has a position. He manages to obtain a position in the office of Arthur Jamieson, an importer. His employer raises him to more important work and better salary. Howard sends for his wife. Grafton finds him, and insists that he forge his employer's name or he will expose his past. Howard yields. His wife returns just as he is doing Grafton's bidding, tears up the forgery, and defies Grafton. Olive, taking Howard with her, goes to Jamieson's house and confesses all. Mr. Jamieson believes her, and promises to help Howard. When Grafton comes, Jamieson threatens to hand him over to the police. Freed from Grafton's tyranny, Olive and Howard are happy. (Released May 18th. Length 1,003 ft.)

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Cowboy Damon and Pythias.—Alone on the prairie, Sam Craig is lost in the realms of dreamland, when a skulking Indian spies the cowboy. He is about to slay him, when Jack Dare, on horseback, sees the redskin, takes aim, and makes him bite the dust. A strong friendship springs up between Sam and Jack. Sam takes Jack home and introduces him to his wife and child. Rattlesnake Pete, a rascally rancher, takes advantage of Sam's absence, and tries to ingratiate himself into the affections of Mrs. Craig. She repulses him. In order to get even with her, Pete steals a horse and turns it into Sam Craig's corral. Sam is arrested, and condemned to be hung. He asks permission to visit his wife and child. Jack volunteers to stand sponsor for Sam, to be hung in his stead if he does not return. Sam spends a few hours with his family, and bids them farewell. His horse goes lame, and he is obliged to make his way on foot, which he accomplishes with great difficulty. Pete gets away from the scene, and sends a confession of his guilt. The Sheriff releases Sam, while the boys give three rousing cheers for the wronged man. (Released May 18th. Length 1,007 ft.)

Installation of Cardinal Farley.—This film shows the solemn ceremony of the installation of his Eminence, John Cardinal Farley, as Cardinal Archbishop of New York. This important event took place, with much pomp and ceremonial, on January 25, 1912, at St. Patrick's Cathedral. (Released May 16th. Length 393 ft.)

The Home-Coming of Cardinal O'Connell, of Boston.—Showing how this popular prelate returned to his people, who accorded him a hearty reception in spite of the fierce blizzard which was raging. (Released May 18th. Length 219 ft.)

Edison.

TRADE MARK
Thomas A Edison

His Daughter.—William Thompson is blessed with a pretty daughter and cursed with a shrewish wife. We see him disgusted with the latter and making up his mind to leave home. He shaves off his beard, and slips away to New York. He becomes head waiter in one of the restaurants. His daughter becomes stage-struck, and applies for a position with a travelling company. Harry Valentine, the manager, tries to take her from town with him. When he later writes that he will marry her if she will come to New York, and will also place her on the stage, she decides to leave her mother and accept the offer. Valentine, when he meets her in New York, takes her for a supper at the restaurant, and thus Thompson is brought face to face with his daughter. Knowing the kind of man she is with, he watches his opportunity to save her. When Valentine writes to an actor friend and asks him to don a minister's garb and come over and perform a fake ceremony, Thompson steps out, confronts the man, tells the girl who he is, and offers to take care of her. She accepts her father's offer of protection, and they decide to go home. Mrs. Thompson has decided that nagging does not pay. Consequently, when they come upon her in the dead of night, her head upon her arms on the table, it is quite evident that the family re-union will result in some happiness in the future. (Released May 15th. Length 1,000 ft.)

U.S. Volunteer Life-Saving Corps, New York City.—Among New York's many municipal activities there is one whose importance is seldom realised by the average citizen—namely, the United States Life-saver's work. When we consider that the great city is almost completely surrounded by water, it is easy to understand that there are many lives saved annually, not a few of which would be sacrificed were it not for the fine work of this corps of heroes. The most interesting scenes show the rescue work among the tide rips of Hell Gate. These are nothing short of spectacular, and demonstrate the danger of the work and the coolness required on the part of the rescuers. (Released May 15th. Length 430 ft.)

The Little Delicatessen Store.—The owner of a little delicatessen store, Carl Swissburger, has a daughter, Lena. Lena is in love with Jakie Schmidt, her father's errand boy. Mr. Swissburger determines to get rid of Jakie. Jakie spills a glass of milk on one of his best customers. He is dismissed, and warned never to enter the store again. Lena and Jakie meet secretly, and the courtship continues Looking over the evening paper, Mr. Swissburger reads an account of one Jake Schmidt who, having saved the life of millionaire Brown, is to become the beneficiary of a large legacy. Mr. Swissburger regrets having treated Jakie so harshly, and promptly writes, asking him to come back and enclosing $20 as a gift. He informs his daughter Lena that she may marry him. Lena starts out at once to fetch her Jakie back to the fold. Mr. Swissburger receives the following letter: "Mr. Swissburger,—I think you are mistaken. I am the Jake Schmidt who saved Mr. Brown's life, but I don't know you nor your Lena. Thanks, however, for the cash present. It comes in very handy.—Schmidt." It dawns upon Swissburger that he has blundered. Just then Jakie enters the store, wreathed in smiles, but he is thrown out into the street in less time than it takes to tell. (Released May 15th. Length 680 ft.)

The Lost Kitten.—Dick Eaton is in love with Lillian Girton, an heiress, much sought after by men of society. One bitter evening he comes across a half-starved kitten. He picks it up, and places it snugly in his overcoat pocket. Upon arriving at the Girton house he hangs his coat in a secluded corner of the hall. When wine is served, he politely declines to drink, and calls for a glass of milk instead, much to the amusement of those present. At the first opportunity he slips out into the hall with his glass of milk, and feeds the famished kitten. The kitten, left alone, cautiously emerges from the coat pocket, and, after a sprawling leap, finds its way to the glass of milk on the floor. After satisfying her appetite, she proceeds to attract the attention of some departing guests. Dick Eaton is obliged to tell how he rescued the kitten. The story is met with more or less ridicule, but Miss Girton sees much to admire in a young man possessed of such a kind heart, and when alone with her he is agreeably surprised to learn that his deep love for her is reciprocated. (Released May 18th. Length 575 ft.)

At the Point of the Sword.—Editha, the daughter of a nobleman, is in love with a young count, who is despised by her worthy father. The lovers secretly meet each fortnight in an old inn. They are surprised in the midst of their repast by the arrival of a company of soldiers who have just captured a famous outlaw, Francois de Villary. Editha's sympathies are aroused, and she succeeds in permitting him to escape, and consequently wins Villary's undying gratitude. Editha discovers that she will be forced to wed her father's choice, a nobleman sixty years of age. Her lover is sent for in order that he may aid her to escape, but they are discovered. A fight ensues, and Editha succeeds in getting her lover away, and in consequence the irate father vows she shall wed at once the first who passes his castle door. The first who passes proves to be none other than the escaped outlaw, and a series of romantic incidents follow, until at the close of the picture we have the pleasure of seeing Editha wedded to the man of her choice "at the point of the sword," and in gratitude the fair lady stretches out her hand to Francois de Villary, the outlaw. (Released May 18th. Length 1,000 ft.)

Views of American Cities: Boston, Mass., U.S.A.—This picture of Boston, the capital city of the State of Massachusetts, is of particular interest, from an historical as well as a geographical point of view, for it was here, in the year 1630, that a party of English Puritans landed and named their settlement Boston, after our town of the same name, in the neighbourhood of which many of the principal members of the community had been reared. It was here, also, on June 17, 1775, that the first battle of the American War of Independence was fought. The final scene is of particular interest, showing the famous old Washington elm tree, the spot where George Washington first assumed command of the American Army. (Released May 18th. Length 618 ft.)

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Gaumont.

A Visit to the Zoological Gardens—The Ruminants.—The ruminants are the most natural and best determined group of the mammalian class. One of the best known is the camel, which differs from other ruminants in having two incisors in the upper jaw, and canines in both jaws. The place of the camel is taken in the new world by the llama. The giraffe derives its name from the skin being spotted like a leopard and its neck long like that of a camel. The family of oxen is represented by the Indian buffalo and American bison. This series is extremely interesting. (Released May 16th. Length 400 ft.)

The Suspicious Mother-in-Law.—Mr. and Mrs. Marston, having returned from their honeymoon, decide to share the house with Mrs. Marston's mother. She does not believe in love, and is constantly bringing them to book for kissing. The young couple decide to occupy a flat on their own account. Mrs. Marston departs, leaving her husband to follow. The mother-in-law, seeing him leave by himself, considers he is unfaithful, and decides to follow him. Observing him enter a house, she proceeds to the police agents' office, where she secures the service of the police agent in forcing an entrance into the room. Judge of her surprise when she sees only her son-in-law, who is later joined by his wife. The police agent is somewhat irritable, but Mr. Marston, after settling matters to his complete satisfaction, consults his wife, who decides to overlook the suspicion on the part of her mother, and commence life afresh without any cloud to darken the horizon. (Released May 16th. Length 774 ft.)

The Boyarine.—The Boyarine Thais is awaiting the arrival of her son, the Prince Michel, who married a poor young girl of the bourgeois class. The next day a letter arrives for the Prince, imploring him to go to the aid of his friend, who is besieged by Tartars. The Princess endeavours to persuade her husband to abandon the project, but he points out that duty compels him to go to his friend's assistance. After his departure, the Boyarine consults with her maid as to the best method of disposing of the Princess, and the means ultimately adopted is a slow poison. She learns that the Princess is troubled with a headache, and prevails upon her to drink of the draught. One of the servants becomes suspicious, and requests a minstrel to pursue the Prince and inform him of the dangers that encompass his wife. The Prince, hearing of his wife's peril, immediately starts on the return journey. The Boyarine completes the deadly work by strangling her victim, and, seeing the despair of the Prince when made acquainted with the bad news, endeavours to console him, but without result. Some time after, the Tartars besiege and rob the house tenanted by the Boyarine, who takes refuge in the house of the old servant of the Princess. The concluding picture shows the manner in which the Boyarine received just punishment for the crime. (Released May 19th. Length 1,656 ft.)

The Shades of Winter.—For quality and picturesqueness this film would be hard to beat, and one of the most interesting features is the series dealing with the cascade and forests. The colouring is exceedingly well done, combining the variety of colours associated with this period together with the soft effect so necessary to secure perfect representation. (Released May 19th. Length 230 ft.)

Calino as a Lion Tamer.—Calino meets a good-looking young lady, with whom he endeavours to enter into conversation. The lady rejects his advances, and leads him to the entrance of a menagerie, which proves to be the property of her husband. The husband is suspicious, but his wife explains that Calino is a lion tamer in search of employment, and suggests giving him an opporunity of proving his qualifications. Calino has to accept the engagement offered him for the afternoon's performance. He enters the cage in trepidation, but, fortunately, he is able to go through the performance without any accident. Leaving the cage, he forgets to close the door, and before the assistants have time to rectify the omission the animals are amongst the audience. The lions, being at liberty, immediately give chase, and some exciting scenes are witnessed during their progress. Eventually they are driven back to captivity, and Calino receives due payment for his attempt at taming wild animals. (Released May 19th. Length 453 ft.)

Majestic.

Strip Poker.—Uncle Francis finds himself in his club upon the evening of his arrival from abroad. He had wired his niece that he would appear before them in the course of the evening. After much banqueting the boys gather in the card room for a game of "Strip Poker." Here are two of the rules of the game:—1. The articles of clothing worn by the participants at the time of sitting in to be the basis of all bets made. 2. No winner may return at the end of the session any article of apparel lost by any participant. Nephew and niece are in despair of the non-coming of Uncle Francis. Come he does, in a barrel, shoved through the library window by the rest of the crowd, who flee before the advance of a policeman. (Released May 15th. Length 885 ft.)

His Stepmother.—Jack Morton, in Paris, is shocked by a cable from his father to the effect that he has married a second time. Before sailing, Jack received a letter from his *fiancee*, Lucy Worden, explaining matters. Upon Jack's return home his fancied dislike towards his stepmother soon disappears. Madge realised that all were standing on the brink of a tragedy, and, summoning every particle of strength, used her potent influence over her stepson to bring about a marriage at once with Lucy. (Released May 18th. Length 650 ft.)

Essanay.

The Loan Shark.—Richard Montague is a collector for a business concern, and one day accidentally loses $150 of the firm's money. Realising he must replace the money or lose his position, Montagu reads a "loan shark" advertisement in the paper, goes to the "shark's" office, and secures the necessary money by signing a promissory note. Months go by, and Montague has already paid the principal back in interest, but still is compelled to go on paying interest because of the note he has signed His wife questions him, and he confesses. The wife goes to the "shark's" office, and obtains a large package of notes from the desk, springs to the fire, and threatens to burn them unless the "shark" cancels her husband's note and mails it before her eyes. The "shark" obeys her command, then rages as she smiles sweetly on him and leaves. (Released May 16th. Length 996 ft.)

The Ranch Widower's Daughters.—Old Perkins has a bevy of pretty daughters, ranging from five years up to twenty. Perkins will not permit any love-making between the girls and the cowboys. "Alkali" loves Jennie, and the other boys each have their sweetheart. Perkins drives into town one day with his daughters, and while he is busy the boys capture the girls. Perkins discovers the situation, and leads all his daughters back home. The boys arrange to elope with the girls. All the girls get safely away with their beaus except "Alkali" and Jennie. Jennie has sent him back for her luggage, when old Perkins appears in his night-clothes. "Alkali" is quickly chased, then Perkins loads Jennie into a rig, and dashes wildly up the road towards the parson's house. He arrives too late, for his daughters are all married, and he is forced to give them his blessing, while Jennie sits alone in the rig and blubbers for her lost "Alkali." (Released May 16th. Length 993 ft.)

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Trombone Tommy.—Trombone Tommy, an eccentric musical "genius," is kicked out of his room for annoying the landlady with his awful toots. He proceeds to serenade everyone with whom he comes in contact, which results in a series of extremely funny episodes, until he is at last rounded up and removed to the police station. (Released May 16th. Length 180 ft.)

An Arizona Escapade.—Brig Harris, a renegade Mexican, casts off his sweetheart. Harris and a pal find that a shipment of ore is to be left overnight at the house of Barnes. A plot to rob Barnes is instantly laid. Barnes is overpowered, and left tied on the bunk. The two ruffians ride to Barnes' house and force an entrance. Mrs. Barnes hears them, secures the sack of ore, and barricades herself in a number of different rooms, forcing the robbers to break through each successive door with an axe. Harris' sweetheart finds Barnes. She releases him, and urges him to secure a *posse* and capture the scoundrels. Barnes does so, and they reach the house just as Harris and his pal are breaking through the last door. The ruffians are hauled off to jail, and Barnes takes his wife in his arms with a prayer of joy that she has saved the ore. (Released May 19th. Length 970 ft.)

A Record Romance.—Young Parks falls in love with Ruth, old Dexter's pretty daughter. Dexter forbids Parks to come to the house. The old fellow discharges his stenographer, and Ruth begs to be allowed to do the work. Dexter consents, and shows her the workings of the dictagraph machine he uses. The old man plans a month's hunting, and catching Parks again making love to Ruth, dictates Parks' discharge on a dictagraph record. Parks hears this through the closed door. Parks smashes the record, and dictates another raising his own salary ten a week, installing new furnishings, etc. Next morning Ruth transcribes this astonishing letter on the typewriter. Parks now marries Ruth, and they go on their honeymoon. Dexter gets word of this, and manages to get to the city office as Parks and Ruth arrive. Matters are finally adjusted through the monthly report, which shows a 75 per cent. business increase, all because of the new furnishings, which made the boys hustle. (Released May 19th. Length 996 ft.)

Cines.

Vanda.—A review of this film appeared in our last week's issue, on page 367. (Released June 8th. Length 2,240 ft.)

Gaspard's Devotion. — The story of an old family servant who is deeply attached to his young master, an Earl's son. George, the son, is engaged to a charming girl, Mary, against his father's wishes. The latter threatens to disinherit him should the marriage be proceeded with. George, however, is obdurate, and a complete breach between father and son seems about to be made when Gaspard, the faithful old servant, steps in, and, by a stroke of diplomacy, reconciles the Earl to his boy's marriage. (Released June 12th. Length 1,007 ft.)

Tunis.—An interesting travel picture, dealing with its subject clearly and exhaustively. (Released June 8th. Length 430 ft.)

Lea as a Wag.—Lea, as a milliner's assistant, attends on a fat and vain old lady. She immediately conceives a huge joke, and, with the aid of her friends, costumes herself as a dashing young man. Having made an appointment with her victim by letter, she goes off to meet her, followed by the others at a discreet distance. Some extremely amusing scenes follow, and eventually Lea's friends break in upon the pair, pretend to assault them, and finally cause the unfortunate old woman to take to her heels. (Released June 8th. Length 646 ft.)

An Adventurer's Love.—Margot, a society woman, in search of diversion, pays a visit one evening, with some friends, to the Black Mule Inn, a hostelry notorious for its rough patrons. She meets here Julot, a handsome apache, who quickly falls in love with the elegant butterfly. In a spirit of madness, she dances with him, and then departs. Julot, however, cannot forget, and we see him, shortly afterwards, forcing an entry into her house by night. When Margot sees him she is terrified, thinking that he has come to steal her jewels. She offers him all her valuables, which he takes from her, only to fling them to the ground the next minute, saying that it is her love and not her money that he desires. The strength of his passion overcomes the society woman, and, with a sob, she falls into his arms. (Released June 12th. Length 728 ft.)

Eclair.

Love Decays.—Nicole is engaged to Julien. A troop of gipsies amuse Julien and his father outside the inn. One of the gipsies, Estrellita, reads Julien's palm, and fascinates him by her beauty. A friend tells Nicole, and they spy upon his love-making. Julien is in the gipsy camp, and Nicole endeavours to persuade him away. The gipsy beauty treats her with disdain, and she has to retire defeated. Estrellita is soon engaged in another flirtation with a stout, burly fellow. Julien finds her thus enjoying herself, and is angry; the two men struggle, Julien is hurled to the ground unconscious, whilst the gipsy goes off with her new admirer. Nicole hears of this, and returning home has to pass the hated gipsy. Julien is delirious, but under Nicole's soothing hands regains his senses, and there is a sweet reconciliation. (Released May 19th. Length 765 ft.)

Frivolous Hearts.—Yvonne, disguised as a boy, acts as guide. A pair of lovers wish to explore the mountain, and Yvonne accompanies them. The young lady is smitten with the charms of the youthful guide, and indulges in a flirtation. The young man stands the guide a hearty lunch, with plenty of wine. The young lady has, meanwhile, gone off alone. The guide, overcome by wine, falls from his mule, and the young man, in rendering assistance, is astounded to discover that the guide is a woman. He keeps this secret to himself. Consulting later with his lady's mother, they decide to teach the flirt a lesson. Another excursion is arranged, with the same guide, and the flirtation goes on apace. The lover intervenes, and dismisses both his sweetheart and the guide. Later, they visit the guide's mother, and engage the girl as maid. In a garden the flirt is sulking. It is tea-time, and the new maid brings in the tea. The young lady is electrified to observe the mountain guide in the maid's dress. Explanations follow, and the lovers are happily reconciled. (Released May 19th. Length 720 ft.)

Gontran Suspicious.—Gontran suspects everybody of being in love with his wife. Prying upon her correspondence, he discovers signs of writing on the blotter. Holding it to a mirror, he reads: "I shall expect you at 3 o'clock to-morrow; be very careful." Professing to have received a telegram, he pretends to go off on a journey. The incriminating document is really a note to the sweep. The sweep and his assistant duly arrive; one of them goes on the roof and lowers a rope down the chimney. His companion, kneeling on the hearthrug, is explaining some point to Gontran's wife, just as Gontran appears at the window. Gontran, discharging a revolver, leaps into the room, and would attack the innocent sweep. The sweep gives the sign to his comrade, who promptly hauls him up the chimney. Gontran also grasps the rope, and is dragged up the chimney after the sweep. Arrived at the top, the sweep

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The Carbonari. (Italian Art Film.)

Max Linder and Nick Winter. (Pathé.)

In Borrowed Plumes. (d'Art.)

The Stage. (Ambrosio.)

Blackmail. (Cines.)

Harvest of Sin. (Cricks and Martin.)

Zigomar *v.* **Nick Carter.** (Eclair.)

Shamus O'Brien. (Imp.)

Vengeance of the Mafia. (Coloured Pathé.)

Hamlet. (Barker.)

True till Death. (Hispano.)

The Mystery of Edwin Drood. (A. & C.)

Lucretia Borgia. (Coloured Art Pathé.)

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and his assistant take it out of him. The unhappy husband finally rolls off the roof into an enormous wash-tub, and, after much splashing, matters are explained to everybody's satisfaction. (Released May 19th. Length 510 ft.)

Race Hatred.—Harry is engaged to Tom's sister, Edith. Harry is instrumental in saving a negro from being lynched, and the negro becomes his servant. During a battle Tom is seriously wounded, and left dying. Harry discovers him. To save his life he transfuses blood from his negro servant into Tom's veins. Tom is horrified when he learns that negro blood runs in his veins. Rushing out, he meets the negro on the cliffs near the sea. The men grapple together in a fierce struggle, and both roll over the cliffs. We see the bodies tumbling down, until they come to rest at the edge of the sea. Both are dead, and thus does race hatred find its culmination. (Released May 19th. Length 765 ft.)

Through China.—This film takes us on a most interesting trip through picturesque China. Commencing at the Gate of Pekin, with its busy life, we pass to the Great Temple. The Manchu district is peopled by innumerable coolies, clad in white. Skating scenes provide us with a sight of novel methods of locomotion over the ice. The final spectacle is a unique one—the funeral of a Chinese prince. (Released May 19th. Length 350 ft.)

Biograph.

The Little Teacher.—The scholars of the little country school rebel when the teacher, a pretty girl, smaller and younger than many of her charges, is put in position. Her entrance in the schoolroom is met with suppressed derision, and the trouble comes when she requests Dave to get up and recite. He refuses point blank, and incites a mutiny. Weeping, she leaves the schoolhouse for home. She meets Jack Browning, a surveyor, who volunteers to lend aid. With her he goes to the schoolroom, where the scholars have returned. Dave is thrashed into submission by the surveyor, and quite willingly does he recite his lesson. He decides to meet the surveyor after school. The meeting takes place. The determined but misguided Dave receives another bomb, and is now docile. Furthermore, he begins to see his teacher in a new light. He becomes deeply smitten with her, and gathers wild flowers to adorn her desk. The teacher's thoughts, however, are in another direction, for the well-meant protection of the surveyor unwittingly wins her heart. The surveyor is a married man, and he is quite innocent of the suffering he has caused. But the teacher soon recovers to notice the true, honest love of her big pupil, Dave. Dave sets siege upon the little teacher's heart, and is victorious. (Released May 16th. Length 982 ft.)

The Goddess of Sagebrush Gulch.—The Goddess meets the tenderfoot prospector, and leaves him another worshipper of her. His chances are slim, for Blue-grass Pete has won her affections. Pete, however, is fascinated by the Goddess' sister, who visits her. He gives the sister his savings to keep. The Goddess is now sure they will be married, and determines to leave. Pete's pal, knowing of the girl having the savings, plans to steal them. The Goddess overhears the plot, but she makes no effort to secure aid. Later her better nature asserts itself, and, securing aid, she and the miners arrive in time to save her sister from a horrible death. (Released May 16th. Length 982 ft.)

Cosmopolitan.

A West Country Fair.—This is a short subject, depicting interesting scenes at the great country fairs. Its features include an amazing collection of switchbacks, spiral towers and roundabouts, and the other thousand and one attractions for country folks. (Released May 16th. Length 230 ft.)

The Flower of the Mormon City.—Mormon missionaries in an English village stop to talk to the blacksmith's invalid wife at her cottage door. The smith is invited to attend a meeting. The meeting takes place. The smith's little daughter comes seeking her father to tell him that her mother is worse. He hurries off to find his wife on her death-bed. Later, the smith is persuaded to emigrate to Utah. Ten years later we find him in his new home, with his little daughter grown to be the flower of the Mormon City. John, the chief elder's son, desires to marry Christine, the smith's daughter. Bathing in the lake one day, Christine is seized with cramp, and is rescued by Tom Carter. This intimacy rapidly ripens into mutual affection. The old smith has a liking for young Tom. John obtains from his father a decree to the effect that Christine and he are to be wedded. The smith is naturally indignant, whils Tom and Christine scorn the decree. The smith and Christine find posted in their rooms a warning that if the decree is not obeyed within two days the penalty is death. On the next day a further warning appears, bearing the words, "Only one day more!" Then the little party of three, mounted on horses, fly for safety. The old smith is overcome by fatigue and excitement, falls from his horse and expires. The two young folks consign his body to the earth, and Tom goes off in search of shelter whilst Christine mourns beside the grave. Meanwhile the flight has been discovered, and the angry elder and his son, with a party of horsemen, are in pursuit. Christine is sleeping at the grave. The Mormons capture her and carry her back. Tom swears vengeance. The wedding ceremony is duly performed, but the bride swoons, and is carried to her room. It is night, and suddenly against the window Tom's face appears; he enters the room. A plan of escape has been arranged and is duly carried out. Christine escapes by the window, and she and Tom ride off. Next morning the Mormon husband finds that his bride has flown. Four years pass, and Tom and Christine are leading a happy life. A visitor is announced, who proves to be John, now a Mormon missionary. Tom does not recognise him, but there is instant recognition between the wife and the missionary. A word or two is sufficient to enlighten Tom, and the story closes with the exit of the discomfited missionary. (Released May 19th. Length 2,800 ft.)

Historical Warwickshire.—This is a travel film of a really fine photographic quality, and particularly commendable for the artistic skill displayed in the choice of view point and arrangement of the subject. A good feature of the film is that the titles contain brief historical and other data on interesting points which the public likes to know. (Released May 19th. Length 495 ft.)

Itala.

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His First Law Suit.—The law student, at last a lawyer, writes to ask for the hand of his cousin, which had been promised. The uncle makes a condition. The marriage shall take place when the lawyer has won his first law suit. The ambitious lawyer leaves the house, and discovers two men disputing outside. He considers this is his chance, and interferes, but the result is a smart slap from each of the combatants, which lays our hero in the dust. He next seeks to arbitrate between two market women, but the result is only to produce confusion worse confounded, he himself being severely buffeted. In the park he hires a ruffian to assault the first man he meets. The rascal carries out his part of the bargain, and then very coolly clears his employer out of cash and jewellery. Still, it results in a law suit, in which the lawyer appears for the defendant. In the court he commences in grand style, but is given away by the prisoner. He is deprived of his lawyer's degree, and sentenced to five years' penal servitude; thus do his hopes of securing his first law suit and his bride evaporate. (Released May 19th. Length 615 ft.)

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Imp.

Who Wears Them.—Harry French hated the job of helping his young wife pack their belongings preparatory to moving. In the flat below there was to be a card party, and Harry determined to be one of the boys. So he feigns madness, and makes good his escape. He has the time of his life, winning very heavily. Mrs. French surprises him in the act of deception. When he returns, laden with spoil, he is greeted with a broomstick attack, deprived of his winnings, physically sat upon, and informed by his "better half" that she "wears them." (Released May 16th. Length 615 ft.)

How She Married.—Mary Scott had managed to get a sweetheart, and found herself, on the day of her marriage, as pleased as a bride could be. She receives a letter at the last moment in which her intended cries off. Her plainness is really beyond the limit, and the question arises, how is Mary to get off the shelf? Mr. Scott is about to discharge one of his clerks. Perhaps he will take her, in preference to receiving the "order of the bag." But the clerk is captured by the charms of Mary's younger and prettier sister. The latter confides to Mary the clerk's proposal to elope with her, and lends Mary her dress and motor veil. The elopement takes place, and pa is soon in hot pursuit. The wedding takes place also. Pa comes up breathless, and the clerk lifts the bride's veil! (Released May 19th. Length 615 ft.)

The Power of Conscience.—Eric Masters and his wife are leading the life of society people on a very limited income. Vernon Godfrey holds a note of Eric's, which he is willing to renew, provided the wife will go away with him. She very nearly consents, but love for her husband triumphs, and she remains true to him. At a ball, Mrs. Leslie loses a valuable jewel, which is found by Eric. He is tempted to retain it, giving his wife all she desires, and repaying his friend. But, after deliberation, he returns the jewel, preferring to be honest, to lead a happier and more economical life in future. (Released May 19th. Length 998 ft.)

Selig.

The Epidemic in Paradise Gulch.—The boys make love to the new school teacher, and are rudely awakened when her *fiance* comes to the valley. (Released May 16th. Length 1,000 ft.)

A Crucial Test.—A dramatic and romantic story of rough Klondyke days. (Released May 16th. Length 1,000 ft.)

Saved by Her Lion.—Ruby Blackwell's lion saves her from a Mexican, and her lover from the wolves. (Released May 19th. Length 1,012 ft.)

The Isthmus of Panama in 1912.—In this film we are taken on an intimate inside trip across the entire canal zone. (Released May 16th. Length 1,000 ft.)

Hepworth.

The Miser and the Maid.—An old miser lives alone in a wretched hovel. Next door to him is a little flower girl, dependent on her daily earnings for the support of herself and her widowed mother. They are struck with pity for the old man, whose coughing and terrible struggles for breath they can hear through the dividing walls. The girl tries to help him as best she can. The old man, however, feeling that his end is near, hides his savings in the seat of an old arm-chair, and, giving to the girl a paper leaving her all he possesses, he passes away. Flora and her mother remove to their own house the few bits of furniture the old man possessed, little dreaming of the treasure that one of those poor-looking bits of furniture conceals. Misfortune overtakes Flora and her mother. They get behind in their rent, and their furniture is seized. It is taken to an auction room, to be sold at once. Flora sees a purse lying in the gutter, and on taking it to the police station finds that she is entitled to a reward of £2 Rushing off to the auction room, she is just in time to save the furniture. The men receive instructions to carry it back, and whilst bringing in the miser's armchair they accidentally drop it. A stream of golden coins rushes out of the seat, whilst further investigations reveal a roll of banknotes. The girl and her mother quickly realise that this is the wealth with which rumour always credited the miser. (Released May 16th. Length 750 ft.)

Mary Has Her Way.—Mary is a very self-willed young lady, and she has, unknown to her mother, become engaged to a handsome young fellow who lives next door. There is great consternation in the camp when mother announces that she has heard from her aunt that her cousin Fred is coming to stay, and that she is very anxious that he and Mary should make a match. Mary and her *fiance* devise a plan for damping the ardour of the cousin. Fred arrives, and Mary allows him to propose, and accepts him. Mary runs him into very heavy expenses in buying her presents, starting by choosing the most expensive ring that she can find. She gets him involved in a fight with two roughs, who punish poor Fred unmercifully. He determines to be rid of this dreadful girl, so he writes Mary a note saying that the engagement is "off." Mary is naturally delighted, and rushes off to show the letter to her *fiance*. They are embracing, when Mary's mother enters. Explanations ensue, and her mother gives a grudging consent and stalks, disgusted, from the room. (Released May 16th. Length 725 ft.)

Ambrosio.

The 7 p.m. Express.—Dr. Houton, a medical man, is also one of the leading members of an anarchist club in the town. Among Houton's patients is a poor signalman, whom he treats gratuitously, and when the police get to learn of the anarchists and their plots and make a raid, Houton takes refuge with John, the signalman, to whom he entrusts the keys of his house so that he may carry away the incriminating papers. In going through the papers John finds a note from his own wife, in which she makes an appointment "when the 7 o'clock express has passed." John goes back to his cottage, and confronts the doctor and his wife. By their looks they admit their guilt. Just then the express is heard approaching, and John snatches up his little child and runs to the platform. The others follow, horror stricken—the child is safe on the platform, but John has ended his life. (Released May 16th. Length 794 ft.)

The Game of Chess.—The subject deals with a demented man, whose one hobby in the asylum is to play a game of chess, himself taking the moves for both black and white. One day he succeeds in creeping towards the wall and climbing it, and makes his way to an adjacent railway station. He enters a carriage, in which there is only one gentleman passenger. To his suggestion of a game the other agrees, and they begin. After a few moves the maniac startles his companion by saying, "I warn you I am playing my life against yours." The passenger realises he has a maniac to deal with, but all his efforts to reach the communication cord are baffled. At last he manages to scribble a note on his cuff, which he succeeds in dropping unobserved from the window on to the platform of a station. The officials 'phone ahead to stop the train, and it is drawn up at the next station, and a force of officials go to the carriage indicated in the message. The game has finished, the maniac has leapt at his opponent in an insane fury—when the rescuers enter and seize him. (Released May 19th. Length 660 ft.)

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Nestor.

Rollicking Red's Big Lark.—Rollicking Red is being pursued by the sheriff and *posse*, including Joe Curtis. The outlaw sees Joe fall from his horse. The *posse* ride on ignorant of the accident. Red rides back to Joe, and, after tying a handkerchief over his eyes, takes him to his shack. He dresses Joe's wounds, and cooks his meals, etc, until he has recovered sufficiently to ride home. Joe gets home safely, and when a new sheriff is wanted, Joe is elected. A man brings Joe a note from a sheriff of another county, asking for the arrest of Rollicking Red. Thinking it will be a big feather in his cap to capture Rollicking Red alone, he sets out towards Red's shack. Red sees him coming, and is on his guard. Joe watches Red closely, but is never able to get the drop on him. Joe falls asleep; Red removes the cartridges from Joe's gun, and as Joe sits up with a start, calmly lights his pipe. He goes to Joe, covering him with his gun, and handcuffs the young man, and commands him to lie down until morning. The next morning Red has breakfast ready. He gives Joe some, then, pinning some medals on the sheriff, which read: "Reward for bravery," "Hero," etc., he takes Joe outside the saloon. Red rides up, shooting, and calling to the boys that he has brought them their brave sheriff. Joe is a laughing stock for all. Joe runs off to the blacksmith's to sever his handcuffs, while the men discuss electing a new sheriff. (Released May 15th. Length 910 ft.)

The Mills of the Gods.—"You will like her!" so writes Grace, to her uncle, George Gaylord, referring to the companion she is bringing home with her. The girl, however, is mistaken, for one glance at the woman is sufficient to displease Mr. Gaylord, who puts her out of his home. His behaviour calls for an explanation, and the uncle unfolds the story dealing with the woman's past life. Many years before we see him as a happy, young, married man. But for Myrtle Merrill, a beautiful, frivolous, and heartless creature, he might be happy yet. She appears at a reception given by the Gaylords, and plies her wiles upon her host. George is dazzled by the woman's fascinations, and follows her out into the garden, where they are discovered by the young wife. Mrs. Gaylord's sudden and tragic end brings the bereaved husband to his senses. He spurns the adventuress' advances, and shuts her out of his life for ever. Years later Myrtle Merrill worms her way into the home of the Russells. Her old mischievous nature plays havoc with the affairs of Henry Locke and Norma Russell. Fortunately for the lovers, Mr. Gaylord pays a visit to his old friends, the Russells, and drives away the designing woman. As Uncle George finishes his recital Grace clings to him. Through the parted curtains, they watch the receding form of a woman: it is Myrtle Merrill, going out into the world, friendless, but thoroughly repentant. (Released May 18th. Length 950 ft.)

Urbanora.

Nat Pinkerton: No. 16.—The Mystery of the Banker's Safe.—A description of this film appeared in The Bioscope, April 11, 1912, p. 101. (Released May 15th. Length 2,145 ft.)

The Wooden Athletes.—A unique trick film. It consists of a troupe of acrobats and equilibrists made up of ordinary wooden dolls, and their performances are wonderful. The outside of a travelling showman's booth is first shown, and the "band," consisting of the big drum and pipes, is braying out to a gaping crowd. The boss showman is strutting up and down the front of the booth. When all the dolls have crowded in, the interior is shown, and the performance goes on. There is weight-lifting extraordinary, jumping through hoops, walking and dancing on the tight-rope, and a number of other circus eccentricities. After each turn the oddities come to the front and bow to the audience. (Released May 15th. Length 330 ft.)

The Gorges of the Bourne, Dauphiny.—This is a delightful motor trip through the Dauphiny country. The beautiful views include majestic waterfalls dashing down the rugged mountain sides; natural viaducts hewn out of the giant rocks; whilst there are miles upon miles of superb scenery, with rows upon rows of quaint white stone houses. (Released May 15th. Length 295 ft.)

The Tramp Cyclist's Dream.—An unkempt, unshaven tramp gets into bed, extinguishes the candle with his battered old tall hat, goes to sleep, and dreams. His dream is a grotesque and amusing one. He is a big, burly fellow, and the cycle is an absurdly small one. He comes across a nursemaid, dozing on a seat, in charge of a little boy, who has a wooden horse, minus its tail. He adroitly purloins the sleeping maid's false hair and sticks it on the wooden horse. A policeman is holding up the traffic, truncheon in hand, and looking superciliously into space. "What a fine peg to hang my things on!" says our tramp, and proceeds to put his hat, coat and waistcoat on the truncheon. This riles the bobby, and he goes for the tramp for all he is worth. He next plays tricks with cab-horses, store-keepers, quarrelling women, and others, until, after a series of diverting adventures, the tramp wakes up, and finds that his hat has caught alight from the candle, and he has to jump out of bed to save the house from being burned down. (Released May 15th. Length 470 ft.)

Milano.

Beautiful Rita.—A beauty competition is to be held in Paris, and the assistants in a dressmaker's are discussing the subject, among these being Rita. Rita would willingly take part in the competition, but for the objections raised by her *fiance* Albert, a medical student. Ambition overcomes Rita's scruples, and she enters. The competition is held. Rita appears, and, amidst the plaudits of the crowds, she receives the judge's decision in her favour, and the regal robes are placed upon her. She returns home. Her mother welcomes her with open arms, but Albert is adamant in his resolve to break off his engagement once and for all. Rita is overwhelmed with grief, and bitterly repents. The president of the committee which arranged the beauty competition makes up his mind to lay siege to her heart. She listens to M. Bendoni's promises for a brilliant future, and forsakes her home for his protection. Rita obtains an introduction to a leading impressario, and finds herself at the head of the theatrical profession. One day fire breaks out in one of the boxes, and soon the theatre is one mass of flames. With distorted features, seared by ineradicable burns, Rita is carried to the nearest hospital. Here she discovers that she is under the care of Albert. He frankly avows that all he has done for her has but arisen from his sense of duty as a doctor. She leaves the hospital, a mere wreck of her former self, and returns to her lover's house. But the man is a scoundrel, and in her absence has devoted his attention to another. Repulsed, she slowly makes her way to her aged mother, only to find her in the lowest depths of poverty. She feels she must obtain help for her mother, and she struggles bravely back to the hospital to implore help from Albert. She barely manages to reach the gates when she sinks to the ground. Here she is found, and comes once more under the care of Albert. What her bodily suffering was unable to accomplish is now attained by her mental anguish, and Albert has her transported to his own home, to await the time when she will stand by his side at the altar. (Released May 19th. Length 1,215 ft.)

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Quick Forcing.....Pathe C
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"Hubby" Minds Baby...Reliance C
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In Little Italy.....Selig D
"Bill" to the Rescue.....Lux C

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The Heart of a Man.....Vita. D
The Chocolate Revolver.....Vita D
Mrs. Mathers' Dressmaker...Imp. D
Fontarabie.....Gaumont Col. T
The Bear Hunt.....Ambrosio C
The Bandit's Child.....S. & A. D
Bill's Reformation.....Hepworth D
Hagan's Alley.....Edison Cdy
Studies of Kittens.....Pathe Int.
Siamese Manners and Customs Pathe Int.
Two Men Under the Same Kimono Pathe Japanese C
The Ace of Spades.....Selig D
An Excellent Testimonial....Pathe C
How Arabella Caught a Man..Lux C
"Bunny" and the Twins...Vita Cdy
The Root of Evil.....A.B. D
A Victim of Circumstantial Evidence .....Kalem D
The Hobo's Redemption.....Vita. D
Winning is Losing.....Vita. Cdy
The Unlucky Mirror.....Lubin Cdy
Life in a Kaffir Kraal.....Empire Int.
The Sham Secretary.....Cines Feature D
The Magnet Flute.....Pathe C
The Persevering Cavalier.....Gau. C
The Parting of the Ways.....Rex D
Our Boy's Future Career...Pathe C
The Gamekeeper's Revenge...Clar. D
Tweedledum's New Theft.....Amb. C
Shamus O'Brien.....Imp Feature D
The Brotherhood of Man.....Selig D
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The Smugglers.....Nestor D
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Sea Denizens.....Pathe Int.
The Building of a Hydroplane Pathe Int.
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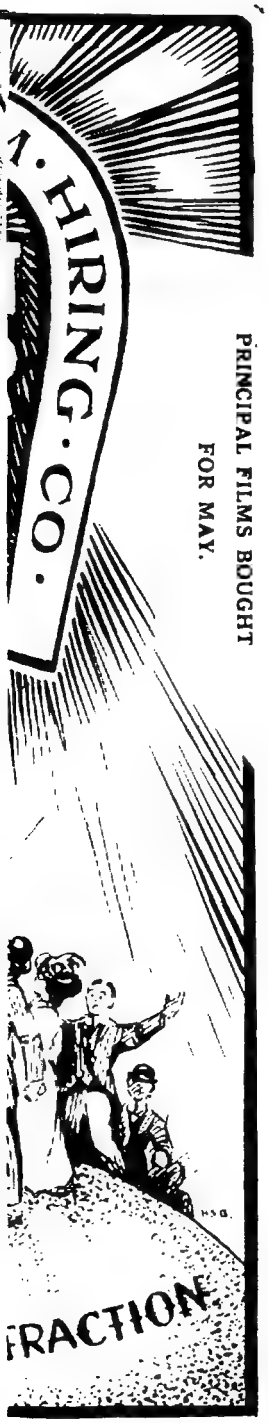

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The Struggle.....Vita. D
His First Lawsuit.....Itala C
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Polidor as an Indian.....Ambrosio C
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Love's Stormy Path...Cines Feat. D
The Man with the Iron Head..... C. & M. C
Saved from the Guillotine.....Svea D
The Broken Lease.....Imp C
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The White Squaw.....Kalem D
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Irene's Infatuation.....Vita. Cdy
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Lux.

The Mysterious Mr. "X."—A young cashier succumbs to temptation, and abstracts from his employer's safe the sum of £1,000 to gamble with. The foolish fellow retires to the park, and prepares to commit suicide. Suddenly he is confronted by a masked stranger. The stranger makes him promise to wait until to-morrow evening, when his money will be returned to him. Marcel Westcliff congratulates himself upon the clever and successful manner in which he fleeced the youngster. Upon opening his pocket book he is surprised to find a card bearing a message ordering him to return the money he has won in such a dishonest fashion. The letter is signed by the mysterious Mr. "X." Westcliff laughs at the threat, and proceeds on the following morning to the club. Suddenly he receives a note from Mr. "X," telling him that Mr. "X" will go himself to take the money. Westcliff calls a taxicab, and hastens homewards, thinking to catch a burglar. He offers the driver of his taxicab £5 to accompany him upon a search through his rooms. They enter the rooms, and search them. Westcliff discovers that the taxicab driver has disappeared. In his place stands Mr. "X," carefully covering him with his revolver. Thus it is that Mr. "X" saves the young cashier from disgrace, and administers a severe blow to an unscrupulous card sharper. (Released May 18th. Length 825 ft.)

Arabella's Neighbour.—Arabella seeks the quietude of her study in order to become conversant with the problem of the enfranchisement of women. The young man next door is busy hanging up a mirror. In his efforts to knock a great nail into the wall he smashes his mirror, and, consequently, becomes the possessor of seven years bad luck. He tumbles through the hole he has made in the wall, sees Arabella, and falls in love with her. They are betrothed —Arabella attends to the distribution of such presents as fate showers upon the head of her captive. (Released May 18th. Length 360 ft.)

The Auvergne Mountains (Central France.) — The Auvergne Mountains are a range of the highest importance. This film affords us a splendid view of basaltic rocks, which play an important part in the structure of these mountains. Many of the interesting industries of the inhabitants of the quaint little towns and villages which lie snugly hidden in the valleys are reviewed. (Released May 18th. Length 420 ft.)

Music Mad.—Professor Jerry Pinkapong has a daughter who, like himself, is very musical. The musical daughter has a musical lover, and the trio hold musical assemblies at "The Musical Box," the residence of Professor Jerry Pinkapong. Paddy Fiddlesticks induces the fair musician to elope with him, and the result is one amusing medley of situations, musical and otherwise. (Released May 15th. Length 460 ft.)

Rep.

The Scar.—A young doctor finds little time for his family, and his wife decides to seek amusement in the society of other men. The doctor hears of her acquaintance with Mr. Tolane, and calls his wife to account. This brings about a quarrel, in which the doctor unintentionally strikes his wife across the face with her riding crop. The wife takes the child, and goes to a country town as schoolmistress. Mr. Tolane comes to the same town where his wife is teaching. He meets her, and continues his attentions. The tongue of gossip becomes so severe that the wife is forced to give up her position. Tolane persuades the wife to go with him. They board a train for a distant city. The train is wrecked, the tempter is killed, and the erring wife becomes a cripple. A call for medical aid is answered by the husband, who finds Tolane dead, and his wife injured. He takes her back to his home, and, although she is compelled to go around the rest of her life on crutches, her husband's love repays her for all the suffering. (Released May 16th. Length 1,000 ft.)

His Partner's Wife.—Tom Langdon discovers that his wife is carrying on a love affair with his partner, Jim, and he counts out Jim's share of gold, and tells him their business relations are at an end. Jim leaves, and Langdon's wife follows him to Denver. Jim proves his unfaithfulness to her, and she writes her husband to take her back. He warns Jim to treat her well, but Jim deserts her, and goes back to the goldfields. Jim one day falls on the trail, and is rescued by Tom. The latter learns of Jim's bad treatment of his wife, and the men fight the matter out with their fists. Tom is getting the worst of it, when his wife, who has followed Jim, shoots and kills the latter through a window. Tom, recognising the impossibility of a reconciliation, leaves her for ever. The final scene shows the erring wife offering up a prayer for forgiveness. (Released May 18th. Length 1,000 ft.)

Tyler.

Indian Animated Graphic.—This is a capital series of instructive views, commencing with a musical ride by native mounted troops. Then we pass to the race course. An Indian fire-eater and magician does some clever juggling tricks, swallows a sword, and dances about on a balancing pole in a wonderful fashion. The Indian Government gets rid of dead bodies of animals by placing them for the vultures to eat, and we see the birds enjoying their gruesome feast. Finally, we view the scene of the great cotton fire which took place in February last. (Released May 19th. Length 375 ft.)

Kalem

The Man Hunt.—Rose, the Flower of the Prairie, takes a letter to the distant post office. On her return she is assaulted by a Mexican half-breed. She arrives at the ranch, and half-fainting, falls in her father's arms. A word, and her fearful story is known. The cowboys vow vengeance, and mount their horses to run the Mexican down. They find him puffing his cigarette; he mounts his horse and gallops for his life. He abandons his steed, and, taking to the thicket, reaches a ravine. Crouching behind a boulder, he shoots the first man that comes, but it is too late. The cowboys jump upon him from every side, and he is overpowered. The lariat is round his neck, the sentence of death is pronounced. (Released May 16th. Length 830 ft.)

The Defeat of the Brewery Gang.—James Thorpe is petitioned to become a candidate on the Reform ticket. He accepts, and starts a strenuous campaign. Slim Jim and his pal, Reddy, arrive in town. That night they attempt to enter the home of the Thorpe's. Mrs. Thorpe discovers the burglars, and fires at one, mortally wounding him. Bill Homas finds that the dead burglar is an exact double of the Reform candidate, Thorpe. He has the latter abducted and brought to the retreat, where he is made prisoner. The dead burglar is dressed in Thorpe's clothes and carried into his house, where he is discovered by his wife. She determines to carry on the campaign. Election day arrives. Thorpe, from his prison, reaches through the window and captures one his own pigeons. He succeeds in sending a message, which is carried to his home. Thorpe's son secures the message, and a rescue party is soon on the way. Thorpe is liberated, and the gang rounded up. The closing scenes show the triumphant election of Thorpe. (Released May 19th. Length 830 ft.)

Clarendon.

Foiled by a Girl.—Audrey, the pretty typist, clears the name of her lover, Dick Charteris, and brings the real thief to book. (Released May 26th. Length 660 ft.)

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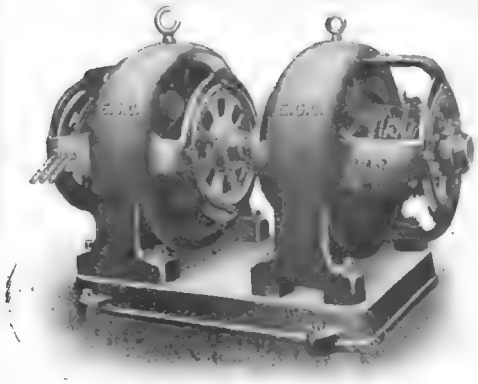

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Reliance.

The Man Under the Bed.—An escaping convict is wounded by the prison guards, and enters a residence. The woman is saying her prayers when the desperate man enters her bedroom. She sees him in a mirror. The convict, thinking himself unobserved, hides under the bed. Her husband arrives, and, fearing for his safety, she declines to open the door. This arouses his suspicions, and, finding the hat the convict wore, he secures his revolver, and demands instant admission. He breaks down the door just as the pursuing guards rush in. The convict is dragged from under the bed, and is discovered to have been dead for some time. (Released May 18th. Length 830 ft.)

Solomon's Son.—Solomon adopts Rachael, who becomes the playmate of his motherless son. Solomon has been looking forward to the day his son should graduate and becomes his business partner, and the old man's heart is broken when Morris comes home with a feeling of shame for his father. He wishes to go into business with his chum, and Solomon gives him the money. Morris becomes infatuated with his partner's sister. He gives a dinner in honour of the prospective bride. Solomon is not invited, but attends with Rachael. Morris disowns his father. Later, Morris's chum ruins him, his *fiancee* deserts him, and Rachael prevails upon Solomon to go to Morris and bring him home. Morris meekly and humbly realises that his place is with his father, and that Rachael is far dearer to him than the heartless woman he thought he loved. (Released May 15th. Length 999 ft.)

Hispano.

A Night of Blood.—The first scene shows the picturesque interior of a typical Spanish house of the poorer class. The family consist of an old man, his sons, and his daughter. The old man is seated with his youngest child on his knee, whilst his daughter busies herself about the room. A soldier arrives, who proves to be the captain of the French troops, come to take up his abode with the family. The captain is attracted by the beauty of the girl, and is also interested in her small brother. He retires to his room, and the second son appears, and shows his brother a secret communication from the Mayor to the effect that it has been decided to kill all the soldiers in the village that same night. The girl overhears the startling news, and trembles for the life of the handsome young officer. When the brothers depart, she emerges from her place of concealment, seizes the paper, and rushes off to warn the captain. The girl hurriedly tells him of his imminent peril, and shows him the fatal decree. The captain is horror-struck. The girl throws herself at his feet, and implores him to flee for her sake. He yields to her entreaties, and makes his escape through a window. The young girl watches above. The brother, who has arrived to carry out the dread instructions, divines what has taken place, and he is about to stab her when the old father rushes between them and succeeds in pacifying the young man. The last scene shows the captain galloping through the village at midnight—a grim and tragic scene—for outside each door lies the dead body of a French coldier. (Released May 18th.)

American Films.

The Tramp's Gratitude.—How the lumber thief was caught. Suspicion settled on the foreman because of his friendship for the tramp. But the latter cleared the mystery of the disappearing timber and located the real culprit. (Released May 15th. Length 1,000 ft.)

Winter Sports and Pastimes of Coronado Beach.—There's boat and motor racing, an exciting polo game, swimming races, yacht racing, etc.—and all on New Year's Day, 1912! Those who have never seen Southern California in the winter time will enjoy it—those more fortunate will find it equally enjoyable. (Released May 18th. Length 926 ft.)

The Maid and the Man.—A corking good tale of a wealthy, bachelor, good-looking young ranchman who went to a fashionable resort in search of adventure. And he found it—in double doses—along with a match-making mother, a scheming stock shark, and a parlour maid. (Released May 18th. Length 1,000 ft.)

Svea.

Scenes of Swedish Charcoal Making.—An interesting and instructive series of illustrations of charcoal making, as carried on in the Swedish country side. The peasants are seen felling the trees most suitable for the purpose, dragging them through the sward and making a huge pile, which is covered up with earth and then lighted. When the burning process is completed, the charcoal is collected in trucks and piled high to wait transmission to market. (Released May 16th. Length 346 ft.)

Lubin.

Her Uncle John.—Grace Jones, engaged to a young man, is going to work one morning when she drops her handbag. A young fellow picks it up, hands it to her, and endeavours to scrape acquaintance. The lover appears on the scene and blocks the attempted freedom. Mr. Fresh is very persistent, and tries to press his suit. Finally he is beautifully cornered and treated to a sound thrashing by the sweetheart and Uncle John (Released May 16th. Length 339 ft.)

The Revolutionist.—Dr. Busso falls in love with Juanita, a young Spanish beauty. She gives her hand and heart to Don Guillie, an officer in the army of the Mexican Republic. Heartbroken, the doctor throws up his practice, and becomes a commander in the Revolutionary forces. Two years pass, when the shadow of death threatens Don Guillie's home. Their son is dangerously sick. The officer receives a command to engage a body of the revolutionists and capture Busso. He meets the enemy and scatters them, but Busso escapes and jumps into the window of a house, which happens to be the Don's. There he cures the child, but the Don, returning, finds him and places him under arrest. The wife pleads for the doctor, and Guillie permits him to escape. (Released May 19th. Length 1,035 ft.)

Rex.

An Exception to the Rule.—Dorothy has implicit faith in her husband, and when an old schoolmate of hers visits her, Dorothy describes him as something indeed unusual in masculinity. Helen says she bets he is no exception to the rule, and to prove her point writes and asks him to meet her in the park, both wearing a white flower for identification. The husband reads the note in the presence of a friend, whose opinion he asks. His friend offers himself as a substitute. The husband, remembering it s his wife's birthday, purchases some flowers for her, and wears a white flower in his coat lapel. The wife is convinced that he has accepted the invitation to meet Helen. Helen meets the man she supposes to be Dorothy's husband, and does not spare his feelings in telling him what she thinks of his faithlessness. Imagine her surprise, on re-entering the house, to be introduced to Dorothy's husband. There is a general explanation and much laughter. (Released May 18th. Length 1,000 ft.)

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Pasquali.

Polidor as an Indian.—Polidor is a young but precocious schoolboy, whose parents receive a letter announcing the approaching visit of an "Indian gentleman"—one Mr. Rebb. Polidor is dispatched to buy wine. A damsel passes, and appears to invite him to follow. He forgets all about his errand and dogs her footsteps, until he is set upon by three ruffians, confederates of the charmer, who soon possess themselves of the money which is to pay for the wine. More than that, they tatoo Polidor's face, and when he gets home he finds he cannot wash the marks off. He decides to pose as the Indian visitor, and, with a sheepskin rug thrown round him, some hen's feathers stuck in his hair, and his face covered with soot, he dashes into the dining-room with a fearful yell. His frightened parents fly to the drawing-room. Polidor follows, but the farce is ended with the announcement of the real Mr. Rebb, and Polidor is soundly beaten and pushed into the street to reflect on the failure of his stratagem. (Released May 19th. Length 585 ft.)

Champion.

The Copperhead.—During the Civil War there were a great many Northerners whose sympathies were with the South. "Copper-head" was the equivalent of "Pro-Boer," so greatly used during the late war in South Africa. Old Stuart Witman was one of these. He had a son who espoused the old flag, and enlisted in the ranks of a Northern Regiment. His father erased the name of his first-born from the family records, stern and adamant. Then we see the boy forming one of the awkward squad, and later we see him in the thick of the fight. After the war is over he enters college, and, becoming a lawyer, rises to fame and wealth. Presently news reaches him that his father is about to be turned off the old homestead, and so he comes back. He stretches forth his hand, and father and son unite in one loving embrace. (Released May 15th. Length 998 ft.)

Cricks and Martin.

Scenes on the Dart, No. 2: Dartmouth to Totnes.—This second film of the "English Rhine" still further proves what exquisite scenery we have in the British Isles. The beauties of the River Dart and the surrounding country are faithfully portrayed, and the colouring of the various sections greatly increases the charms of this splendid travel subject. (Released May 23rd. Length 250 ft.)

The Man with the Iron Head.—Ladies and gentlemen are seen outside a cafe, when one of the gentlemen astonishes the company by giving an exhibition of the wonderful resisting power of his head. Leaving the crowd, he runs, head foremost, against a brick wall, jumps over a hedge and alights on his head, and resists the force of a motor-car. He enters a blacksmith's forge in the absence of the smith, and makes love to the wife, which is interrupted by the return of the husband, who orders his fellow workmen to hold the intruder's head on the anvil, but they are all dumbfounded to find that their hammers bounce off harmlessly from "The Man with the Iron Head." (Released May 25th. Length 390 ft.)

Nordisk.

A Dream of Death.—Hammer is impatiently awaiting his wife's arrival home from the theatre. When he hears a motor, and sees his wife alight with a male friend, who writes something on a card and gives it to her, his fury is unmistakeable. His wife enters. Hammer accuses her of infidelity. The wife retires to her bedroom. Hammer ascends to his wife's bedroom, where he finds her asleep. He is on the point of strangling her, when a turn of her head brings him to himself. He descends to the drawing-room, and falls asleep. He dreams that he has murdered his wife. Visiting her grave, he flings himself on it. He is found by two policemen, who convey him to a cell. The governor enters the cell, and reads to Hammer that he is sentenced to be beheaded. He is led forth to execution, and has his head on the guillotine rest, when he awakens. "Thank God, it was only a dream!" he says, and, his wife entering, he falls on his knees and begs her forgiveness. (Released May 18th. Length 1,059 ft.)

American Wild West.

The Golden Secret.—Even an Indian may communicate valuable information, and if one falls at your feet in the desert, imploring you to give him water, don't kick him. He may repay the kindness by telling you where to find a gold mine. The race of the young wife for the land office is most exciting. To see her go down the mountain side, swinging far out on a lariat, is startling enough to arouse the most jaded consciousness. (Released May 15th. Length 1,000 ft.)

The Better Man.—Doris is up a tree as to which of two suitors to accept. An idea comes to her to test which is the better man. To the postmistress Doris gives two letters, one of which each of the two lovers is to call for the next day at noon. She instructs her old, faithful servant, Pedro, in the part he is to play. Both letters contain the same—"To prove who is the better man, deliver this letter to me as soon as possible," and, upon reading, the rivals race for Doris' house. Tom is far ahead of Fred, when he comes upon old Pedro, who is lying upon the road, apparently hurt. But Tom determines to win, so rushes on. When Fred sees the old servant in distress, he helps the old man home. Doris and her folks have observed the whole thing through a pair of field glasses. When Tom arrives, he is met with an indifference hitherto unknown. Fred arrives with Pedro, fully expecting that he has lost the prize. Pedro gets suddenly strong, and laughs. When Doris explains her little plot, it does not take either long to understand which has proven "The Better Man." (Released May 18th. Length 1,000 ft.)

Powers.

When Heart-Wires Cross.—Little Mr. Cupid, the operator, sometimes falls asleep on his job, and then there is trouble. The parties concerned are two bachelor boys and two sweet young darlings, who have sworn never to marry. But it turns out that Jack and Fred each get sweet on a honey girl, unknown to each other, ditto the girls. One of those heart smashing, breath grabbing situations is imminent, when the switchboard rights itself again, and there are two bachelor harps and two bachelor girls less in the world; nothing tragic, bless you, just married. (Released May 15th. Length 955 ft.)

Broncho.

Some Perils of the Plains.—For revenge, a renegade incites the redskins to attack the pioneers. They are informed of their danger by a scout. After a long chase and hard fighting, they are relieved by the timely arrival of Company D. (Released May 15th. Length 625 ft.)

Getting His Man.—Staggering from the bank, the wounded cashier fires his pistol. A crowd collects. He tells of the robbery. Dodging in and out the rocks, the sheriff pursues his man. With spurs plunged into his horse, the man thunders down the mountain trail. A sharp turn in the road causes the noble steed to brace its strained limbs. The rider is flung from his saddle, and the horse and man stumble down the steep mountain side. The sheriff gets the man, and loses the money at faro. The [illegible] back for the sheriff. (Released May 18th. Length 980 ft.)

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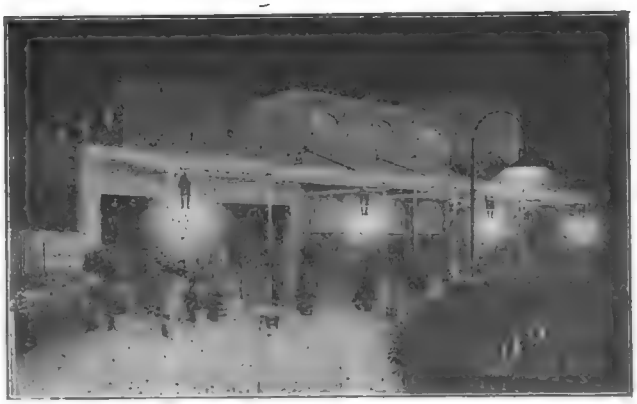

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FILM RELEASES.

THIS WEEK, NEXT WEEK AND THE WEEK AFTER (May 5th to May 26th.)

ABBREVIATIONS: B, Biblical; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama, NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Spec, Spectacular; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

Ambrosio,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6831. Nuafilms, London.

	Des.	Feet.	Date.
Umbrella Making in Burmah	E	436	May 5
The Diamond Earings	C	440	— 5
Tweedledum's New Theft	Com	505	— 12
Letters from the Camp	D	975	— 12
The 7 p.m. Express	D	794	— 16
A Game of Chess	D	610	— 19
The Uncle's Success	D	688	— 23
Benares	T	365	— 23

American Wild West,

(G. Melies, N.Y.)

J. F. Brecklin, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

A Spanish Love Song	D	985	May 8
The Reason Why	D	1000	— 11
The Golden Secret	D	945	— 15
The Better Man	D	985	— 18
His Terrible Lesson	D	1020	— 22
The Ranchman's Debt of Honour	D	998	— 25

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Lieut. Daring and the Ship's Mascot	D	1120	May 5
A Cornish Romance	D	1000	— 19

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Wanted, a Child	D	296	May 5
A Voice from the Deep	C	509	— 5
Hot Stuff	C	488	— 9
The Root of All Evil	D	999	— 12
The Little Teacher	C	982	— 16
Goddess of Sagebrush Gulch	D	999	— 19
The Girl and Her Trust	D	998	— 26

Brooklyn,

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Westfilm, London.

The Return of Company D	D	750	May 8
On Kentucky Soil	D	996	— 11

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080. Westfilm, London.

The Panic at the Bank	D	913	May 11
Some Perils of the Plains	D	623	— 15
Getting his Man	D	960	— 18
The Mascot of Company D	D	650	— 22
Bar Z's New Cook	C	984	— 25

Champion,

J. F. Brecklin, 4, New Compton Street, W.C.

Gerrard 1262 Stafilm, London.

Hearts of the West	D	975	May 8
The Copperhead	D	998	— 15

Cines,

18, Charing Cross Road, W.C.

Central 12912. Rossicines, London.

	Des.	Feet.	Date.
Spring and Autumn	D	951	May 8
The Forged Bill	D	1039	— 8
Sham Secretary	D	1932	— 11
Florence	T	837	— 11
Lea Learns to Dance	Com	436	— 11
The Suffragette and the Official	C	1036	— 11
Tragic Love	D	1059	— 14
Four Loving Hearts	C	593	— 14
The Inventor's Secret	D	2076	— 18
The Wandering Minstrel	D	1056	— 18
Picturesque Sardinia	T	485	— 18
Tontolini Sneezes	C	410	— 18
Fortune Hunters	D	675	— 22
Fatal Trap Door	D	865	— 25
Their Outing	Com	625	— 25
Mosques and Turkish Palaces	T	449	— 25
All's Well that Ends well	D	1043	— 25

Clarendon,

12, Charing Cross Road, W.C.

Central 7320. Clarifilm, London.

Didums and the Monkey	Com	540	May 5
The Gamekeeper's Revenge	D	940	— 12
Lieutenant Rose and the Hidden Treasure	D	1420	— 19
Foiled by a Girl	D	660	— 26

Cosmopolitan,

Film House, Gerrard Street, W.

Gerrard 984.

Uncle Dunn Undone	Com	340	May 5
The Crystal Gazer	D	640	— 5
Mackerel Fishing	E	425	— 9
When Woman Wills	D	1000	— 9
A West Country Fair	T	230	— 16
The Flower of the Mormon City	D	2800	— 19
Historical Warwickshire	T	495	— 19
The Deserter	D	2000	— 26

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.

City 621. Biolesque, London.

The Harvest of Sin	D	1250	May 9
The Clerk's Revenge	Com	395	— 11
Honour Among Thieves	Com	585	— 16
For Love of a Woman	D	460	— 18
Dartmouth to Totnes	T	250	— 23
The Man with the Iron Head	Com	390	— 25

Deutsche Bioscop.

Kinematograph Trading Co., 55-59, Shaftesbury Av., W.

Gerrard 679. Gramofilm, London.

Parade Before the Kaiser at Potsdam	Int	410	May 22

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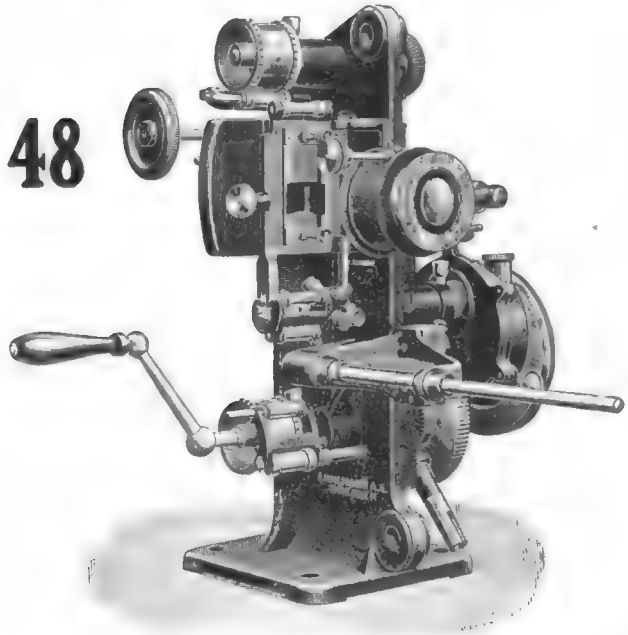

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (May 5th to May 26th.)

Eclair,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm, London.

	Des.	Feet.	Date.
The Deserter	D	820	May 12
The Demon Envy	D	850	— 12
Miss Masquerader	C	1050	— 12
Willie Cures His Father	Com	525	— 12
Insect Hunting	E	595	— 12
Love Decays	D	765	— 19
Frivolous Hearts	C	720	— 18
Gontran Suspicious	Com	510	— 19
Race Hatred	D	765	— 19
Through China	E	350	— 19
The Coiners' Den	D	1010	— 23
Willie Dislikes His Governess	Com	545	— 23
Corsica and its Landscapes	E	390	— 23
Tom Butler	D	2550	— 26
The Lock of Hair	D	750	— 26

Edison,

25c, Clerkenwell Road, E.C.

Holborn 5050. Randomly, London.

The New Editor	C	570	May 8
Von Weber's Last Waltz	D	425	— 8
Hogan's Alley	C	1000	— 8
Lucky Dog	C	500	— 11
The Passing of J. B. Randell and Co.	D	1000	— 11
A Fifty Mile Ramble Through the Thousand Islands	Des.	350	— 11
U.S. Volunteer Life-Saving Corps, New York City	Des	430	— 15
His Daughter	D	1000	— 15
The Little Delicatessen Store	C	680	— 15
The Lost Kitten	C	575	— 18
At the Point of the Sword	D	1000	— 18
Views of American Cities: Boston, Mass., U.S.A.	T	618	— 18
Everything Comes to Him Who "Waits"	C	650	— 22
The Nurse	D	1000	— 22
Curing the Office Boy	C	320	— 22
Tony's Oath of Vengeance	D	1000	— 25
My Double and How He Undid Me	C	1000	— 25

Empire,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Life in a Kaffir Kraal	E	250	May 12

Essanay,

H. A. Spoor, 5, Wardour Street, W.

City 2129. Essafilm, London.

The Turning Point	D	997	May 5
A Flurry in Furniture	C	996	— 5
The Bandit's Child	D	998	— 9
Getting a Hired Girl	C	998	— 9
Out of the Depths	D	996	— 12
Cupid's Leap Year Pranks	C	994	— 12
Ranch Widower's Daughter	C	993	— 16
The Loan Shark	D	996	— 16
Trombone Tommy	Com	180	— 16
An Arizona Escapade	D	970	— 19
A Record Romance	CD	996	— 19
The Deputy's Love Affair	D	994	— 23
The Baby of the Boarding House	Com	810	— 23
End of the Trail	D	979	— 23
When a Man's Married	Com	999	— 26
Teaching a Liar a Lesson	C	996	— 26

"Flying A."

American Company (London), Ltd., 101, Wardour St., W.

City 9674. Amfcolo, London.

	Des.	Feet.	Date
After School	D	990	May 8
A Bad Investment	D	970	— 11
The Tramp's Gratitude	D	1000	— 15
Winter Sports and Pastimes of Coronado Beach	Int	926	— 18
The Maid and the Man	D	1000	— 18
Full Value	D	990	— 22
Fidelity	D	990	— 25

Gaumont,

Chrono House, Sherwood Street, W.

Gerrard 5965-7-8. Chronephon, London.

A Husband's Duplicity	D	1645	May 5
Under Royal Protection	Com	480	— 5
The Picturesque Pyranees	T	265	— 5
Fortarabie	S	323	— 9
A Cross-Channel Romance	C	1100	— 9
Money *versus* Happiness	D	1023	— 9
The Paving Stones of Paris	D	998	— 9
Life on a Farm	Int.	389	— 12
The Persevering Cavalier	Com	474	— 12
A Just Penalty	D	971	— 12
Bobby and the Toy Terrier	Com	425	— 12
A Visit to the Zoological Gardens	Int	400	— 16
The Suspicious Mother-in-Law	C	774	— 16
The Boyarine	D	1656	— 19
The Shades of Winter	S	230	— 19
Calino as a Lion Tamer	Com	453	— 19
Arabian Trades and Industries	Int	455	— 23
Under False Pretences	C	980	— 23
The Other Woman	D	1358	— 23
The Alds of Styria	Int	383	— 26
Bobby and the Wine Bottle	C	734	— 26
The Old Model	C	862	— 26
The Plague Stricken City	D	1100	— 26

Hispano.

European Film Agency, 58, Dean Street, Shaftesbury Avenue, W.

Gerrard 94. Wilgrams, London.

A Night of Blood	D	—	May 18

Hepworth,

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451. Heptoic, London.

He Wanted to Propose, but——	C	475	May 5
Bill's Reformation	D	950	— 9
The Lunatic and the Bomb	C	500	— 12
The Miser and the Maid	D	750	— 16
Mary has Her Way	C	725	— 16
Tommy and the Whooping Cough	Com	450	— 19
The Lure of the Footlights	D	1025	— 23
Tilly Works for a Living	C	1000	— 26

Imp.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1268. Stafilm, London.

A Helping Hand	D	989	May 5
The Flag of Distress	Com	538	— 5
Mrs. Mathew's Dressmaker	D	998	— 9
Shamus O'Brien	D	2020	— 12
Who Wears Them?	C	615	— 16
The Power of Conscience	D	988	— 19
How She Married	C	615	— 19
The Lie	D	998	— 23
The Broken Lease	Com	565	— 26
Through the Flames	D	989	— 26

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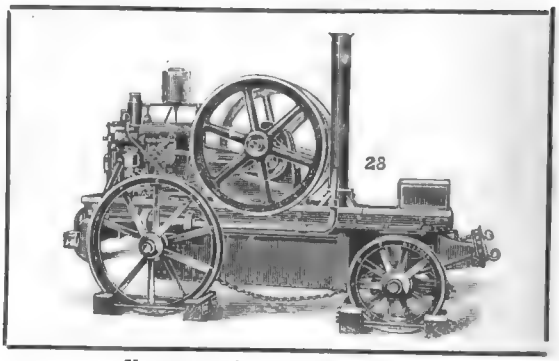

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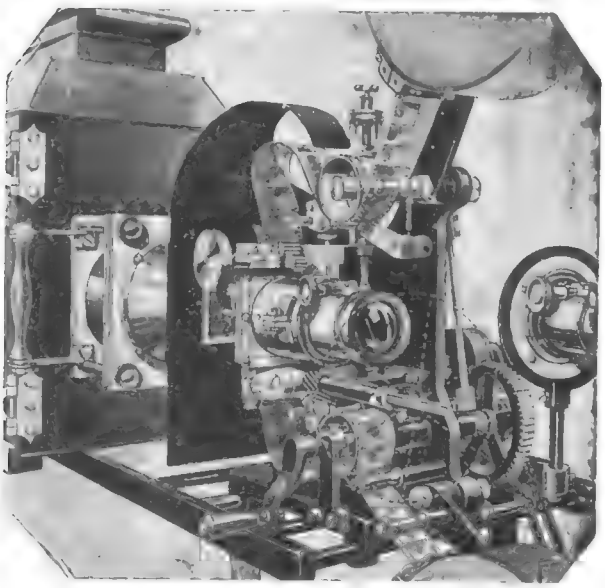

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Itala,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm London.

	Des.	Feet.	Date.
Toto's Talisman	Com	550	May 5
A Nail in the Shoe	Com	425	— 12
His First Law Suit	Com	615	— 19
Is Life Expensive?	Com	615	— 26

Kineto,

89-92, Wardour Street, W.

Central 6730. Kinetonia, London.

An Otter Study	Int.	510	May 16

Kalem,

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Bioselig London.

The Belle of New Orleans	D	998	May 5
A Victim of Circumstantial Evidence	D	1002	— 12
The Man Hunt	D	830	— 16
Defeat of the Brewery Gang	D	1010	— 19
A Backtown Romance	C	1026	— 23
Reconciled by Burglars	D	729	— 26
Kalemites' Visit to Gibraltar	T	306	— 26

Lubin,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

A Mexican Courtship	D	1173	May 5
His Wife's Mother	D	1036	— 9
The New Constable	C	1025	— 9
The Price of a Silver Fox	D	1040	— 12
The Unlucky Mirror	C	699	— 12
Her Uncle John	C	339	— 16
The Revolutionist	D	1035	— 19
The Surprise Party Surprised	C	1015	— 23
The College Girl	D	1045	— 26

Lux,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115. Enerphone, London.

How Arabella Caught a Man	Com	460	May 8
The Smugglers' Dogs	D	920	— 11
Bill Has the Gout	Com	460	— 11
Music Mad	Com	460	— 15
The Mysterious Mr. X	D	825	— 18
Arabella's Neighbour	Com	360	— 18
The Auvergne Mountains	Sc	420	— 18
Bill and the Missus	Com	440	— 22
After Many Years	D	910	— 25
Arabella's Flight	Com	310	— 25

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London

Arresting Father	C	999	May 8
Petticoat Perfidy	C	760	— 11
Strip Poker	C	868	— 15
His Stepmother	D	650	— 18
Does Your Wife Love You?	C	765	— 22
The Best Man Wins	C	989	— 25

Mendel,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Manufacturing Rubber Faces	Int.	410	May 22

Milano,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

	Des.	Feet.	Date.
The First Quarrel	D	635	May 5
Kelly as an Aviator	C	388	— 12
The Beautiful Rita	D	1215	— 19
A Trip on Lake Constance	Sc	288	— 26

Messter,

Kinematograph Trading Co., 55-59, Shaftesbury Av., W.

Gerrard 679. Gramofilm, London.

Manufacture of Marine Motors	E	420	May 15
Little Han's Soldiers	—	420	— 15

Nestor,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115 Enerphone, London.

Blind Man's Buff	C	920	May 8
The Smugglers	D	1000	— 11
Rollicking Red's Big Lark	CD	910	— 15
The Mills of the Gods	D	950	— 18
At Rolling Forkes	D	900	— 22
The Revelation	D	940	— 25

Nordisk,

Nordisk Films Co., 25, Cecil Court, W.C.

City 172. Norfilcom, London.

The Two Convicts	D	2500	May 11
The Swedish River, Angenmaneli	T	384	— 11
An Artist's Model	D	2558	— 25
The Disturbed Sentry	Com	361	— 25

Pasquali,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6381. Nuafilms, London.

Polidor as an Indian	C	585	May 19

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

The Wanderer's Return	D	755	May 8
When Hearts' Wires Cross	CD	955	— 15
Too Much Indian	Com	555	— 22

Reliance, 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

Extracting Poison from Snakes	NH	288	May 8
A Mountain Tragedy	D	560	— 11
Solomon's Son	D	999	— 15
The Man Under the Bed	D	830	— 18
Bedelia's Busy Morning	C	450	— 22
Catching Snakes	NH	475	— 22
The Stolen Letter	D	741	— 25

Rep.

American Film Releases, 19, Cecil Court, W.C.

City, 3953. Amrel, London.

The Scar	D	1000	May 16
His Partner's Wife	D	1000	— 18
A New Lease on Life	D	860	— 23
Two Women	D	1000	— 25

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FILM RELEASES.

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Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.

Gerrard 3239. Central 3057. Photofilm, London

	Des.	Feet.	Date.	
Studies of Kittens	Int	428	May	8
Siamese Manners and Customs	E	346	—	8
The Passport	D	857	—	8
Violet Drew	D	1006	—	8
Ronneby	T	225	—	8
An Excellent Testimonial	C	710	—	8
Two Men Under the Same Kimono	C	660	—	8
Fate's Buffetings	D	1980	—	11
The Three Sultanas	D	975	—	11
The Conjurer's Triumph	Com	774	—	11
The Magnetic Flute	Tr	314	—	11
The Secret of the Ruins	D	890	—	11
Our Boy's Future Career	Com	478	—	11
Sea Denizens	E	478	—	11
A Mother and Sons of 1776	D	857	—	15
The Great Prayer of the Arabs in Southern Algeria	Int	346	—	15
From Love to Hatred Turned	D	790	—	15
The Mercenary	D	960	—	15
How Jim Won His Valentine	Com	757	—	15
All Through Guinea Pigs	Com	478	—	15
The Japanese Servant	C	560	—	18
Life's Martyrs	D	1828	—	18
Doing His Duty	Com	379	—	18
Hubby's Letter	C	560	—	18
Wiffles in a New Profession	Com	757	—	18
Autumn in the Forest of Fontainebleau	T	545	—	18
The Larva of the Ant-Lion	E	460	—	18
Guarding His Master's Property	Com	396	—	22
Lumbering in Brazil	Int	362	—	22
Motor Boats' Competition at Monaco	Int	346	—	22
Gipsy Honour	D	710	—	22
Max and the Donkey	Com	545	—	22
Stop Thief	Com	412	—	22
The Revolt of the Peasant	D	890	—	22
The Old Love	Com	428	—	25
The Togos	Int	300	—	25
The Miracle of the Flowers	R	925	—	25
The Last of the Mohicans	D	970	—	25
A Black Men's Acquittal	D	965	—	25
Waterfalls in Jemtland	T	215	—	25
The Dormouse	E	460	—	25

Rex.

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmopic, London.

Parting of the Ways	D	1000	May	11
Exception to the Rule	D	1000	—	18
Fine Feathers	D	989	—	25

Savoia.

R. Prieur and Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9115 Enerphone, London.

The Long and Short of It	Com	330	May	25
Saved from the Guillotine	D	910	—	25

Solax.

Gaumont Co., Ltd., 5 and 6, Sherwood Street, Piccadilly, London, W.

Gerrard 5066. Chronophon, London.

All Aboard for Reno	C	960	May	5
Greater Love Hath No Man	D	1010	—	12

Svea.

New Agency Film Co., 81 and 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuefilms, London.

Swedish Waterfalls	T	288	May	9
Scenes of Swedish Charcoal Making	E	346	—	16

Selig.

E. H. Montagu, 12, Gerrard Street, W.

Gerrard 5156. Polyscope, London.

	Des.	Feet.	Date.	
In Little Italy	C	1000	May	5
The "Diamond S" Ranch	D	1000	—	
Hypnotised	C	1000	—	9
The Ace of Spades	D	1000	—	9
The Shrinking Rawhide	D	1000	—	12
The Brotherhood of Man	D	1000	—	12
The Epidemic in Paradise Gulch	CD	1000	—	16
A Crucial Test	D	1000	—	16
The Isthmus of Panama in 1912	T	1000	—	16
Saved by Her Lion	D	1012	—	19
The Ones who Suffer	D	1000	—	23
The Girl of the Lighthouse	D	1000	—	23
The Forgotten Clue	D	1000	—	26
The Junior Officer	D	1000	—	26

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9557. Tyfilm, London.

Indian Animated Graphic	E	375	May	19

Urbanora,

89-91, Wardour Street, W.

Central 3118. Bioscope, London.

A Magnetic Influence	D	840	May	8
Dupin Goes Mountaineering	Com	360	—	8
Studies in Fish Life	E	335	—	8
A Modern Mystery	Tr	290	—	8
A Visit to Kairwan (Tunis)	T	400	—	8
Nat Pinkerton, No. 16: The Mystery of the Banker's Safe	D	2145	—	15
The Wooden Athletes	Tr	330	—	15
The Gorges of the Bourne, Dauphiny	T	295	—	15
The Tramp Cyclist's Dream	Com	470	—	15
An Adventure of Chevalier Vivrac	D	1030	—	22
All's Well that Ends Well	C	865	—	22
From Sion to Champry, Valais	T	260	—	22
The Joker's Mistake	Tr	385	—	22

Vitagraph,

23, Cecil Court, W.C.

Central 14277. Vitagraph, London.

The Heart of a Man	D	951	May	9
The Chocolate Revolver	D	853	—	9
Bunny and the Twins	Com	816	—	9
The Hobo's Redemption	D	905	—	11
Winning is Losing	D	995	—	11
Her Last Shot	D	908	—	16
Cure for Pokeritis	Com	905	—	16
The Installation of Cardinal Farley	Int	393	—	16
The Struggle	D	1003	—	18
Cowboy Damon and Pythias	D	1007	—	18
The Home-coming of Cardinal O'Connell, of Boston	Int	219	—	18
Stenographer Wanted	C	885	—	23
Justice of the Desert	D	951	—	23
The Telephone Girl	D	925	—	23
The Patchwork Quilt	D	610	—	25
The Diamond Brooch	D	990	—	25
President Taft	Int	406	—	25

Welt,

M.P. Sales Agency 86, Wardour Street, W.

City 648. Bioselig, London.

German Gymnastics	Int	390	May	19

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IMP

Rel. May 16th. COMIC. Length 565 ft. approx.

The Broken Lease.

Rel. May 26th. DRAMA. Length 989 ft. approx.

Through the Flames.

Rel. May 30th. DRAMA. Length 998 ft. approx.

Rose of California.

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CHARING X ROAD W.C.
PHONE. Gerrard 1262
WIRE Starfilm, London

BROCKLISS

PARIS.
8 Blvd des ITALIENS.
PHONE. 140-91.
WIRE Starfilm Paris.

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(URBAN SMITH PATENTS).

Is the Only Faithful Recorder

OF THE

WORLD'S EVENTS,

AND THE ONLY

True Interpreter of Nature's Beauty.

All Inquiries to

The Natural Color Kinematograph Co., Ltd.,

Kinemacolor Building, 80-82, Wardour St., London, W.

Telegrams: "Kinmacolor, London." Telephone: City, 3979. CHARLES URBAN, Managing Director.

KINETO LIMITED.

All-British Projectors.

Steady, Smooth-Working, and Flickerless.

THE RENOWNED HOUSE FOR SCIENTIFIC, TRAVEL, AND SCENIC FILMS.

80-82, Wardour Street, LONDON, W.

Telegrams and Cables: "Kinetonis, London." Liebar's & 5th Edition, ABC. Telephone: Central 6730.

The Bioscope

85, Shaftesbury Avenue, London, W.

No. 292. Vol. xv. MAY 16, 1912.

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ADVERTISEMENT copy and instructions for alterations must reach the offices not later than first post Monday morning to ensure attention in the current week's issue.

PROOFS of ADVERTISEMENTS can only be submitted when copy is received NOT LATER than 1 p.m. on Monday.

Scale of charges for displayed advertisements may be obtained on application to the Manager.

PRINCIPAL CONTENTS.

	PAGE
Leading Article. "The Filth of the Film"	459
THE BIOSCOPE Educational Matinees	461
The "*Titanic*" Fund	461
"Dick Turpin" A Romance of the Great Gay Road (illustrated)	463
Items of Interest	467-473
Sidelights on Scientific Cinematography. By Leonard Donaldson	475-477
Singing Turns at Picture Theatres	479
In Suburbia	481
"The Sport of Kings" (illustrated)	483
Pictures in Ireland. By Paddy	483
Away up North	487
An excellent Lubin Drama: "In After Years" (illustrated)	489
Electrically Caused Fires in Bioscope Theatres. By G. Basil Barber, A.M.I.E.E.	491-493
Buying a BIOSCOPE. By Phebe Albany	495
The World of Finance	497-501
Help in Trouble. For Managers, Proprietors, and Operators	503-507
A Feature Science Film: "Wonders of Nature"	509
Parisian Notes. By John Cher	511
The Reward of Enterprise	51
Two Exclusives: "The Riding Master's Perfidy" and "The White Domino"	515
The Pick of the Programmes	517-523
Continental Notes	524
Classified Advertisements	525-529
Stop Press News	528
Index to Advertisers	530
Insurance Coupon	530
The Films—week by week	iii.-xxx.
Film Releases. This week, next week, the week after	xxx-xxxviii
Telephone Numbers and Telegraphic Addresses	xxx.-xxxviii
Supplement— Picture Personalities: MR. W. A. FENNING.	

"FILTH IN THE FILM"

There have been so many attacks on picture theatres, issuing, as they do, from all sources, that the Trade has grown somewhat accustomed to the flaring headlines and "strong" articles denouncing the evils of the cinematograph. It now remains for one of the penny weeklies to add its quota of sensationalism, and in a recent issue we notice an article headed "Filth in the Film," in which picture theatres are denounced as being "the corruption of the child, the seducer of virtue, the instigator of crime." Quite a model beginning!

Unfortunately for the journal in question, its attack loses its force by reason of its very extravagance, and, therefore, we do not intend to give either the article or the paper the publicity evidently sought for. But we feel called upon to answer the more specific instances, where films have been mentioned by name.

The "Special Commissioner," in penning his effusion, refers to an exceedingly healthy Essanay film, "A Child of the West," as an example of a demoralising subject, citing a lynching scene as the particular objection. He quite forgets to add that the lynching was prevented by a little child, whose childish innocence and fearless love for the man about to be hanged so moved the rough cowboys that they could not proceed with their task, even though they conceived it was but their duty. Is there anything harmful or demoralising in this? Does the "Special Commissioner" object to this scene, or does he think it best to ignore it—for the purpose of sensationalism? We wonder!

But even this pales before the accusation that film manufacturers deliberately pander to the lowest taste—or "flirt with vice," as the writer more picturesquely puts it. It is a horrible suggestion, this, that a Trade such as ours, with its high and well-merited reputation, and which attracts more people than any other form of amusement, should sink so low that its members are devoid of finer feelings, of morality, of honesty, and even honour. Faults there may be in any and every firm, but never the faintest trace of indecency, or of that deadly suggestiveness that is worse than actuality. It is not only an insult to the Trade, but to the picture theatre audiences, that they should be told they are lending their support to the production of indecent pictures.

The writer states that "Joseph and his Brethren" is one of the filthiest films produced. Filthy! when the beautiful old Biblical story—told in every school and every church in the land—to old and young alike—is portrayed with such reverence and care as it is in this film! No; filthiness does not exist in the film, but in the mind capable of suggesting it.

There is no need for us to write at any further length on the matter. The rest of the article is wirtten in the same strain. But we would remind the writer, and also his journal, that such methods reflect little credit on those responsible for them, and that clean-minded men and women will contemptuously ignore such a blatantly sensational attack on an amusement which they look upon as their own.

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The Silent Empire.

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PROJECTOR

With a Great Reputation.

Installed and running daily at many of the Best and most Up-to-Date Electric Theatres.

THE EXPERT EXHIBITOR

quickly decides that

IT IS THE BEST.

Send for our Illustrated Catalogue giving all particulars.

W. BUTCHER AND SONS, LTD.,

CAMERA HOUSE, FARRINGDON AVENUE, LONDON, E.C.

Telegrams "England, London" Telephones: Holborn 5995, 6, 7, 8

Where Empire machines and specialities can always be seen.

Empire TRADE MARK

NOTTINGHAM Empire Cine Supplies. 11. Pelham St. 'grams 'Films' 'phone 93 Y

CARDIFF Empire Cine Supplies. 18. High St. 'grams 'Films' 'phone 656

SOUTH AFRICA Messrs Lennons, Ltd Cape Town and Johannesburg.

AUSTRALIA (Sole Agents) Messrs Jordans, Ltd 393 George St. Sydney.

NEW ZEALAND (Sole Agents) Messrs J. Fuller & Sons. Auckland Wellington Christchurch & Dunedin

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THE "TITANIC" FUND.

FINAL LIST.

If ever proof were needed that the picture theatre is always ready to stretch forth a helping hand at a time of need, that proof has surely been supplied by the readiness, nay eagerness, with which picture theatres all over the country have responded to the call for aid for the suffering caused by the awful disaster to the *Titanic*. Before even the exact extent of the calamity was known, picture theatre proprietors and managers were organising benefit performances and devising novel schemes for collecting. We should think there is hardly one fund which has not benefited from the proceeds of a picture theatre performance or collection. Variety artists, too, have put their shoulders to the wheel in no mean spirit, and have been able to raise a goodly sum, as will be seen from the pages of our contemporary, *The Performer*. Some further sums have reached us this week, and these will be handed to *The Performer*, to be sent to the Mansion House Fund with their own collection. The following is the list of subscriptions up to date:—

	£	s.	d.
Amount acknowledged last week	205	12	3
Public Hall, Redditch	13	9	9
Temperance Hall Picture Palace, Burnley	6	10	0
Electric Palace, Ventnor	5	3	0
Shanley's Pictures	2	7	4
King's Hall, Bradford	2	0	0
"Peter"	1	1	0
Clown Picture Hall	1	0	0
Carlton *Cafe*, Goole	0	12	0
	£237	15	4

"THE BIOSCOPE" EDUCATION MATINEES.

SPECIAL ANNOUNCEMENT.

We are happy to be able to announce that Dr. Charles H. Heydemann, who lectured for us at Cinema House last year, has kindly consented to introduce our three performances this year. As we have already announced, these three performances will take place on June 5th, 12th and 15th, at Cinema House, 225, Oxford Street, W., the programmes being composed of medical, scientific and educational subjects respectively. We shall publish the full list of films to be shown in our next issue.

Those who have not yet made application for tickets of admission will be well advised to do so without further delay, as we have already received a very large number of requests for seats, and the capacity of the theatre is fast being filled. Applicants will please note that the first (Medical) performance is reserved exclusively for members and students of the profession; no tickets will be issued for that *matinee* to the lay public.

Among the letters we are receiving daily on the subject of these matinees are communications from Professor Anderson Stuart, M.D., L.L.D., etc., of the University of Sydney; Sir John Collie, M.D.; Captain A. B. Smallman, of the Royal Army Medical College; E. E. Ware, M.D.; Wyatt Wingrave, M.D.; and many other well-known medical men, besides letters from various medical inspectors, head-teachers, lecturers, curators of museums, etc.; whilst such representative organs as *The British Medical Journal*, *Nature*, *The School World*, and *Education* (to name but four), are evincing a very real interest in the demonstrations by devoting considerable space to them in their columns.

All this promises well, not only for the success of our performances (which, after all, is but a small matter compared with the attainment of the object with which they are being organised), but also for the widespread and official recognition of scientific and educational cinematography.

We have purposely refrained hitherto from expressing our indebtedness to those firms who are lending us films, and whose courtesy is making our performances possible. The reason for this is, obviously, not lack of appreciation, but the fact that the full details of the various programmes are not yet quite finally settled. In our next number, however, as we have said, we shall print the names of the films to be shown, and of their manufacturers. In the meantime, we hope that they will accept, individually, our very warm and sincere thanks for the generosity and interest they have shown in these, our endeavours—endeavours which, it need scarcely be said, we are making in the hope that they will go some small way towards the uplifting and advancement of the entire industry.

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AN INVITATION

to Picture Theatre Pianists. Spend half an hour and learn all there is to learn about the CINFONIUM ORCHESTRAL GRAND. It is an instrument of astounding capacities destined to displace the ordinary piano as a means of producing music to pictures. It embraces piano, banjo, organ, bells, etc., etc., all under the control of one player, the instruments being played singly or in combination at will. We will give lessons to pianists

Free Daily from 10 a.m. to 12 noon.

Picture Theatre Managers are invited to inspect the instrument at their convenience at the address below where are given

"BE BRITISH," See our advt. at back under Lantern Slides.

DEMONSTRATIONS DAILY FROM 10 a.m. to 6 p.m.

IF YOU CANNOT CALL SEND FOR FREE BOOKLET K.

"BE BRITISH," See our advt. at back under Lantern Slides.

Sole Concessionaires: WILLIAMS, LTD., Electric Avenue, Brixton, S.W.

SOLE SELLING AGENTS—

TYLER APPARATUS CO., LTD., 11, Charing Cross Rd., W.C.

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A ROMANCE OF THE GREAT GAY ROAD.

"DICK TURPIN," BY THE BRITISH AND COLONIAL COMPANY.

If saints were canonised by virtue of their popularity, there is no question but that that national hero, Turpin of the high roads, would have acquired his halo long ago. There is not a schoolboy in the land who has not cherished in his bosom a secret longing to emulate this great gentleman of Fortune, whilst his magnificent misdeeds have drawn salt tears from the romantic eye of many an emotional young lady. We have all been thrilled by Turpin in our time, and there are not a few of us who must still admit to a covert admiration for this splendid rascal. In selecting Dick Turpin's life and adventures as the subject for a series of picture plays, therefore, the British and Colonial Cinematograph Company have done both wisely and well. Being British manufacturers, they are in a position to do the fullest justice to this essentially British story, which, almost more than any other, demands the familiar note of our island's hills and hedgerows to lend it realism and accuracy. That this fact has been borne constantly in mind by the producer of the film, all who see it can testify. It is, indeed, charming merely as an intimate study of English scenery, apart from its dramatic interest.

We do not know the method on which the Turpin series is to be carried out, but this initial number is evidently in some ways a sort of preface or introduction—a prologue in which the characters of the play come before the curtain to exhibit themselves and explain their characteristics. It has no particular plot, beyond showing how Turpin first took to his illicit trade; but it affords some vivid glimpses into the manners and customs of the highways of yesterday, besides containing passages both humorous and sensational. The natural setting renders the film picturesque and delightful throughout from a scenic point of view, and photographically it is excellent. There is one particularly lovely scene, in which a little band of horsemen are seen to pass one by one along a grassy ridge beyond a silent, silver pool, in whose unruffled surface they are sharply mirrored.

Naturally, the picture allows no great scope for acting, but such as there is room for is entirely capable. If one finds no great performance histrionically, however, there are a dozen magnificent exhibitions of horsemanship and the like. Even in this early stage of his career, the notorious Dick is constantly in contact with the minions of law and order, and his skirmishes with those worthies offer opportunities for some really exciting moments—opportunities, be it said, which have been made the most of.

As far as existing records allow it to be, we understand the film is historically accurate. That is to say, the various incidents have been reconstructed on the spots where they actually took place, whilst for the correctness of the sartorial

side of the production our own learning permits us to vouch. There seems little more to add concerning this excellent picture, which has many of the merits of the wholesome, virile Western drama with the added charm to the Englishman of its antique native setting. "Dick Turpin" is a film which thoroughly deserves popularity; we shall be poor judges if it does not secure it.

There is much rejoicing in the ranks of Chinese criminals. Instead of being slowly strangled, they are to be first chloroformed and then shot. To the callous bystander it would seem to be either a waste of good chloroform or a waste of excellent ammunition. We are awaiting with much anxiety for the expert opinions of some of those who have experienced the humanity of the treatment. They say—the exponents, not the victims—that eels become accustomed to the process of skinning!

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Pathé Imperial All Steel Maltese Cross Projector

is still the Leading Light of the Showman.

It has no equal for rock steady, clean, sharp pictures, and therefore it is used exclusively by all the chief proprietors.

Our competitors have made most strenuous leaps to "catch us up," but they have proved but futile efforts.

We shall be pleased to answer your enquiries, or better still, we shall be pleased to see you at our Saleroom in Wardour Street.

DON'T WASTE ANOTHER DAY.

Pathé Frères Cinema, Ltd.

31 and 33, Charing Cross Road, London, W.C.

Telegraphic Address: "PHONOFILM, LONDON." Telephones { CENTRAL 3037. GERRARD 3239.

Machine Department: 84, Wardour Street, London, W.

Telegraphic Address: "PATHEGRAPH, LONDON." Telephone: GERRARD 8532.

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PEGGIE AND THE ROUNDHEADS.

(BRITANNIA FILM.)

This play is clever. Its foundation is good, and it has been acted with a right comprehension of the period. The child-actress acquits herself wonderfully well. Not the least satisfactory thing about the film is the appropriate architectural backgrounds.

Pathe Freres Cinema, Ltd.,

31 & 33, CHARING CROSS ROAD, LONDON, W.C.

Telephones—Gerrard 3239. Central 3037.

Telegrams—"PHONOFILM, LONDON."

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THE MESSAGE OF THE HOARDING.

BY RONALD LEROY.

To those interested in the science of advertising—and among those the cinematograph exhibitor must, by the nature of his business, be included—each street hoarding conveys a message, whose clearness is tempered by the individual receptiveness of the recipient.

There is the hoarding, covered with advertisements of all classes. What has the hoarding to say, and how and in what manner is the message given?

The hoarding is just outside the four-mile radius, and therefore a considerable portion of its space is devoted to local advertisements; but that is an insignificant detail.

In length, the hoarding is about 51 yds, and in height about 20 ft. The first thing that is noticeable is that the "hanging committee" was totally without a preconceived plan of arrangement. The blanking, or blocking, of a light green hue, is sparsely employed, and that, apparently, only to fill up space, and not, as it should be, in the form of a frame, a border, or a division between each poster. Space here is evidently valuable, and the poor bills have to suffer in consequence, and a great deal of each one's individual appeal and effect is lost by too close juxtaposition.

The brick wall, rising a few feet from the pavement, has been sadly neglected. It is dirty. Paste has been allowed to run down its surface. A coat of whitewash or colourwash would improve its appearance, and would add to the advertising value of the position.

The general commercial advertisements include two different bills of the same condensed milk, two bicycle manufacturers, an aerated water, a cocoa, a tobacco, a soap, and five railways. The amusements, in addition to those already mentioned, comprise a West-end musical comedy and an exhibition. There is also the announcement of a weekly periodical.

The draper has, unconsciously, perhaps through ignorance, selected an unusual size for his bill, the centre of which is filled by a "stock" litho. of a pretty face, surmounted by a hat equally as charming. I doubt, however, whether the shop would be able to supply an embodiment of the picture!

The next poster is a six-sheet panel, and depicts a beauteous damsel of musical comedy. It follows on, as it were, from the draper's announcement, with no fence of blanking between the territories, and the two bills thereby might easily be mistaken for a dual effort. The theatre poster certainly becomes almost valueless, and the draper loses in definition.

Two small condensed milk advertisements continue the top line. They are—of their kind—good, but, in the aggregate, they are too small to be of much value. Underneath there is a fine pictorial of an exhibition, one of the most attractive on the hoarding. Its effect would be more striking if it were separated from its neighbour, and if, on the other side, the eye were not confused by a jumble of a vivid yellow bill and a small square of pea-green blanking. Its poor neighbour—an excellent drawing, by the way, of a low colour scheme—is almost killed by being sandwiched between this strong bill and a bright yellow poster. Between this last and the space that is evidently specially reserved for the music-hall, come the cycle announcements, one on top of the other. This is exceedingly bad posting, and, therefore, bad advertising. The bill-poster should be chary of accepting bills from two firms of the same trade if he cannot command enough positions, so that two of a trade do not appear on the same hoarding; and if business is so good that this is an impossibility, or if his clients insist on being represented on a certain position, he should see that their posters are well removed from one another. Some firms, as a matter of precaution, give their orders on the condition that no trade rivals announcement appears on the same hoarding as their own.

The music-hall's bills are, as I have said, evidently on a specially reserved space. There is wisdom in the arrangement. They occupy the same position, year in, year out; no trespassers are permitted; their display is conspicuous for its unrestraint, the posters have plenty of border, and they save money on the contract.

One theatre display, that came next, was neatly posted, but suffered from the letterpress being too weak to stand against a violent red border; an error of judgment. You saw the border, but the advertisement escaped your notice. The other theatre had a dignified letterpress bill, occupying all the space at its command. It would have been doubly effective with a border.

The remainder of the hoarding was filled by four small railway bills, placed so high that their purpose was rendered quite negative; a few auctioneer's announcements, in a good position near the ground (the auctioneer, being a local personage, would see that his money was not wasted); torn and dilapidated "general emporium" bill; an old-fashioned soap streamer, and a rather weak tobacco poster.

In so much as the posters themselves are concerned, the palm I would award to the exhibition bill. It was a bold drawing, executed in brilliant, harmonious colours, and the lettering above and below the picture stood out well in white on a dark ground.

One felt, when regarding with critical eye the result of the efforts of the man with the paste and brush, that one would have liked to have been present while at work, so that, to the passer-by, the result would have been more than it is, the true message of the hoarding.

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

BIOGRAPH THEATRES, LIMITED.

The directors of the Biograph Theatres, Limited, have recommended an interim dividend at the rate of 5 per cent. per annum, less income tax, for the half year ended May 1st.

ERRATUM.

"Fine Feathers," which was advertised in last week's issue as an American Wild West (G. Melies, New York) release, should have appeared in the Rex advertisement.

AT THE ALHAMBRA.

The pictures, always topical and well projected, supplied by Messrs. Jury to the Alhambra Theatre, Leicester Square, W.C., are undoubtedly one of the features of a really magnificent programme.

DEAF MUTES AT PICTURE THEATRE.

By the kindness of Messrs. Howard and Wyndham, the inmates of the Glasgow Deaf and Dumb Institute have been enabled to see the kinemacolor presentation of "With our King and Queen Through India," at the King's Theatre, Glasgow.

POST-CARDS OF FILM ACTORS.

The Edison Manufacturing Company, Limited, have prepared a fine set of twelve post-cards, each bearing a portrait of an Edison actor or actress. These are being sold to picture theatre proprietors at a sum which allows a good margin of profit on their resale to patrons of the halls.

"THE MIRACLE" FILM.

Negotiations are pending for the sale of rights of "The Miracle" film for several foreign countries. The Canadian and American rights have already been disposed of at an enormous figure to a syndicate. It is the intention of the American buyers to first show this production in the regular theatres, accompanying the pictures with an orchestra of over fifty selected players, who will perform the original score, which has been specially written by Professor Engelbert Humperdinck, the well-known composer.

SUNDAY OPENING IN LONDON.

During question time at the London County Council on Tuesday, Mr. St. John Morrow asked the Chairman of the Theatres and Music Halls Committee when the report giving particulars of the cinematograph performances given on Sundays by virtue of the special permission granted by the London County Council, promised by the Chairman of the Committee in April last (THE BIOSCOPE, April 11th, page 119), would be submitted. Mr. E. Mumford Preston, Chairman of the Committee, replied that the Committee would have the matter before it on the next day, and he hoped the report would be submitted next Tuesday.

THE TELEPHONE.

The telephone number of the International Feature Film Company is Gerrard 3131, not Gerard 313.

WELCOME NEWS.

We are glad to learn that Mr. A. Rigby is now convalescent after his serious illness, and we look forward to seeing him back in harness at no distant date.

A CLEVER TRICK FILM.

"Little Hans' Soldiers," a clever Messter trick film of 342 ft. in length, will be released by the Kinematograph Trading Company on May 18th.

CONVALESCING.

We are glad to hear that Mrs. F. W. Ogden Smith, who underwent an operation on Saturday week, is now out of danger. We wish her a speedy recovery.

FORTHCOMING EXCLUSIVES.

The next exclusives for release by the New Bioscope Trading Company are "For a Moment's Thought," "Folly and Remorse," and "From Death to Life." The bookings for "Trilby" are proceeding apace.

AT THE SCALA.

The King and Queen, accompanied by Queen Alexandra, the Empress Marie of Russia, Princess Victoria, Princess Henry of Battenberg, and the Duke and Duchess of Teck paid a visit to the Scala Theatre last Saturday evening. For the occasion a Royal box, florally decorated, was constructed in the centre of the staircase stalls.

"TITANIC" SLIDES.

First in the field with a set of magnificent coloured slides, the Tyler Apparatus Company, Limited, have had a flood of orders. The set consists of sixteen slides, and can be had with a copy of words and music of that stirring song, "Be British," together with two posters, at 5s. per week, post free. If the set is called for and returned, the price is 4s. per week. Our readers will do well to make prompt application, as orders will be executed in rotation.

BACK TO THE OLD POST.

Mr. A. E. Hermann is once again managing the Davis Circuit, in succession to Mr. Gordon Porter, who has rejoined Amalgamated Cinematograph Theatres, Limited. It will be remembered that in 1909 Mr. Hermann managed the Daily Bioscope and Vaudeville, the only theatre in the City of London, and one of the first opened as a continuous show. His next appointment was that of manager of the first theatre opened by Mr. Israel Davis, the Electric Pavilion, which proved an undoubted success in his capable hands. Leaving here, he took up a position with West's Pictures, which he has now vacated. May the best of luck go with him.

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THEIR

LIVES

We only boom films that are real features. "Attacked by a Lion" is still drawing crowded houses, and "**Their Lives for Gold**" will prove even a greater attraction. A sixteen sheet poster and also a quad crown poster, which will be features in themselves, now in preparation.

Released Sunday, June 23, 1912.

The Gaumont Co., Ltd.

CHRONO HOUSE, SHERWOOD STREET, PICCADILLY CIRCUS, LONDON, W

Telephone: Gerrard 5966 (4 lines.) Telegrams: "Chronophon, London"

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aumont's Great Feature

Strong in dramatic interest throughout. Full of novel and exciting incidents, including a realistic struggle on the train. Book it at once from your hirers, and show your patrons a film that has never been equalled.

Length - - about 1,470 ft.

FOR GOLD

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PICTURES COMPETE WITH EVENING CLASSES.

The Education Committee, in a report to the London County Council, ascribes the falling off in the attendance at evening classes in Upper Tooting during the winter of 1910-11 to, amongst other things, the popularity of the picture entertainments opened in the district.

AN OPPORTUNITY FOR PIANISTS.

All picture theatre musicians should make a point of accepting the offer of the Tyler Apparatus Company, Limited, who are prepared to explain fully the new Cinfonium Orchestral Grand to all interested. The Tyler Apparatus Company, Limited, inform us that they are prepared to give free tuition from 10 a.m. to 12 a.m. daily.

PICTURE THEATRES AND TEMPERANCE.

In its report to the Synod of the Presbyterian Church of England, the committee states that with the increase of picture theatres has come a decrease of drunkenness. The report also states that according to the police the cinematograph show is helping the temperance cause in a greater manner than are the temperance societies.

A PRESENTATION.

On resigning his position with Electric Pavilions Limited, to take up his appointment as supervising-manager of the Amalgamated Cinematograph Theatres, Limited, Mr. Gordon Porter was presented by Mr. Charles Wells with a gold watch, suitably inscribed, on behalf of the managers and staffs of the Electric Pavilion Circuit. Every good wish was accorded Mr. Porter, and deep regrets were expressed at the severance of the connection.

KINEMACOLOR AT THE SEASIDE.

Kinemacolor is likely to be a prominent attraction at seaside resorts during the present summer. The Shaftesbury Hall, Bournemouth, and the Academy Picture Palace, Brighton, are now entering upon their second season, having each a record of upwards of twelve months unbroken success behind them. New openings will include: the Gaiety Theatre, Douglas, I.O.M., Imperial Bioscope Theatre, Southend; Picton Hall, Liverpool; and the King's Theatre, Greenock; in addition to those mentioned last week.

ANOTHER DEPARTMENT FOR THE K.T.C.

The Kinematograph Trading Company, Limited, who were the first firm to originate and boom "feature" films, are now inaugurating another department—*i.e.*, that of the ordinary 5,000 ft. programme, and for this work Mr. G. Soole has secured the services of Mr. S. H. Phœnix. Thoroughly competent to manage the new department, Mr. Phœnix's selection should herald another success for the K.T.C. Systematically organised, special attention will be given to good condition and the early dispatch of films, together with an ample supply of posters and general publicity matter.

DUBLIN CHILDREN'S MATINEE.

The up-to-date manager, Mr. Fred Orr, held a special *matinee* for children last Saturday in the Electric Theatre, Talbot Street. The house was filled to its utmost capacity.

ANOTHER FOR EXETER.

The Exeter Cinematograph Company, Limited, owners of the Exeter Empire Electric Theatre, which is under the management of Mr. J. H. Graham Cutts, have secured an extensive site in the centre of the city, and are about to erect another electric theatre. When completed, this will be one of the finest theatres in the West of England, with accommodation for 1,500 persons.

IMPROVED LONDON THEATRES.

The Theatres and Music Halls Committee of the London County Council has approved plans of cinematograph theatres proposed to be erected at Bowman's Mews, Holloway, at Brixton Hill, near the Lambeth Town Hall, and at the junction of Marylebone Road and Edgware Road. Drawings in respect of alterations to picture theatres have been approved as follows:—the College Park Picture Theatre, Trenmar Gardens, Harrow Road; Cinema House, Oxford Street; and the Streatham Picture Theatre, High Road, Streatham.

THE GORMAN FUND.

With reference to the fund which was raised a short time ago on behalf of Mr. Gorman, Mr. J. C. Squier, of the Globe Film Company, Limited, has received the following letter from Mrs. Gorman:—"I am writing for my husband to thank you very much for the cheque, and also for your kindness in taking so much trouble on our behalf, and to ask you to convey to the Editor of THE BIOSCOPE and all subscribers our grateful thanks for their generosity. My husband would have written himself, but unfortunately has quite lost the use of his hands now, and his sight is very bad. He is now in the West End Hospital, Welbeck Street, and would be very pleased to see you if you have the time to spare. The visiting days are Sundays, from 2 p.m. till 4 p.m., and Wednesdays, 3 p.m. till 4 p.m."

A SUCCESSFUL FILM.

That wonderful film, entitled, "Ma'mselle Nitouche," released by the New Agency Company on April 28th, and so favourably reviewed in THE BIOSCOPE of March 28th, has proved itself a regular winner. Skilfully staged, perfectly photographed, whimsical, extravagant, the film was described as one of the best subjects produced. At the Piccadilly Circus Cinematograph Theatre, Windmill Street, W., it proved an enormous success, and the equal of any exclusive or feature film ever before shown, patrons coming again and again during the entire week "to see the picture they so much enjoyed, 'Ma'mselle Nitouche.'" Mr. C. F. Dunkley, the manager, was responsible for the inclusion of this film in the programme of his theatre, but the results exceeded his anticipations by many pounds per day on each of the six days he exhibited it.

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"TITANIC" DISASTER FUND.

On Wednesday, May 8th, Mr. T. Lord, proprietor of the Empire Electric Theatre, Farnworth, gave a performance in aid of the *Titanic* disaster, the whole of the receipts, totalling £16, being forwarded to the Mayor of Bolton's fund. The staff of the theatre, led by Mr. F. Burdette, assistant manager, interested themselves in the effort, and sold £7 worth of tickets prior to the doors opening.

THE SHOPS ACT IN BRADFORD.

Amongst other effects upon the picture theatres of the universal adoption in Bradford of Wednesday afternoon as the day of the half holiday under the Shops Act, 1912, is an important change in the conduct of the Palace Music Hall, which last week commenced to run its usual weekly vaudeville *matinee* on Wednesday instead of Thursday, as has been the practice, and adopted the plan of a Thursday matinée of animated pictures only.

"GLOBE EXCLUSIVE IN HULL."

The big "Globe" exclusive, "The Red Rose of the Apache," has been most enthusiastically received in Hull, where it has been screened at the Circus, a hall which has a holding capacity of about 2,700. This "house" is probably one of the most capacious picture theatres in the county, and last December it underwent considerable alterations, and now thrives under the able management of Mr. William Swan. Formerly it was the site of Hengler's Circus, and until quite recently the "ring" was still in evidence. Now it is a beautifully equipped picture palace, and not the least interesting feature of it is a ladies' orchestra, comprised of seven efficient instrumentalists.

PREMIER ELECTRIC THEATRES, LIMITED.

In connection with the report of the meeting of creditors of Premier Electric Theatres, Limited, which we published in our last issue, we have received the following letter from Messrs. Farmans, solicitors, of Birkbeck Chambers, High Holborn, W.C.:—"In your issue of May 8th you report the meeting of creditors of the Premier Electric Theatres, Limited, wherein there appears a statement that Mr. H. Barr is a debtor of the company in the amount of £480, and further, that the debt is a doubtful one, and estimated to produce £50 only. Mr. Barr is not indebted to the company in any sum whatever, and he informs us that he paid cheques to Mr. Deakin, the general manager of the Premier Electric Theatres, Limited, amounting to £480 (which, as a fact, was never received or dealt with by Mr. Barr personally), which cheques were paid on presentation in due course. Mr. Barr is well able to pay all monies owing by him, and the insinuation that he is insolvent is most damaging to him. As a matter of fact, Mr. Barr claimed that the Premier Electric Theatres, Limited, are indebted to him in a sum of over £200. We shall be glad if you will be good enough to insert this letter in your next issue."

LICENCE REFUSED.

At East Grinstead Petty Sessions a cinematograph licence was refused for premises situate at 20, London Road, East Grinstead. It was pointed out that the requirements of the town were not such as to demand additional entertainment.

PICTURES OF PALESTINE.

At the Palestine Exhibition, which was opened on Monday at the Portman Rooms, Baker Street, W., cinematograph pictures are being displayed of Jewish technical schools at work, and many other interesting views of Palestine.

RE-OPENING AT GRANTHAM.

On Saturday last large audiences assembled at the re-opening of the Exchange Hall. The interior has undergone a remarkable change, the seating being entirely new. An elaborate screen has been erected, and this is enclosed in an ornamental frame. Two Gaumont machines have been installed. Mr. H. F. Webbe is the resident manager.

TO DRAW THE CROWDS.

Last week a hansom cab, bearing the words, "We are going to spend a jolly evening at the Electric Palace," the occupants of which were in evening dress, paraded the streets of Sheffield This method of advertising was devised by the popular manager, Mr. Yonwin.

EDISON'S LATEST INVENTION.

Mr. Thomas Edison has stated in an interview that he has at last succeeded in perfecting his apparatus for complete synchronisation of the gramophone and the cinematograph. He is interesting himself greatly in opera, and hopes to be able shortly to give to the masses the acting and singing precisely as if the opera itself were being performed.

SPECIAL COLLECTIONS IN DUBLIN.

Mr. Charles M. Jones conceived the idea of holding special collections in his theatre, the Tivoli Theatre of Varieties, Dublin, each evening for a week. So successful was the project that he was enabled to forward a cheque for £65 5s. 2d. to a local fund. Mr. Shanley, proprietor of the Dorset Street Picture Hall, also sent a cheque for two guineas.

THE INFLUENCE OF THE FILM.

In a current magazine a writer states there is no doubt that the picture romance is becoming an influence, not to say a model, in the lives of those who visit the picture theatre, and gives part of a conversation overheard between two young women:—"An' I says to 'im," remarked the first speaker, "I'll never forgive you, I says. You go your way an' I'll go mine!" "What did 'e say?" inquired the second. "Nothink, but 'e turned and give me a great 'ug, and then slammed out of the door!" "Lor, 'owever did you feel like?" "I felt just like an animated photergraph!"

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Bear this in mind when Arranging your Programmes
— IT WILL PAY YOU. —

ESSANAY PHOTOPLAYS

Released Sunday, June 16th.

The Cattle King's Daughter.

(WESTERN DRAMA.)

Approx. Length 987 ft.

A fine Drama of Western life with quite an unusual climax. The acting and setting must be seen to be appreciated.

— A FEATURE. —

Released Sunday, June 16th.

THE RIVALS.

(EASTERN DRAMA.)

Approx. Length 1,000 ft.

This pathetic Photoplay will leave your Patrons thinking, not only of the plot, but the scenic effects as well.

WONDERS OF NATURE.

n the Twin Falls Country, Southern Idaho, U S.A.

Released Thursday, June 20th. Approx. Length 983 ft.

A remarkable Scenic Picture of one of the most majestic and awe-inspiring water phenomena of all Western America. This subject is not an ordinary Scenic Picture, but an extraordinary Feature Picture which, in point of everything, has never been surpassed. This Film will not merely compel the interest of an audience but will hold them spellbound from the first ft. to the last.

Photographically this Film is superb. From an artistic point of view the Film cannot be excelled.

N.B.—EXTRACT from letter from ELECTRIC PALACES, LTD., 14, Hanover Square, Proprietors of the famous Marble Arch and numerous other high-class Theatres.—"We beg to enclose cheque for 'Wonders of Nature,' and at the same time wish to express our high appreciation, and that of our Patrons of the subject as a perfect work of art. We found it a great attraction at all our Theatres."

Released Thursday, June 20th.

Alkali Ike's Boarding House.

(WESTERN COMEDY.)

Approx. Length 967 ft.

Do you remember Alkali Ike of Snakeville fame? Do you remember Alkali Ike's auto? Well this film will leave a mark on your memory as the funniest of the series!

ALL ESSANAY PHOTO-PLAYS PRINTED EXCLUSIVELY ON EASTMAN STOCK.

Now Ready.—A genuine Photogravure Portrait of G. M. ANDERSON (Bronco Billy) framed in a 30 x 40 beautifully coloured lithographic border of great artistic merit. A strikingly handsome piece of work that will prove a great attraction. Suitable for lobby. Send for it to-day. **Price, Nine Shillings per Dozen. Single Copies Tenpence each,** post paid. Cash with order.

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THE EMPIRE.

The latest racing pictures on the screen at this popular house of entertainment in "The Square" continue to occupy a good position in a programme that is stocked with good things.

UNDER NEW PROPRIETORSHIP.

The Bohemian Electric Theatre, St. Leonard's-on-Sea, is now under entirely new proprietorship. It is being capably managed by Mr. V. Preston, who is also chief operator. A good picture is screened by a Pathé projector.

ILLUSTRATED BY CINEMATOGRAPH.

Cinematograph pictures were used to illustrate a lecture on "From the Atlantic to the Pacific, through the States and Canada," which was delivered by Rev. George H. McNeal at the Victoria Hall, Sheffield.

A NEW POSITION.

To-morrow (Friday), Mr. Harry C. Thoburn, who has successfully managed the St. James' Picture Palace, Walthamstow, since its opening, will take up his duties with the Iron Bridge Electric Theatre Company, at the new theatre, the Poplar Cinema, Poplar, E.

CINEMATOGRAPH AND TEACHERS.

At the ordinary general meeting of the Merthyr Borough Class Teachers' Association on Saturday last a report on cinematograph entertainments was submitted. It was suggested that teachers should make investigation with regard to the educational value and the moral dangers of picture theatres.

CROYDON COUNCIL AND THE CINEMATOGRAPH.

At a meeting of the Croydon Council, the Chairman of the General Purposes Committee was asked whether any supervision existed over the cinematograph films exhibited in the borough. Councillor Addison replied that there was no supervision exercised, and that he hoped it would never come to their lot to have to do it.

SOLDIERS REFUSE TO ACT.

Certain Roumanian regiments were ordered by the War Minister to lend their services to a producing company in connection with a reproduction of scenes connected with the campaign of 1877. Being told off to dress in Turkish costume, the troops refused to act a part so much opposed to their patriotic sentiments, and civilians had to be hired in their stead.

IN AID OF THE HELPLESS.

The Magnet Picture Theatre, one of Hull's youngest shows, devised a novel means for collecting for a local fund, opened to assist the widows and dependents of twelve Hull fishermen who perished with the steam trawler, *Kingfisher*. A little boy, dressed as a mariner and provided with a pony and cart, took up a pitch in the city, and during the six days the youthful worker stood, he collected a considerable sum.

NOW A PICTURE THEATRE.

The Royal, Edmonton, has ceased to exist as a theatre. It is now showing pictures twice nightly, the lessee being Mr. John Wood, and the resident manager, Mr. R. Webster.

TWENTY-EIGHT MILES OF PICTURES.

At the Cosy Corner, Armagh, over twenty-eight miles of film, being composed of 2,357,972 pictures, and comprising thirteen subjects, were shown last week.

SUNDAY PERFORMANCES BANNED.

The St. Helens Watch Committee has decided by a large majority to prohibit Sunday performances altogether in St. Helens.

SPECIAL BENEFIT PERFORMANCES.

Three special performances were given at the Premier Picture Palace, Smithdown Road, Liverpool, in aid of the *Titanic* Disaster Fund, and the entire proceeds were handed over. Special collections have also been made at this theatre in aid of the Liverpool Hospitals Fund.

CHANGE OF PROPRIETORSHIP.

The Hippodrome Picture Theatre, Barkerend Road, Bradford, changed proprietorship at the end of last week, passing from the control of the Macnaughten Vaudeville Circuit into the hands of three enthusiastic local gentlemen. Mr. G. B. Mozley will continue as manager of this theatre, which has seating accommodation for nearly 3,000 people.

"MOTOR BANDITS" AT WAKEFIELD.

To advertise the screening of a film dealing with the Paris motor bandits, Mr. G. Wilson, manager of the Grand Electric Theatre, Wakefield, hit upon a smart idea. A motor-car, full of "bandits," toured the town and the surrounding country, and in place of the bullets used by the originals, they threw out handbills giving full particulars of the show.

CINEMATOGRAPH AN AID TO EDUCATION.

Speaking at the annual meeting of members of the Bradford Mechanics' Institute, the Chairman, Mr. Duncan G. Law, J.P., referred to the vast usefulness which might be made of the cinematograph as an aid in the Institute's educative system, particularly in connection with its scientific and sociological departments. "The reader of even the glowing accounts in the newspapers cannot," he said, "unless he has actually seen such an event, really picture to himself such a wonderful celebration as the Delhi Durbar, and I think that these exhibitions do a vast amount of good in educating the people in what you might term modern history. Our pictorial educative methods have developed from the dull, dead diagram to the ordinary lantern slide, and now we have the moving, living, picture of the cinematograph. I certainly think that it would be well sometimes for us to have our lectures on modern subjects with the aid of the animated picture."

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CAMERAS, PRINTERS, AND PERFORATORS

are of guaranteed accuracy and efficiency. The designs are based upon our experience of 15 years in the manufacture of films, and the Perforator, Camera and Printer, when used in combination, produce absolute accuracy and steadiness of picture upon the screen. New illustrated catalogue is now ready, and will be sent post free on application.

TOPICAL DEPARTMENT.

Our dark rooms are fully equipped and in full working order. Operators and Cameras sent at a moments notice to take Local Topicals.

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Personally Staged by Prof. Max. Reinhardt.

Scenario by Dr. KARL VOLLMOLLER Music by Pro. ENGELBERT HUMPERDINCK.

OLYMPIA'S GREATEST SUCCESS.

And accorded by both Press and Public the crown of being the most

Phenomenal Theatrical Production of the Age.

Film finished about July 1st. Ready for public presentation about August 15th.

Write at once for Country Rights for this Unparalleled Money-Getting Exclusive Attraction. United States and Canada already sold.

Address all communications to Reinhardt's Miracle Co., 20, Villiers Street, Strand, London, W.C. Write, wire or call. Cable Address—"Miracfilm, London."

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Sidelights on Scientific Cinematography.

By Leonard Donaldson (Author of "The Cinematograph and Natural Science.") *

No. 2.—The Motion Picture and Hygiene.

In this, the second article of the series, the writer deals principally with the extensive possibilities of the cinematograph as an educational force in the study of hygiene, and as a valuable aid to sanitary science. It is always a comparatively simple matter to record what has already been accomplished in any form of study or research. Such a course the writer is endeavouring to avoid as far as possible in these articles. Suggestions as to the innumerable ways in which the motion picture may assist science will prove of the greatest value to those interested in the scientific side of cinematography. To offer these suggestions is the object of these papers, and it is hoped that the capabilities of the moving picture in the directions mentioned have in no way been over-estimated. On the contrary, the writer believes that there is scarcely a phase of scientific research in which the cinematograph cannot be made to render an invaluable service.

It is only a matter of a few weeks ago since the first demonstration of scientific films was given in London at the Incorporated Institute of Hygiene. It is to be regretted that such a long time has been allowed to elapse before the scientists of our own country have given their serious attention to this excellent means of imparting knowledge. For many years now the cinematograph has merely been regarded as one of the many forms of amusement which are provided for the masses. America has led the way in this direction, as in so many others; it is now due time for England to follow, and to cultivate the good seed that has been sown. Much useful work could be done in illustrating matters connected with preventive medicine and common dangers to health, such as the fly pest, stagnant water, etc. Illustrations of domestic science, as applied to the home, would be an important feature, and the various incidents of child life, and the care of the infant, offer excellent subjects for motion pictures. At the Incorporated Institute of Hygiene, films were shown of the "blood dust," and the corpuscles of a sucking rat and fowl, magnified many hundreds of times. It was shown that, while the blood corpuscles of mammals were of a circular form, those of birds were elongated or oval. Then followed pictures illustrative of the dangers of infection carried by the common house fly. Firstly, the flies were shown actually laying their eggs in a piece of putrid meat. Then followed the rapid development through the stages of grub or maggot, and pupa or chrysalis, to the actual emerging of the wingless fly, which, eleven days later, becomes a full-grown insect. The flies were then shown clustering thickly round some foul fish, sucking up the putrid exudations with their tongues, to settle a moment later on a basin of sugar on the tea-table! The manner in which tuberculosis may be carried from the aged to the young by the house fly formed the subject of another excellent series of films. The flies were shown crowding in and around a well-used cuspidor, apparently enjoying themselves immensely. Then the picture changed, and the flies were seen walking over and licking the teat of a baby's feeding-bottle. Then a final picture showed the infant drawing into his healthy system (if he were actually using the infected feeding-bottle) thousands of microbes responsible for the most terrible diseases! These pictures—which, indeed, would appear gruesome in the extreme to the average spectator—were unmistakable in the lesson they conveyed. These were the type of films that would impress upon the community the importance of cleanliness far more than any lecture or teaching could ever do.

It is an alarming fact—but nevertheless a true one—that about seven millions of preventible cases of sickness take place in this kingdom every year. The National Health Crusade is assisting greatly in reducing this number by conducting a course of cinematograph lectures in a caravan, which travels all over the country. Young mothers of the poorer class—who are frequently lamentably ignorant of the correct methods of bringing up children—are now instructed by the illustrated lectures. Last year the Women's National Health Association of Ireland was presented with one of Messrs. Pathé Frère's latest model projectors, for the purpose of conducting a similar campaign. The hygienic film should be more frequently exhibited in the picture theatre. It would not only have the effect of improving generally the status of cinematography, but would prove of inestimable benefit to the masses, who are daily attracted there for purposes of amusement.

Dr. A. T. Schofield, M.D., tells us that "there is nothing more difficult than to know how to help the poor without injuring them." He believes, and it is indeed true, that certain of the poor will *always* be poor, whatever is done for them, and the surroundings will always be as insanitary as they are allowed to make them. This is certainly a very pessimistic view, and one that the scientist desirous of improving the conditions should not allow himself to hold. Now is the time for the cinematographer to step in and illustrate the most valuable hints that can be given to those of the poor who would not begrudge ten minutes in the two-hour programme with which they are provided at the picture theatre. *For threepence!* The craving for amusement, with certain individuals, must apparently be satisfied, even if at

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THESE ARE THE FILMS WHICH SHINE.

Released June 19th. Drama. Length 1,000 ft. approx.

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Released June 26th. Comic. Length 640 ft. approx.

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THE WILL OF PROVIDENCE.

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the expense of a sick child. We must, then, take advantage of this circumstance, and do all in our power to blend instruction with amusement, in as judicious a manner as possible.

Whilst dealing with this subject, reference should be made to the remarkable results achieved among a number of wild Philippine tribes by the use of moving pictures. Proceeding on the theory that a clean environment is needed to make a clean people, efforts have been directed to teach the wild tribes the benefits of sanitary villages. It has been difficult to communicate the desired lessons by word of mouth alone. It has also been difficult to put the principles of sanitary science into the language of wild peoples. Here the cinematograph has proved its great value. The natives of the non-Christian tribes have lived in appalling squalor, but, when shown moving pictures of better conditions, contrasted with the old, they have manifested a most encouraging disposition to profit by the lesson. Naturally, the pictures are not devoted entirely to demonstrating the value of sanitation. Scenes from native and foreign life are shown, and the novelty of the picture machine itself enlists the interest of the aborigines.

The motion picture speaks a universal language. To the Irishman or Ethiopian the story is the same. However, we have not to go so far as the Philippines to find conditions which need improvement. England, for ever eager to improve the conditons of her "brethren across the sea," is too apt to overlook the needs of her own sons and daughters. If it is desirable to extend charity to our foreign brothers, we need not leave the Motherland! Soho and Whitechapel, to mention only two quarters of our capital, are calling out for a reformation in this respect! Here we have "the stranger within our gates." We need not seek to find. The alien, like the pauper, we have always with us. He is here, and seemingly he has to stop here. Well, here is an opportunity of doing a great work. Show no preference, you scientists and men of England. Let the world see what the cinematograph is capable of achieving in the task of uplifting the conditions of mankind.

(To be continued.)

A "Reliance" Capture.

SPECIAL FILMS COMING.

The Reliance Company have secured the services of Mr. Hal Reid, who will hereafter direct all the Reliance productions. Mr. Reid has written and directed such well-known film plays as "Human Hearts," "The Red Cross Martyr," "The Seventh Son," "At Scrogginses Corners," "Old Love Letters," "Love in the Ghetto," "A Rich Man's Son," etc. He is also a dramatic playwright of international fame. Among his greatest successes are "The Confession," "At Cripple Creek," "A Midnight Marriage," and others. Mr. Reid has the honour of being the only director who has ever filmed the President of the United States and Royalty of the British reigning family, by written consent. Among the prominent members supporting him in his new stock company will be Gertrude Robinson, Edith Lyle, Virginia Westbrook, Susan Balfour, Lola Lieferman, Wallace Reid, Charles Herman Sigman, and Robert Tabor. The first Reid release will be "Father Beauclaire," which will be awaited with interest.

Mr. Reid is well known on this side as a writer of note, and we anticipate that the forthcoming releases will prove of great interest. The Reliance Company are to be congratulated on their "capture."

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Many a Man is Up a Tree

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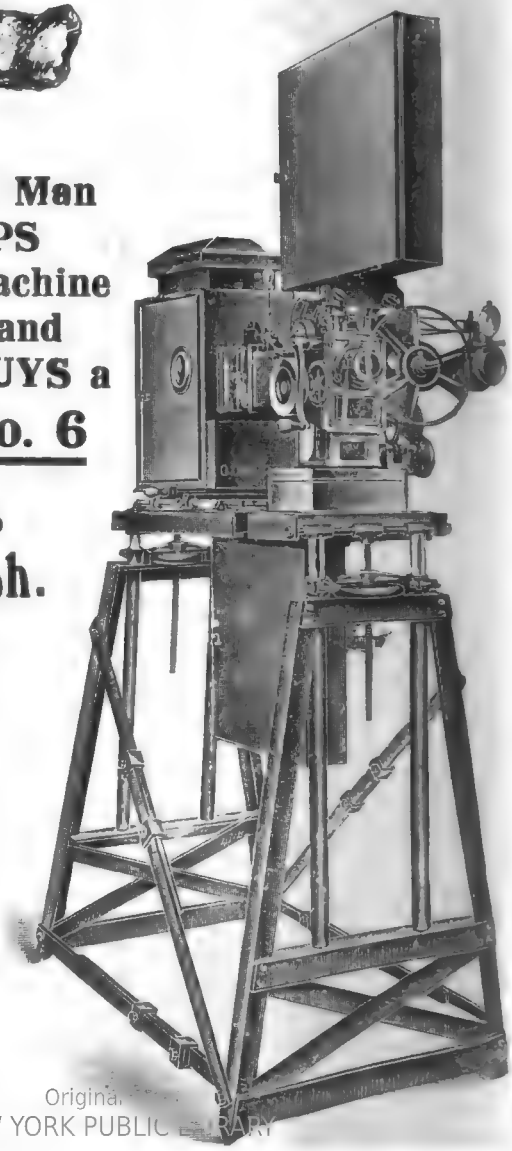

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SINGING TURNS AT PICTURE HALLS.

IMPORTANT DECISION BY GLASGOW MAGISTRATES.

Considerable importance attached to the annual sitting of the Glasgow Licensing Court, held this week, through the fact that the debated point regarding "turns" in local picture theatres was expected to be raised. This proved to be the case, and below will be found a full and verbatim account of the proceedings, so far as they hinged upon this particular point. It will be noted that the decision of the local magistrates is an adverse one for the proprietors interested—despite a very clear and convincing speech by Mr. J. B. Ballantine, the Secretary of the local Association of Exhibitors—but it is always a small crumb of comfort to know that the Magisterial decision was arrived at by a very small majority.

Mr. Ballantine was asked by the Court to make a statement on the general question. In doing so, he explained that he represented the Cinematograph Exhibitors' Association of Glasgow—that was to say, he was speaking on behalf of practically all the cinematograph exhibitors in Glasgow and district. This was a very serious and important matter, and the decision of the Court would be awaited with great interest. He recently had the privilege of appearing as one of a deputation of local cinematograph exhibitors, which appeared before the magistrates, and on that occasion their views were to some extent expressed. Before, however, their Honours now came to any definite decision he would like to put before them one or two of the main and broad facts. As was well-known, the cinematograph licence was an entirely new one within recent years. Great provisions had been made for the safety of these places, and these provisions were above what applied to the ordinary theatre or music-hall, because he was correct in saying that there was no safer place of entertainment in Glasgow than a cinematograph hall, for everything of an inflammable nature was enclosed in fire-proof boxes. The Master of Works and the Fire Master fully looked after the buildings, and they were frequently and regularly visited and inspected—indeed, he was quite safe in saying that, from the point of view of safety, he would rather be in a cinematograph theatre than in any other public place of entertainment in Glasgow. Continuing, Mr. Ballantine said that what some of the proprietors asked was permission to put on singing turns. They were not really music-hall licences—and he thought they should keep that point in view—but, on account of the existing arrangements, they were compelled to make application for music-hall licences. In other words, there were only three licences which could be applied for—full theatre licences, music-hall licences, and cinematograph licences—but there was no provision made for those cinematograph theatres which wanted to run one or two singing turns. He wanted to remove any misapprehension on this point from their Honours' minds, and to assure the Magistrates that they could only ask in such circumstances for music-hall licences—though, in reality, they wanted nothing of the kind. Their Honours should therefore disabuse their minds of the fact that they were making any such application. Their position was that there were halls which were run primarily as cinematograph shows, and they wanted to put on, for the relief of their operators and for the relief of their patrons, a turn or two, none of them lasting for more than fifteen minutes. That had been the practice in Glasgow until last autumn, and up till that date local cinematograph exhibitors were not aware that they had to make any special application to the Court, because they were under the impression that they had power to do so. Mr. Ballantine proceeded to quote from the Act regulating the various styles of entertainment, and he submitted that the power which their Honours should therefore disabuse their minds of Section seven, wherein they were enabled to give licences for cinematograph shows coupled with singing licences—in other words, they did not intend to run what was popularly known as a music-hall, and he thought that what had caused all the trouble and misapprehension was the feeling that they were trying to get behind what was called a music-hall licence. He might put it to their Honours that if he came forward for any one of these halls and asked for a music-hall licence, they should have to grant it—not one of their Honours would refuse it—but because he had associated with it a cinematograph licence, because he was going to put on a turn in a cinematograph theatre, it had been contended that he was doing something wrong. That was what had caused all the trouble, and he submitted that there was no occasion for it. The reason why no such application was made for any halls in the centre of the town was because there was no occasion. In the centre of the city they were in the midst of music-halls, and people, therefore, did not want turns in the cinematograph shows in the same area. The halls wanting turns were confined to the other parts of the city where there were not the same facilities. He had to remind them, too, that the turns which were put on the cinematograph halls were of the smaller salaried kind, and they could not afford to put on anything else—therefore, they were no competitors of the ordinary music-halls. If the Magistrates decided against them, he thought it would be very hard upon the variety artists who made their living to a large extent by appearing at picture shows. In conclusion, Mr. Ballantine

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said that he was speaking earnestly on behalf of a very important set of ratepayers in Glasgow, and he hoped that their Honours would not lightly throw the various applications out.

The Magistrates, following upon Mr. Ballantine's statement, retired to consider the point, and returned with their decision after an interval of ten minutes.

Bailie King, who presided, announced that the Court by a majority had decided that all cinematograph shows applying for music-hall licences would not be granted same unless under the rules and regulations governing variety theatres. They would be expected to comply with the regulations regarding fire appliances, scenery, exits, etc.

Bailie Alston, lest there might be any dubiety, added that it should be publicly mentioned that the decision had been arrived at by a very narrow majority—a statement which was received by those present with applause.

Mr. Ballantine: Will the Court please make clear what is the position with regard to halls which have entered into contracts with artistes which do not expire until the end of this week? May it be taken that the decision will not apply so immediately?

The Chairman: Personally, I think that would be only fair.

It was decided by the Court to allow such halls till the end of the present month before making the decision apply. It need hardly be added that the decision of the Court on the important principal involved has been received with keen regret in local cinematograph circles, because quite a good number of halls in Saint Mungo have been featuring an occasional "turn" with every sign of appreciation on the part of their patrons.

IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS.

I hied me to the East last week, and finding myself at Barking, paid a visit to the Electric Theatre, Barking. The hall seats 300, and is nicely decorated and furnished. A well-chosen programme is put on, and well merits the applause generously bestowed by the crowded audiences. Mr. Malin is in charge and right well he performs his duties.

———

Messrs. Dartnall's cosy theatre, the Boleyn Electric, situate in the Barking Road, is giving its patrons exactly what is wanted—good clean programmes and well-projected pictures. I prophesy that this hall will increase its already large *clientele*.

———

The Premier Electric Theatre, High Street, North, West Ham, is doing great business and Mr. Bert. A. Bigny, the manager, is an exceedingly busy man. The hall seats 1,000, and could seat more if there were room enough. Its special feature is the well-conducted orchestra, under the bâton of Mr. B. R. Dover. A special *Titanic matinee* was held on May 7th, a splendid programme being presented.

———

The East Ham Electric Theatre is doing excellent business in the capable hands of Mr. Perci Dale. The well-appointed lounge is largely patronised and, indeed, it is quite the *rendezvous* of all picture patrons.

———

Another progressive hall is the Gaiety Picture Palace, Green Street, Upton Park, which is under the direction of Mr. F. J. Simpson. The programmes submitted meet with universal approval.

———

That popular theatre—the Picture Coliseum, Upton Park, where Mr. F. Pope holds the reigns of management—always includes a "special" in its programme, and right well is it appreciated. The film service is by Messrs. Jury, and the Pathé machine projects a clear and steady picture.

———

The Star Electric Theatre, Plaistow Road, under the direction of Mr. W. J. Blackmur, is receiving well-merited support. The programmes submitted are of a good class, cowboy films finding top place.

———

"Lieutenant Daring and the Ship's Mascot" is proving a great draw at the Greengate Electric Theatre, Plaistow. The hall, which seats 520, is a favourite resort for picture lovers, and receives strong support. First-run films are a feature here, and are supplied by Messrs. Butcher. A special *matinee* on behalf of the *Titanic* fund realised £8 9s. 3d.

———

The Globe Electric Theatre, Pelly Road, Plaistow, next claimed my attention, and I found it a most cosy and comfortable hall. First and second run pictures are in vogue here, and invariably make a strong appeal to the audience.

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"THE SPORT OF KINGS."

MESSRS. JURY'S GREAT TOPICAL.

It is safe to say that there are very few people who are not interested in the great national sporting event of the year, "The Derby." No matter whether we are "sports" or "non-sports," in the language of "the course," we are alike in speculating which horse will win that coveted honour, the Blue Ribbon of the English Turf, and though we may not all be able to witness the actual race and the usual highly diverting wayside scenes, we shall, at least, witness everything to be seen through the medium of the bioscope. All the topical firms will be present in full force, each

The Famous Sire, "Santry."

endeavouring to secure the most interesting points of the day. Messrs. Jury's Imperial Pictures, with commendable enterprise, are issuing a special film entitled "The Sport of Kings: Scenes in the Life of a Racehorse," which includes a Derby winner in training and in the stables.

By the courtesy of that well-known owner, Mr. James Buchanan, Messrs. Jury's operator was enabled to take a series of photographs at Lavington Park, Mr. Buchanan's stud farm. Here is quartered that famous sire, Santry, and excellent photographs of him have been obtained. Next are shown a number of mares with their foals, and it is interesting to notice with what care the mares (including "Jingling Jordie") protect the youngsters on the approach of the operator. Mr. Samuel Darling also courteously enabled the photographer to obtain a series of pictures at Beckhampton, the place where so many classic winners have been trained.

The fine quality and most interesting series of pictures contains: The early morning gallop over the rolling downs; the inspection, by the trainer, of the string; practising at the starting gate; back to the stables; leaving by train for Epsom; typical scenes on the road; the grand stand with its fashionable throng, and the motley crowd on the hillside with the bookmakers and tick-tackers hard at work; in the paddock; final preparation and toilet of the animals, displaying the care that is taken of even the saddling of a great racer; the Race; Tattenham Corner; the finish; the weighing in; and, of course, pictures of Mr. Buchanan and Mr. Samuel Darling. The film, which is 600 ft. in length, finishes with newspaper reporters getting the result of the race by signal, and a short series of pictures showing how a newspaper with all the winners is turned out on the course within two minutes of the horses passing the post. "White Star" and "Sweeper II." take a prominent part in the film, which it is intended to release for showing in the halls on June 3rd., two days before the race. Messrs Jury can also supply, if required, the actual 1912 "Derby" as a completion to the film, the whole of which will be about 1,000 ft.

PICTURES IN IRELAND.

By "PADDY.

Toft's hobby horses and side shows are known all over Dublin and, indeed, the greater part of Ireland. Their continued success is largely due to the fact that they are kept exceedingly up-to-date. "Willie" Toft is also a gentleman of enterprise as will be shown by the following. At a recent *fete* he paid a certain sum for the privilege of a plot of ground. If the weather did not suit he was certain to lose his money—but he had no intention of doing so. He promptly insured the success of the show against wet weather. The cinematograph plays a goodly part in his equipment and an excellent picture is shown. The show is at present at the Curragh, Co. Kildare.

———

While writing of the Curragh, I would like to mention that Silvester Brothers are also there. They use the Gaumont Film Service and a Gaumont projector.

———

The Sunday opening of the Talbot Street Electric Theatre has been an unqualified success. The hall opens at 2 p.m., and from then until closing time it is hard to get a seat. This is, in a great measure, due to the programme submitted, which is supplied by Films, Limited. The new balcony is a valuable addition. Amongst other films shown last Sunday were the following: "Madge of the Mountains" (Vitagraph); "In Time for the Press" (Melies): and "Stolen Pearls" (Lux).

———

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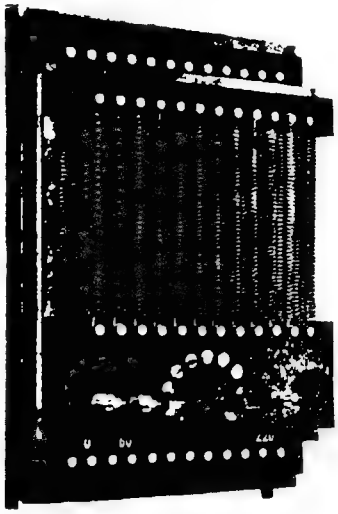

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AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

I have learned that the Dunfermline Music-Hall, which is situated in one of the most central sites in the town, has just been let on a lengthy lease. In future this old-established entertainment hall will be utilised as a cinematograph hall, and the promoters should be rewarded with the best of success. The intention is to entirely clear out the present interior, to construct a new gallery, and generally to bring the building into line with up-to-date picture houses.

I was pleased to see from last week's issue that such a splendid sum of money has been raised for the *Titanic* Fund through our various picture theatres, and was delighted to see several Scottish hands figuring in the list. The management of the Ayr Pavilion are certainly to be congratulated on heading the list with the extremely gratifying total of £23, and I think it will be admitted that this was a magnificent effort on the part of the public of the Burns Town. Several other Scottish halls, I understand, have since held performances where the proceeds have gone to the same praiseworthy object, and I believe that the total collected at the Theatre de Luxe, Glasgow, during an all-day show for the same object, reached the very handsome sum of £26.

Right up to the concluding performance, the King's Theatre, Glasgow, housed large audiences to witness the Kinemacolor reproduction of the Coronation Durbar, and even at the *matinees*—which were given daily—there were extremely big audiences. The enterprise of the management in providing their patrons with this splendid show has evidently been highly appreciated.

After all, the discussion which was anticipated in some circles relative to the substitution of picture shows for the usual concert entertainment at the Glasgow Corporation Saturday Recitals next season did not mature. At the same time, I will not be at all surprised if a bigger share than ever of the programme is given to pictures, more especially when it is remembered that the largest attendance, both at the City and St. Andrew's Halls, during the past winter, have been brought together through a generous sprinkling of moving pictures. But we must "wait and see."

As a matter of fact, it is becoming more and more apparent that the old-time style of concert has completely lost its hold on the public, and there is no doubt that this has been brought about by the keen competition of picture halls. Now, it has been proved that—though the Corporation had to give up its district hall concerts, because they were not paying sufficiently—outside caterers have taken leases of the same halls, and made money, by giving up-to-date picture shows; it seems a clear sign that this is what people want. Why, therefore, should not the Corporation meet their wishes, both in the City and St. Andrew's Halls.

The "three-part programme" run by the Grand Theatre, Glasgow, continues to go strongly. As may easily be assumed, moving pictures form one of the component parts, and the films are always as varied as they are excellent. Mr. William Howgate still presides genially as manager, and his popularity with his patrons is always increasing. All the seats are priced reasonably, and the Cowcaddens house retains its reputation of being one of the best entertainment *rendezvous* in the city.

There is only one verdict which can be bestowed after witnessing a performance in the St. George's Cross Electric Theatre—that is, an all-round first-class show. The managerial reins are capably handled by Mr. G. Dickenson, and this gentleman is certainly an adept in the gentle art of pleasing the public. The "St. George's" is one of the oldest electric theatres in the West of Scotland, and it still holds its own against all comers.

That Mr. Dove Paterson, the genial proprietor of the Aberdeen Gaiety, talked out straight and to the point regarding picture halls and petty pilfering by youngsters is the general opinion of any reader with whom I have since discussed the point. I am afraid that the remarks made by the Aberdeen magistrate with regard to the temptation put in the way of youngsters have been rather wide of the mark, and I should fancy that they found very little support from the local community—at any rate, I have always given Aberdonians credit for better sense, and I think rightly so.

In the North Woodside Halls the best of the shows are being given by the Empire Eragraph, and the proprietor, Mr. H. Liensky, has every reason to feel satisfied with the generous quota of public support always being accorded him. This show is now into its third season, and each successive season witnesses still bigger success. The entertainment is run on the twice-nightly principle, with a Saturday *matinee* thrown in

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"IN AFTER YEARS."

A NOTABLE WORK BY THE LUBIN COMPANY.

This film is, perhaps, chiefly remarkable as an example of the cinematograph stage-manager's art. It includes one "set"—showing the interior of a chemist's shop, the street outside, and another shop on the opposite side of the street—which cannot often have been equalled as a studio scene. Unlike many made-up scenes, it is perfectly natural and realistic; indeed, had one not been told the contrary, one would imagine it a picture actually taken inside a building hired for the purpose. In staging such films as the present, the

Lubin Company are pre-eminent; in fact, where modern dramas and comedies of a particular class are concerned, few other firms can compare with them. It is a noticeable fact that, as the art of the cinematograph progresses and matures, certain manufacturers are devoting themselves to the production of certain types of plays, to the exclusion of other types. Each firm, that is to say, is specialising in a particular form of picture drama, to which it is giving almost the whole of its attention, and which it is gradually bringing to a state of perfection not obtained, as regards that same class, by any other firm. That this should be so is an entirely excellent thing. By focussing his efforts on a single object, each worker, or body of workers, is attaining a skill and a facility which could never be his, were his interests and endeavours spread over a wider field. It is this specialisation, perhaps, which has brought about the high degree of perfection so remarkable throughout the whole art of cinematography, despite its comparative newness, and despite the diversity of its many aspects. It is also largely responsible for that stamp of individuality to be found in the work of the Lubin Company and other great producers, which is never absent from any really fine performances. In the true work of art, one can always recognise the hand of the master and the specialist; the Jack of all lines is invariably mediocre.

"In After Years," one of the Lubin's latest productions, is a thoroughly worthy example of their skill. As we have already mentioned, it is remarkable on account of its staging; it is also by no means without merit from a histrionic point of view. The sweetest and cleverest little child actress figures in its early scenes; indeed, on her own account, this charming baby player is likely to score quite a notable triumph. Among the other individual performances, especially capable is that of the young husband whose wife deserts him, and who is afterwards seen, lonely and sad and old, as the proprietor of a chemist's shop, which is fast being ruined by a younger rival on the opposite side of the street. As regards the plot, a great many incidents are compressed into a small amount of space, with the result that much necessarily is left to the imagination. The story is perfectly coherent, however, and, although dealing with a man's whole lifetime in some 1,000 ft. of film, entails an unsparing use of the pruning knife; yet the series of representative incidents selected for presentation in this picture has been so well chosen, that the intervening gaps of years have linked up without any serious omission being noticeable, from a dramatic point of view. Briefly, it tells how a little child strays from home, and is adopted by a poor woman in another city. The latter's son, at first a newsboy, eventually becomes a chemist, and takes a shop, unwittingly, of course, opposite that of his foster sister's father. Parent and child are brought together again, when the

former rushes into his rival's establishment one day to remonstrate with him for having stolen away all his business. Entering, he comes face to face with the daughter he has not seen for so many years, and, recognising her by her strong likeness to his wife, he falls to the ground fainting. Explanations ensue on his recovery, and the film ends with a pleasant prospect of the lonely old man's rival shortly becoming his son-in-law.

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Electrically caused Fires and Bioscope Theatres.

By G. BASIL BARHAM, A.M.I.E.E.

An electrically caused fire is an extremely rare occurrence in this country, and there is no doubt the immunity enjoyed is due principally to the great care with which electrical installations are planned and carried out, and in, perhaps, a somewhat lesser degree to the high-class of materials employed in the work. An installation carried out in a careless and slipshod manner might give trouble even if the highest grade of conductors and accessories were employed, but high-class work and great care, such as is usually given to electric light and power installations, may succeed in making materials of even medium, not to say poor quality, give satisfactory results for a number of years before the inevitable breakdown, which even then, owing to the quality of the workmanship, should not result in an electrically caused fire. It therefore behoves all proprietors of cinematograph theatres to make certain that their work is carried out by a responsible firm used to that particular class of installation, and even then it will be a wise course to adopt to call in a consulting electrical engineer to draw up the plans and specifications and supervise the carrying out of the work.

A bioscope theatre fire, which, fortunately, was not attended by serious consequences, came under the notice of the writer some time ago. It presented many strange features, and as the subsequent investigations brought to light a curious combination of circumstances, an account of it, no doubt, will prove of interest to all connected with bioscope work. The facts were as follows:—

A standard and approved form of bioscope, of modern type and construction, was in use, and at the time the fire occurred slides for illustrated songs were being shown on the screen. As everyone is aware, when such slides are being operated the arc lamp house is swung over to one side of the motion picture device. A considerable amount of thought and care had been expended in constructing the operating room, which was divided into three separate compartments in accordance with the most modern practice. One compartment contained the meters and the operator's work bench, the next (or central compartment) was the operating room with the lantern, whilst in the third division was placed the rheostat. The walls and floors of each of these compartments were lined with sheet iron plates and the doors which connected them were also of iron. In fact it is evident that the statement made in the published account of the fire, that the structure had been carefully planned with a view of providing abundant and convenient working room as well as a place of refuge for the operator in case of trouble making its appearance, was quite correct. Yet in spite of the precautions taken, and the care which was given to the general lay-out of the installation, a fault occurred, and the story of the operator what that a spark from the rheostat flew through a crack at the edge of the door and alighted on the loose film in the receiving box. Doubt was thrown on this statement by the discovery that the spark would have had to fly round a corner formed by the partition; besides, the rheostat was about ten feet away on the other side of the door and in excellent condition. It was found, however, that there were sufficient signs of fire on the other side of the partition to indicate that the door had been open at the time of the fire. It was impossible that the arc lamp could have set the film on fire, for, as before explained, the operator was running the illustrated song slides and the arc lamp would have been out of range. This circumstance furnished the owner of the house with a brilliant theory. He declared, with much conviction, that the operator had been rewinding the film at the same time that he was running the song slides. It is possible that this feat could be accomplished, although not many men would dare to undertake it. Yet the fact had to be borne in mind that the operator was a non-smoker and this theory although apparently far-fetched and extreme seems the only one that at all adequately explained the cause of the trouble. Further investigation, however, showed that there were some slight marks of an electric burn on the top of the sheet-iron receiving box at the point where the wire which operated the foot shutter would rub when the shutter was down. A similar mark, also evidently caused electrically, was found in the lamp house at about the point where the carbon holders would strike, were they accidentally to work loose on their standard. The solution of the mystery thus became apparent, and it is explained that the arc lamp house was mounted on sheet-iron placed on top of a hard wood board which completely insulated the lamp house from the receiving tank upon which it stood. On the sheet-iron underneath the lamp house was mounted the foot shutter, whilst the receiving tank stood on the iron floor of the operating room, and the sheet-iron was earthed, or as they call it in America, "grounded." It is also necessary to explain that the lamp was connected to one side of a three-wire system with a grounded neutral, and that furthermore the outside wire feeding the arc lamp circuit had been over-fused at the branch cut-out block, the fuse being 80 amperes when 40 amperes would have been sufficient. With these explanations, and the further one that in operating illustrated song slides it is necessary to hold the foot shutter up, it will be possible to follow the reasoning of the inspector who investigated the fire.

Briefly, these are the conclusions reached: A loose carbon, or, perhaps, the carbon holder, came

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into contact with the frame of the lamp house, so that current from the outside wire of the 3-wire system passed by the way of the sheet-iron base to the foot shutter and thence through the wire by which the foot shutter was operated to the point where this wire came into contact with the edge of the receiving tank, in this manner forming a circuit to ground. When the operator discovered something was wrong, he must have dropped the foot shutter, thus producing a sliding contact between the edge of the receiving tank and the foot shutter wire which was already in contact with the tank. By this sliding contact, it was surmised, sparks were produced which fell upon the film that was hanging only partly rewound on the top reel, from which the cover had been removed, as the traces left by the fire clearly proved, the upper half of the reel only having been damaged. Moreover, the wire operating the foot shutter was burned off at the point of contact; and it may have been that the red-hot end curled up and came into contact with the film.

While the total damage done was not great, all the indications showed that the fire had been a hot one; and had not the sheet-iron lining of the operating room been backed with asbestos board, there can be no doubt the trouble would have been much greater. In fact, the sheet-iron was melted in places. Outside of the operating room no damage whatever was done. At the same time the comparatively harmless results of this fire should not cause one to neglect the lessons which it taught, or lose sight of the possibilities for mischief which it possessed. For instance, if there had been a larger quantity of film on fire, there would also have been a rather strong probability of the flames passing out through the holes by which the pictures are thrown; and it might be worth while to consider the fitting of all such holes opening from the operating room to the body of the house with shutters or traps held open by fusible links and supported by a cord which could be released by hand from some point near the entrance of the operating room.

One of the lessons to be learned from the above is that it is undesirable to construct bioscope lanterns in such a manner that a short circuit could occur in the event of accident, in the neighhourhood of the film, or between the lantern and any part of the metal work near the film. No one denies that there is a certain fire danger always present in the operating room of a bioscope theatre; the electrician who understands the subject is the first to admit the fact, and these risks are present on account of the conditions surrounding the working of the machines rather than on account of the construction of the machines themselves. It is obvious therefore that every operating room should be carefully planned out with a view of reducing the fire risk to an absolute minimum. It has been suggested that a form of sprinkler attachment should be fixed in the operating room, to be thrown into work by a cord running to the entrance. Such a sprinkler attachment could be connected to the city mains, or in country places to a tank. This would furnish better protection than the portable extinguishers now frequently provided for such occasions, but there are certain reasons why such a course would be inadvisable. Only under exceptional circumstances should water be used in connection with electrical fires as short circuits and consequent arcing might be set up in so many directions that the proposed remedy might easily make matters worse. As a means of extinguishing electrical fires there is nothing superior to fine dry sand, and a large pail of this, covered carefully by means of a loose and readily removable cover should be kept in every operating room. Next to sand in order of merit are the many chemical fire extinguishers of either the cylinder or the grenade pattern, and two at least of these should be provided, placed on brackets ready to the operator's hand.

A GOOD HELP TO THE PICTURE MOVEMENT.

Picture-house proprietors in Dewsbury, Batley and district, reaching from Ravensthorpe to Borstall, and from Heckmondwike to Ossett, had an excellent fillip given to their houses recently by one of the local newspaper companies. There is a remarkably popular Children's Corner in our contemporaries, and the Editor has essay, drawing, puzzle and other competitions weekly. Latterly, the prizes were offered for "My Favourite Cinema Picture," and so great was the interest that the competition was actually continued for three weeks. In addition to the Editor's usual contribution to the prize scheme, the value of the competition was enhanced by a number of half-crowns from the proprietors of Batley Hippodrome, Batley Cinema (Victoria Hall), and Andrews' Pictures (Industrial Hall, Dewsbury). The descriptions which the children gave of the various pictures were exceedingly good. Dramatic, comic, religious, etc., have all been favourites.

FILMS OF U.S. NAVAL LIFE.

Mr. Thomas A. Edison has been granted permission by the United States Navy Department to take pictures of the U.S. warships at target practice. Films will also be taken showing the life of a sailor—the various drills, evolutions, and exercises, and his recreations above and below decks. The United States Government will purchase a number of these films, which they believe will be of great value in helping naval recruiting. They will be shown throughout the United States at stated intervals.

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Let the OWNERS tell THEIR Story.

Universe Picture Palaces,
Great Harwood and Arlington,
Lancashire,
March 21st, 1912.

Messrs. Kamm and Co.

GENTLEMEN,

Last June you supplied me with one of your M.C. machines. I have had it in daily use, and, so far, have not been called upon to even adjust a single working part. We are working in strong opposition to other makes of projectors all round, but always gain the weekly verdict for the finest projected picture in regard to stereoscopic quality, sharpness of photography, brilliancy of light, continued with steadiness on the screen.

I should also like to mention the durability of the KAMM "Dog" Projector, which I have run daily for the past six years, and it is still doing excellent work, and is much appreciated by my pupils as an easy machine to manage, especially in comparison with most other machines, as the single movement masking arrangement does away with the necessity of readjustment of the arc. Another I installed (Kamm's "Dog") is still doing excellent work in its third year, and is holding its own, against great opposition, to the satisfaction of its owners, who have not yet spent a single penny on repairs, and have christened the projector "THE ALLRIGHT." Any of these machines may be inspected at any time, or I should be pleased to show and explain any of these machines to any intending buyers in the district, and offer you full permission to send any prospective customer to test the reliability of either class of machine, as I am confident in every practical day use the KAMM is the best on the market for placing a perfect picture on the screen at a minimum outlay for electricity and mechanical upkeep.

Wishing your firm every success, I give full permission to make any use you think fit of my experience of the past seven years of your projectors.

Yours truly,

HARRY HOY.

A series of Testimonials from different owners of **KAMM PROJECTORS** will be published weekly.

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BUYING A "BIOSCOPE."

By PHŒBE ALBANY.

I do not wish to say anything against newsagents as a class. There are, I believe, many excellent men and women amongst them, but—there are others!

It seems sometimes that, when a man or a woman has failed in every other walk in life, they say to themselves, "I will open a newsagent's."

So they look round until they find a little shop in a side street of a suburb, buy a few bottles of sweets and a handful of papers, dump them on the counter, retire to the shop parlour, and fall to sleep!

I entered one of these shops once. After repeated knockings on the counter, a female shuffled through the shop-parlour door. Her hair was an untidy mass, and her blouse was kept together by sundry pins.

"Have you a BIOSCOPE?" I asked.

"A what?" she said, sleepily.

"A BIOSCOPE," I repeated.

She didn't seem to understand, so I gently, but firmly, informed her it was a cinematograph paper, and twopence weekly.

That roused her somewhat. "Oh, we don't keep no tuppenny papers," she said, in a superior tone; then, with a flash of inspiration, "I've got the *War Cry*. That's only a penny." I fled!

I entered another shop, where the man did seem alive. The only fault with him was, he talked too much.

"Why, yes," he answered, when I asked him if he could get me a copy. "I can get you that. No trouble! If I say I'll get a thing, I do it! That's me! What date did you say?"

I breathed a sigh of relief. He wrote the date down.

"You shall 'ave it!" he promised.

A week later, I called again. "Did you forget that BIOSCOPE?" I asked.

He clapped his hand on the counter. Ah, now you 'ave me!" he exclaimed. "Bothered if it didn't go clean out of my 'ead! Never mind! You shall 'ave it. You shall 'ave it!"

A few days later a boy brought a copy to the house. Eagerly I turned the pages for the special article I wanted to read. It was not there! I looked at the date. It was not the copy I had ordered; so, back I went to the shop, and flung the book on the counter.

"This is the wrong copy," I said. "I asked for January 21st. This is January 28th."

He smote the counter again.

"That's the worst o' me making my ones like hates! Just look at that, now! Wouldn't you think it was a hate?"

He held up a crumpled piece of paper, and pointed with a dirty finger to a hieroglyphic that certainly did not look like any figure I was acquainted with.

"Never mind," he continued, "you shall 'ave the right copy. You shall 'ave it! Don't 'ave this copy! That's not my way! I make a mistake, I suffer—see?"

"Oh, yes." I said, "I'll keep this now. THE BIOSCOPE is always worth reading."

"Now, then," he said, "I've got it down right this time."

"I've got the right BIOSCOPE at last," I said to the head of the house that evening.

"What on earth is the use of trying to buy a decent paper in this out-of-the-way place?" he said. "Next time you want THE BIOSCOPE, write to the office for it."

"I think I will," I replied, meekly.

WOLVERHAMPTON NEWS.

In spite of the unusual fine weather, managers are still enjoying crowded houses. The Picture House is run on the continuous principle from 2.30 to 10.45 p.m., and is growing in public favour every week. The enterprising manager is Mr. Clifford Womersley.

Another of the many instances to which the cinema has been made use of from time to time is in vogue at that popular place of amusement, The Pavilion, where each evening Mr. H. Richardson, the manager, allows a slide to be screened giving a list of the most important vacancies at the local Labour Exchange.

The management at the Electric Theatre, in Queen's Square, are this week featuring New Century's exclusive "Christopher Columbus." Afternoon teas are served to all patrons, and are immensely popular amongst the ladies. Mr. Stevenson is the able manager.

It is rumoured that a new picture theatre is to be erected shortly in Whitmore Reans district.

On May 2nd a collection was taken at both houses at the Pavilion Picture Theatre in aid of the *Titanic* disaster. As a result £1 10s. 3d. was handed over to the local newspaper fund.

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ALL NESTORS ON EASTMAN STOCK.

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

New Companies.

OPEN AIR CINEMA COMPANY, LIMITED.—This company was registered on April 25th, with a capital of £300 in £1 shares, to carry on the business of cinematograph show proprietors, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: Captain R. R. Gibson, 6, Kensington Square Mansions, W.; and H. V. Carey, 1, Victoria Street, S.W. Registered office: 1, Victoria Street, S.W.

ROTHESAY THEATRE DE LUXE, LIMITED. (8,229.)—Registered in Edinburgh on April 25th, with a capital of £1,200 in £1 shares, to carry on the business of entertainment proprietors. Private company. The number of directors is not to be less than three nor more than seven. The first are: F. R. Burnette; J. Cunningham; J. Lyle, Lorne Hotel, Rothesay; D. McKinnon; M. O'Connor, 27, Gallowgate, Rothesay; and R. Smith. Qualification, £50. Registered office: 12, Castle Street, Rothesay.

KIRKINTILLOCH PICTURE HOUSE, LIMITED. (8,224.)—Registered in Edinburgh on April 20th, with a capital of £2,500 in £1 shares, to carry on business as amusement caterers, etc.. Private company. The number of directors is not to be less than two nor more than five. The first are: J. McDonald, Kerr Street, Kirkintilloch; J. C. Dorsie, Maplewood, Kirkintilloch; G. Bush, Garfield Avenue, Mossend; J. Stewart, Kara, Mossend; and A. L. Wright, 18, Brandon Street, Motherwell. Qualification, £100. Registered office: 18, Brandon Street, Motherwell.

PICTURE AMUSEMENTS, LIMITED. (121,658.)—Registered on April 26th, with a capital of £2,500 in 2,400 participating preferred shares of £1 each, and 2,000 deferred shares of 1s. each, to carry on the business indicated by the title, and to adopt an agreement with Cinema Enterprises, Limited, and G. R. Hildyard. The first directors are: G. R. Hildyard (managing director and chairman) and T. G. Cosgrove. Registered by J. L. Smith, 41, Finsbury Pavement, E.C.

COLLYHURST THEATRE COMPANY, LIMITED. (121,664.)—This company was registered on April 27th, with a capital of £1,000 in £1 shares, to carry on the business of cinematograph entertainers and agents, etc. The subscribers are: R. Banks, 513, Rochdale Road, Manchester; T. H. Scholfield, 20, Kennedy Street, Manchester. Private company. Table "A" mainly applies. Registered by Alfred H. Atkins, Limited, 27-8, Fetter Lane, E.C.

EMPIRE (PLYMOUTH), LIMITED. (121,596.)—Registered on April 24th, with a capital of £1,000 in £1 shares, to take over the lands, hereditaments, and premises known as the Empire Electric Theatre, Plymouth. Private company. The number of directors is not to be more than five. The first are: E. Davy; G. S. King; and H. D. Parry, 28, Burleigh Park Road, Plymouth. Registered office: Empire Theatre, 40, Union Street, Plymouth.

AMMANFORD PICTORIUM, LIMITED. (121,549.)—This company was registered on April 22nd, with a capital of £1,200 in £1 shares, to carry on the business of a picture and music-hall at Ammanford, Carmarthenshire, to be known as the Ammanford Pictorium. Private company. The number of directors is not to be less than two nor more than five. The first are: J. Whiting; P. F. J. W. Bosisto, 15, Burlington Road, Redland, Bristol; and J. R. Poole, Carlton, Argyll Road, Gloucester; all permanent. Qualification, fifty shares. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

HESSLE ROAD PICTURE PALACE, LIMITED. (121,475.)—This company was registered on April 18th, with a capital of £5,000 in £1 shares, to erect and carry on a picture palace at Hull, etc. Private company. The number of directors is not to be less than two nor more than six; the first are to be appionted by the subscribers. Qualification, £50. Remuneration, £52 10s. each per annum. Registered office: 3, St. Mary's Gate, Derby.

CHERTSEY ELECTRIC THEATRES, LIMITED. (121,502.)—Registered on April 19th, with a capital of £1,500, in £1 shares, to acquire a lease made between G. T. Bryan and J. B. Bowen, of certain land at Chertsey, certain plans passed by Surrey County Council, and a building contract between S. Wright and said J. B. Bowen, to carry on bioscope or cinematograph shows, and to adopt an agreement with said J. B. Bowen. Private company. The number of directors is not to be less than two nor more than six. The first are to be appointed by the subscribers. The directors are: G. T. Bryan, 41, Guildford Street, Chertsey; and A. E. Saltmarsh. Remuneration of first-named directors £100, £25, and £50 per annum, respectively. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

PICTURE SUPPLIES, LIMITED. (121,712).—This company was registered on April 3rd, with a capital of £800 in £1 shares, to carry on the business of purchasers, hirers, letters on hire and dealers in films, lantern slides, projectors, lenses, lights and accessories for use with cinematograph pictures, etc., and to adopt agreements (1) between James H. Radcliffe and W. A. Radcliffe of the one part, and J. H. Alldred of the other part, and (2) between the trustees of the late R. Gill and A. Radcliffe, James Radcliffe and J. H. Alldred. The subscribers are: J. J. Alldred, 38, Melbourne Street, Reddish, near Stockport; J. H. Radcliffe, 132, Great Jackson Street, Hulme, Manchester; W. A. Radcliffe, 41, Ryecroft Street, Ashton-under-Lyne. Private company. Table "A" mainly applies. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

GREENWICH PICTURE THEATRE, LIMITED. (121,725.)—Registered May 1st, with capital of £6,000 in 5,000 shares of £1 each and 4,000 shares of 5s. each, to carry on the business of theatre and music-hall proprietors, caterers for cinematograph and phonographic entertainments, etc., and to adopt an agreement with D. R. Blair. Private company. The number of directors is not to be less than three nor more than 7: the first are D. R. Blair (chairman) 6, Park Row, Albert Gate, S.W.; J. Wolfe, 161, West End Lane, N.W.; Abraham Wolfe and Alexander Wolfe, with 125 100, 100 and 100 guineas per annum respectively. Registered office: 62, London Wall, E.C.

TIVOLI PICTURE PALACE (SOUTHPORT), LIMITED. (121,715.)—This company was registered on April 30th, with a capital of £500 in £1 shares, to carry on the business of opera house, theatre and music-hall proprietors, producers of cinematograph, biograph and other entertainments, etc. Private company, The number of directors is not to be less than two nor more than five. The first are: I Ingleby, 20, Mount Street, Manchester; W. Taberner; and G. L. Campbell, 2, Booth Street, Manchester. Qualification, ten shares. Remuneration as fixed by the company. Registered office: 2, Booth Street, Manchester.

PALACE ELECTRIC THEATRE, BRENTFORD, LIMITED. (121,735.)—Registered on May 1st, with a capital of £5,000 in 5s. shares, to carry on the business of cinematograph exhibitors, manufacturers of cinematograph films and apparatus, etc, and to adopt an agreement with W. J. Grimes. Private company. The number of directors is not to be less than three nor more than five. The first are: W. J. Grimes, 10a, First Avenue, Hove (managing director); B. W. Pearse, 2, Corsehill Street, Streatham, S.W.; and F. Aldridge, 28, Bush Lane, Cannon Street. Qualification, £25. Registered office: 28, Bush Lane, E.C.

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OF LOVE AND JEALOUSY.

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A THRILLING DOMESTIC DRAMA

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BRAMLEY PICTURE PALACE, LIMITED. (121,748.)—This company was registered on May 2nd, with a capital of £3,000 in £1 shares, to acquire land and hereditaments in Lower Town Street, Bramley, Yorks, to erect thereon a cinematograph, bioscope hall or theatre, etc. Private company. The number of directors is not to be less than three nor more than seven. The first are: W. Hobson, Robin Lane, Pudsey; J. H. Hobson; J. A. Hobson, 1, Church Hill Place, Stanningley; H. B. Hammond; and J. F. Walton. Qualification, £100. Remuneration as fixed by the company. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

K. FINANCE SYNDICATE, LIMITED. (121,760.)—This company was registered on May 2nd, with a capital of £50 in 1s. shares, to carry on the business of cinematograph film hirers, cinematograph agents, dealers in cinematograph apparatus, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: H. Workman; C. Black, 6, Broad Street, Place, E.C.; and H. E. Barley. Qualification, one share. Remuneration as fixed by the company. Registered office: 6, Broad Street Place, E.C.

UNITED COUNTY PICTURE HALLS, LIMITED. (121,885.)—Registered on May 8th, with a capital of £2,000 in £1 shares, to carry on the business of cinematograph exhibitors carried on by A. Gibb and J. F. Thompson at the Square, Market Harborough, Leicestershire, as the County Electric Cinema Company. Private company. The first directors are not named. Registered office: The Square, Market Harborough.

BARNSLEY, PARKGATE, AND RAWMARSH PICTURE PALACE COMPANY, LIMITED. (121,796.)—This company was registered on May 4th, with a capital of £2,000 in £1 shares, to carry on at Rawmarsh, and elsewhere, the business of proprietors and managers of electric or cinematograph theatres, etc. Private company. The number of directors is not to be less than three nor more than ten. The first are: A. Pye, Rook Grove, Barnsley; W. Grayson, 23, Huddersfield Road, Barnsley; T. Garner, 11, Hawthorne Street, Barnsley; C. W. Plastow, 14, Swift Street, Barnsley; J. H. Turner, 13, Hawthorne Street, Barnsley; W. T. Turner, 3, Charles Street, Barnsley; and F. Hey, Mona House, Stocks Lane, Barnsley. Qualification, £150. Remuneration as fixed by the company. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

SCOTTISH CINEMATOGRAPH COMPANY, LIMITED. (8,240.)—Registered in Edinburgh May 2nd, with a capital of £1,000 in £1 shares, to carry on, in Glasgow and elsewhere, the business of entertainment providers. Private company. The first directors are not named. Qualification, five shares. Registered by John Oswald and Sons, Edinburgh.

W. AND W. ADVERTISING COMPANY, LIMITED. (121,908.)—Registered on May 9th, with a capital of £2,000 in £1 shares, to carry on the bsiness of advertising agents and contractors, entrepreneurs, commission agents, intermediaries, manufacturers, operators and exhibitors of cinematographs, etc., and to adopt an agreement between the company of the first part, J. Weiner and H. Wood of the second part, and H. R. Paterson of the third part. Private company. The number of directors is not to be less than two nor more than five. The subscribers are to appoint the first. Registered offices: Bank Buildings, Kingsway, W.C.

EMPIRE THEATRE COMPANY (HEYWOOD), LIMITED. (121,845.)—This company was registered on May 7th, with a capital of £2,000 in £1 shares, to acquire certain leasehold property at Heywood, to provide a theatre intended (primarily) for cinematographic entertainments, and to take an assignment of the said property from J. Taylor and S. Bromley. Private company. The number of directors is not to be less than three nor more than five. The first are D. Marlow, 113, Middelton Road, Hopwood, Heywood, Lancs; J. Taylor, 378, Bury Road, Rochdale; and S. Bromley, Old Boar's Head, Longs, Rochdale Road, Middleton. Qualification, £100. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

LITTLEBOROUGH PICTURE THEATRE COMPANY, LIMITED. (121,852.)—This company was registered on May 7th, with a capital of £3,000 in 10s. shares, to carry on the business indicated by the title, and to adopt an agreement contained in a letter from A. Smith to C. E. Lewis (on behalf of the company), giving the company or its nominees the right to call for and take a 999 years' lease at £30 per annum of a plot of land in Church Street, Littleborough. Minimum cash subscription, £2,000. The first directors are R. Herbert, 44, Milnrow Road, Rochdale, Lancs; J. R. Chapman, Lake Bank, Littleborough; J. W. Lord, Water House Farm, Wardle, nr. Rochdale; and A. Smith, Royal Oak Inn, Littleborough. Qualification, £100. Registered office: 30, Victoria Street, Littleborough.

MORRIS A1 PICTURE PALACES, LIMITED. (121,900.)—This company was registered on May 9th, with a capital of £7,500 in £1 shares (3,750 preferred), to take over the theatres in Blackpool, Lytham and Fleetwood, Lancs, intended primarily for cinematograph entertainments or picture palaces, and the businesses carried on thereat by W. Morris, as the "Royal Pavilion A1 Animated Pictures" and "Royal Electric Picture Palace." Private company. The number of directors is not to be less than three nor more than seven. The first are: W. Morris, 196, Todmorden Road, Burnley (permanent director and chairman); A. Blacker, 6, Tyldesley Terrace, Promenade, Blackpool; P. Bickerstaffe, H. Brown, H. F. Harrison, G. H. Kenyon, and H. Liddle. Qualification of W. Morris, 1,000 ordinary shares; of other directors, 125 preferred and 125 ordinary shares. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

HARROW ROAD COLISEUM, LIMITED. (121,757.)—Registered on May 2nd, with a capital of £1,500 in £1 shares, to carry on the business of caterers for public entertainments, producers of cinematograph and bioscope displays, etc., and to adopt an agreement with R. Specterman. Private company. The number of directors is not to be less than two nor more than five. The first are: R. Specterman, 183, Praed Street, Paddington, W.; and J. Jacobs (both permanent). Qualification, £100 shares. Registered office: 324, Harrow Road, W

LYRIC PICTURE PALACES, LIMITED. (121,854.)—Registered on May 7th, with a capital of £4,000 in 10s. shares (7,940 ordinary and 60 deferred), to erect and carry on a picture palace at Twickenham, on a site in Richmond Road, formerly occupied by a commercial hotel. Minimum cash subscription, £1,500. Table "A" mainly applies. Directors' qualification, 100 ordinary shares. Registered by Engall and Crane, 44, Bedford Row, W.C.

REDCAR PALACE OF VARIETIES, LIMITED. (121,859.)—This company was registered on May 7th, with a capital of £9,000 in £1 shares, to acquire the benefit of a plot of freehold land fronting the Esplanade and High Street, Redcar, to carry on the business of theatre and music-hall proprietors, cinematograph and general entertainers, etc. Minimum cash subscription, £3,500. The first directors are: F. A. Jones, The Grange, Harlow Oval, Harrogate; J. Houfe, 1, Albert Street, Harrogate; G. Newby, 10, Prospect Crescent, Harrogate; and R. Lowe. Qualification, £250. Remuneration, £100 per annum, div. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

Mortgages and Charges.

ENTERTAINMENT DEVELOPMENT COMPANY, LIMITED.—Issues from March 21 to April 24, 1912, of £700 debentures, parts of a series of which particulars have already been filed.

NORTH-EAST LANCASHIRE KINEMATOGRAPH COMPANY, LIMITED.—A memorandum of satisfaction in full, on March 18, 1912, of mortgage or charge dated November 9, 1910, securing £140, has been filed.

BURNHAM ELECTRIC THEATRE, LIMITED. — Further charge on Burnham Electric Theatre, Somersetshire, dated April 12th, to secure £400 (supplemental to mortgage dated March 22, 1912). Holder: Mrs. E. N. Pearson, Burnham, Somerset.

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Chains of an Oath	Vita.	2,020
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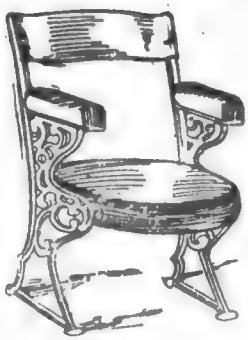

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British and Colonial Kinematograph Company, Limited.—Debenture dated March 30, 1912, to secure £500, charged on the company's undertaking and property, present and future, including uncalled capital. Holders: M.P. Sales Agency, Limited, 84, Wardour Street, W.

Newcastle Entertainments, Limited.—Deposits of deeds of land, with premises thereon, in Upper Elswick, Newcastle-on-Tyne, on April 10, 1912, to secure all moneys due, or to become due, from the company to Barclay and Co., Limited, 54, Lombard Street, E.C.

Coliseum (Porthcawl), Limited.—Particulars of £1,000 2nd debentures, created November 23, 1911, filed pursuant [illegible] (3) of Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: the company's undertaking and property, present and future, including uncalled capital. No trustees.

Popular Bioscopes, Limited.—Charge by deposit of deeds (without instrument) of land and premises in High Street, Longfleet, Poole, Dorset, used as an electric theatre, on November 9, 1911, to secure £1,000. Holders: T. G. Aitken, Ashley Road, Branksome, Dorset, and others. Registered May 1, 1912, pursuant to Order of Court.

Victoria Picture Theatres (1911), Limited.—Issue on April 12, 1912, of £1,050 debentures, part of a series of which particulars have already been filed.

Bishops Stortford Electric Empire, Limited.—Mortgage dated April 13, 1912, to secure £900, charged on Electric Empire, South Street, Bishops Stortford. Holder: Mrs. E. A. Gee, Bishops Stortford.

Electric Palaces of Kent, Limited.—Particulars of £120 2nd debentures, created April 29, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's property, present and future, including uncalled capital. No trustees. A memorandum of satisfaction in full on April 29, 1912, of debenture dated June 28, 1911, securing £68 14s. 6d., has also been filed.

Grand Electric Theatre (Carlinghow), Limited.—Mortgage on certain land in Carlinghow, Yorks, with erections thereon, dated April 3, 1912, to secure all moneys due, or to become due, from the company to London Joint Stock Bank, Limited, 5, Princess Street, E.C.

Premier Circuit, Limited.—Land registry charge on New Cross Public Hall, and leasehold land adjoining, in Lewisham High Road, Deptford, dated May 3, 1912, to secure £1,900. Holder: H. C. Walker, 33, Wickham Road, Brockley, Kent.

Leamington Theatre, Limited.—Mortgage dated April 15, 1912, to secure £1,500, charged on the Theatre, Bedford Street, Leamington. Holders: F., H. W., and E. C. Hollebone, all of Southampton Street, Bloomsbury; and Mary H. Hollebone, 85, Westbourne Terrace, W.

Lincoln Theatre, Limited.—Mortgage dated April 15, 1912, to secure £1,875, charged on land, with the theatre and other premises thereon, in High Street, Lincoln. Holders: F., H. W. and E. C. Hollebone, Southampton Street, Bloomsbury; and Mary H. Hollebone, 85, Westbourne Terrace, W.

Barnsley Electric Theatre, Limited.—Mortgage dated April 15, 1912, to secure £1,500, charged on land, with the electric theatre thereon, in Eastgate, Barnsley. Holders: F., H. W. and E. C. Hollebone, 19, Southampton Street, Bloomsbury; and Mary H. Hollebone, 85, Westbourne Terrace, W.

Alliance Electric Theatres, Limited.—Mortgage April 15, 1912, to secure £4,000, charged on 262 and 262a, High Street, Lincoln, and 10, 12 and 14, Bedford Street, Leamington, with electric theatres thereon. Holders: F., H. W. and E. C. Hollebone, 19, Southampton Row, W.C.; and Mary H. Hollebone, 85, Westbourne Terrace, W.

Wakefield Theatre, Limited.—Mortgage dated April 15, 1912, to secure £875, charged on part of the Corn Exchange, Wakefield, Yorks. Holders: F., H. W. and E. C. Hollebone, all of Southampton Street, Bloomsbury, W.C.; and Mary H. Hollebone, 85, Westbourne Terrace, W.

Middlesbrough Theatre, Limited.—Mortgage dated April 15, 1912, to secure £1,625, charged on the company's interest in certain freehold hereditaments, No. 18, Newport Road, Middlesborough, together with the electric theatre thereon. Holders: F., H. W. and E. C. Hollebone, all of Southampton Street, Bloomsbury, W.C.; and Mary H. Hollebone, 85, Westbourne Terrace, W.

TONBRIDGE v. FOLKESTONE PICTURE PLAY HOUSE.

In the Chancery Division on Friday, before Mr. Justice Joyce, Mr. Hughes, K.C., on behalf of Mr. Tonbridge, of Folkestone, asked for an order to restrain the defendants, the Folkestone Picture Playhouses, from causing an obstruction by building upon a site, off Guildhall Street, over which a right of way had been granted by special grant. Counsel stated that upon the evidence it was perfectly clear that the defendants were building on the ground, and they had reached a height of 15 ft.

Mr. Younger, K.C., who said he appeared for the owner of the ground and lessor, said that he was quite willing to suspend the building operations if it was, as alleged, an interference with a right of way.

Mr. Hughes said the first defendants were the tenants of the land where the building was going on, and the other defendant was Mr. Marks, the builder. The building had been run up very rapidly, and they had built one wall to the height of 15 ft., but the other walls had not gone up at all.

Mr. Younger: I dispute that altogether. I am quite willing to give an undertaking not to proceed with the work.

The application was ordered to stand over till Friday next.

APPLICATION AGAINST A SHEPHERD'S BUSH CINEMATOGRAPH COMPANY.

In the Chancery Division on Friday, before Mr. Justice Joyce, on behalf of the occupier of No. 251, Goldhawk Road, application was made for an injunction to restrain a Shepherd's Bush Cinema Company from obstructing the light and air. Counsel stated that the matter was before the Court on the previous Wednesday, and it was ordered to stand over until Friday, there having been a specific intimation that the defendants ought not to proceed with the building (to be known as the "Park Cinema"), of which plaintiff complained.

Mr. Assheton Cross (for the defendants): In point of fact we have not proceeded with it.

Counsel for the plaintiff said that, according to a report of a surveyor who had been sent to inspect the building on the previous day, the work was proceeding, and that all possible expedition had been used to complete the building. An affidavit by the plaintiff stated that he had taken the premises in Goldhawk Road on a lease for seven years, and had expended £300 on the interior. The cinema, it was alleged, would obstruct the light and air to the garden and conservatory. The new building was 17 ft. 6in. from the plaintiff's boundary wall, and 10 ft. from his windows.

His Lordship: How can I tell them to pull down what they have built?

Counsel said he was prepared to take the risk.

Mr. Assheton Cross: We offered to raise the vinery wall 4 ft. at our own expense.

His Lordship: I shall appoint an architect to inspect and report to me.

Counsel for the plaintiff: And in the meantime?

His Lordship: I shall do nothing. It is a most serious matter to stop the thing now. I shall appoint an architect. That is an *interim* order, and the motion stands over.

Receivership.

Herne Bay Cinema de Luxe, Limited.—A notice of the appointment of S. W. Marshall, of Restholme, Herne Bay, as Receiver and Manager, on April 12th, 1912, under powers contained in debenture dated January 12, 1912, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

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HELP IN TROUBLE.

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Reply to "A. H."—There is no statute containing any provision regulating the number of persons who may be allowed admission to a cinematograph entertainment, or the manner in which they shall be placed in the auditorium after their entry. Section 2 of the Cinematograph Act, 1909, however, provides that the licensing authority may grant licences "on such terms and conditions and under such restrictions as, subject to regulations of the Secretary of State, the Council may by the respective licences determine."

Now, Clause 2 of the Secretary of State's regulations reads as follows:—

> "No building shall be used for cinematograph or other similar exhibitions to which the Act applies unless it be provided with an adequate number of clearly indicated exits, so placed and maintained as readily to afford the audience ample means of safe egress."
>
> "The seating of the building shall be so arranged as not to interfere with free access to the exits; and the gangways and the staircases and the passages leading to the exits shall, during the presence of the public in the building, be kept clear of obstructions."

We are, therefore, of opinion, in the absence of further information, that the Liverpool proceedings referred to in the query must have been brought in respect of a breach of the regulations or conditions attached to the licence, and dealing with the question of accommodation, and we would advise our querist to closely examine his own licence and the conditions attached thereto, in order to see how far he himself is bound with respect to accommodation and standing room. If he finds nothing referring in any way to this subject in the conditions, then, provided he complies with Clause 2 of the Secretary of State's regulations set out above, he need, in our opinion, have no further fear upon the matter as to the number admitted.

* * *

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For the satisfactory projection of a 20 ft. picture you will require about double the current you are now using. The best arrangement for the arc lamp will be to connect another resistance, similar to and in parallel with the one you are already using. You must, of course, see that your supply mains are large enough for the increased load. If not, new mains will have to be installed, or "jumpers" connected in parallel. Fuses will naturally have to be set up also. You will require to use larger carbons than you have been used to—an 18 m.m. solid negative and a 22 m.m. cored positive will be about suitable. Regarding your new lens, one with a focal length of 4½ in. will give you just a 20 ft. picture, taking the gate aperture at 9-10th inch—a fairly average figure.

* * *

NORRIS writes: "I am at present using 210 volts direct current from the mains of the three-wire system, but am having an auto-converter installed, which will run off the "outers" of the system at 420 volts, and which will deliver 60 volts to the projector arc. Can you give me a diagram of a quick change from the converter to the 210 volt mains in case of the converter failing? An arrangement without the third wire running to the operating box preferred.

We are afraid, NORRIS, that any change over arrangement you have must be fitted in the converter room; that is, unless you wish to introduce a complicated system of wiring, which would also entail bringing the third wire into the operating box—a point you wish to avoid. We never advocate the fitting of an emergency change-over arrangement in anywhere but the motor room. We are submitting, therefore, an arrangement, assuming that the three mains of the supply company terminate in the motor room, and that your existing mains, which are now connected between an "outer" and the neutral run from the motor room

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Hypnotic Detective ...	Selig	Drama	1,000	May 27	1	10	0
Saved by her Lion ...	Selig	,,	1,000	June 24	1	10	0
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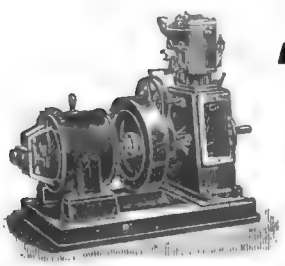

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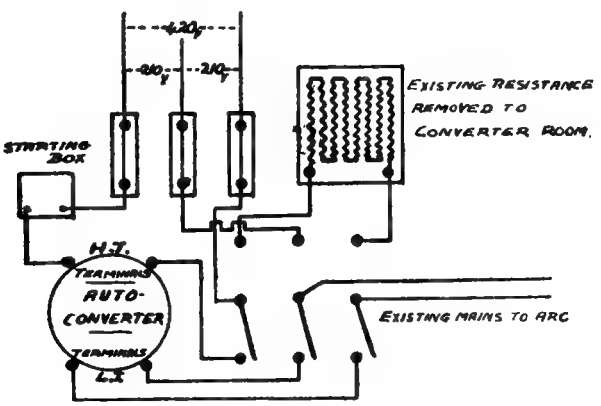
to the operating box. Firstly, it will be essential to remove your regulating resistance from the operating box circuit, as it will not do to have this in series with the arc when running off the low voltage supplied by the converter. The arrangement we propose introduces a triple pole change-over switch, the connection being as set out in the accompanying diagram. It will be seen that one of the outers is connected through the starting box to one of the high tension terminals of the converter, the remaining H.T. terminal being run to one of the bottom contacts of the throw over switch. The second outer wire is connected to the centre point of this same switch. The two L.T. (low tension) terminals of the converter run to the two free bottom terminals of the change-over switch, the remaining two centre terminals running to arc lamp, and the three top terminals connected—outers to the two terminals of your existing resistance, which should now be fitted in the motor room, and set to pass a definite amount of current for your requirements;



and the inner top terminal to the neutral link of your supply. The diagram illustrates the triple pole switch in the bottom position, as would be the case when the converter was running. Current in this case runs from the left "outer" through the starting box to one of the primary terminals of the converter. From the second primary terminal, current flows through one blade of the three pole switch back to the second outer. The motor is therefore running direct off the 420 volt supply, and delivering at the L.T. terminals the 60 volts pressure. These terminals are connected—with the switch blades in the position shown—direct to the arc lamp mains. It is clear that, when so running, the neutral point of the system is dead, likewise the standby resistance. Now, in case of failure, it is only necessary to throw the triple pole switch into the top position, in which case the motor is isolated on three terminals by the switch and on the fourth terminal by the starting box, which, fitted with no volt release, will automatically fly to the off position immediately the three pole switch is drawn from the bottom terminals. Now, with the switch in the top position, current flows from the right hand outer through one blade of the switch to your emergency resistance, through another blade of the switch to the operating box, and back through the centre contacts to the neutral wire, thereby feeding the arc from the 210 volt mains. If any small resistance is connected in circuit with the arc lamp in the operating box, then the emergency resistance will naturally be running in series with this. The resistance, however, that might be connected on the 60 volt circuit would be small and almost negligible in comparison with your existing (intended emergency) resistance. You need hardly, therefore, worry about this.

* * *

"J. F." says: "I am building a cinematograph theatre, and wish to know if it be really essential for me to instal a motor generator, which I read so much about. Current is supplied at 5d. per unit. Can you tell me the cost of running any arc, either in the ordinary method or through the motor generator?"

To answer your question, "J. F.," one must know the voltage of the supply mains you will be connected to. If your proposed theatre is in the town you are writing from, the pressures available are, 240 for lighting, and 480 for power. If you are running direct off the lower pressure, using a line resistance, your current consumption would be—taking an average of 40 amperes for the projector arc, 9.6 units per hour, costing, at 5d. per unit, 4s. On the other hand, by running on a motor generator, even if power be taken from the 480 volts, and allowing for a fair loss in conversion, your current consumption ought not to exceed 4 units per hour, at a cost of 1s. 8d. An element of risk is always introduced by the introduction of any rotating plant, and, if you instal a motor generator, it would be advisable, as a safeguard, to introduce also a line resistance, to be used in case of failure to your motor plant.

* * *

ARK intends illuminating the front of his theatre with a number of arc lamps, and wishes to know how many we would recommend, considering that the supply voltage is 210. Also cost of running per hour, at 2½d. per unit.

Any number up to four ordinary 10 ampere open type, say, flame arc lamps will burn quite well on your voltage, ARK, and how many you have is really one for your taste or your pocket to decide. The actual current consumed by the arc lamps, which must be connected in series, will be 2 1-10th units per hour, costing a little over 5d. to run. Of course, carbon costs must be considered in addition to this, and, providing you do not mind the capital outlay, and the front is large enough to accommodate four arcs, carbon cost is the only thing against installing the maximum number.

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Four Dare Devils ...	2,640 ft.	10	10	0	**Arson** at Sea	1,686 ft.	8	10	0
Mystery of Souls ...	2,700 ft.	12	10	0					
Flight to Death ...	1,748 ft.	10	0	0					
Aviator's Generosity...	2,560 ft.	13	0	0					
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The word in deep black is the code word used for each of the above films.

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Another arc lamp query comes to hand from "B. W.," who says: "I have recently had fitted on the front of my building five arc lamps, the voltage of supply being 250. Now, I find the arc lamps are all connected together, and I cannot switch off one without the lot. I have remonstrated with the wireman who carried out the work, but he assures me that it is impossible to have the lamps connected differently. I think this strange, as, when I have incandescent lamps fitted, I can have them connected up as I wish. Will you please let me know your views?"

Your wireman is certainly correct, "B. W.," and he has connected up the lamps in the only manner consistent with economy in running. Our reply above to ARK will assist you to a certain extent, but we would say that, in your particular instance, it would cost you equally as much to run one lamp as it does your five. If you had your lamps arranged on only two circuits, the current cost would be just twice what it is at present, so you would be well advised, under the circumstances, to leave things as they are. Arc lamps are peculiar creatures, "B. W.," requiring only about 50 volts for satisfactory operation. You raise the point of your incandescent lamps. It is certainly a fact that these can be designed to run off any ordinary lighting pressure, but with the arc lamp it is different: the pressure has, one might almost say, to be specially designed for the arc. This is the principal function of a resistance. It absorbs the superfluous voltage, aways present on commercial supplies. Now, of course, an arc lamp is a resistance in itself, and so on high voltage circuits such lamps are connected up in series, each one absorbing a certain amount of pressure. A small line resistance for steadying purposes is always introduced, but, if you divide the voltage of your supply by fifty, you can ascertain the number of lamps that can be burnt in series, knowing full well that the cost of running will be the minimum one possible for any arc lamp lighting on that pressure.

* * *

"N. C. L." wishes to know the sizes of wires necessary for the following:—Main cables and sub-cables to and from a six way lighting distribution board; cables to a 50 ampere arc lamp from a low voltage generator, and cables to the seven horse-power motor of a motor generator outfit. This latter to run off 480 volts.

As you write from London, it is presumed that your installation is in a London theatre, and so has to meet the London County Council requirements for cables, that the current density shall not exceed 1,000 amperes per square inch. On this basis, and on the assumption that your distribution board is 5 amperes "per way," your main cables to the board must be of 7-14, "S. W. G.," which are good on the 1,000 amperes basis for 35 amperes. The branch wires to carry 5 amperes should be of 3-18, "S. W. G." For the low tension side of the motor generator to carry 50 amperes to the arc lamp, 7-12 cable, which is good for 58 amperes, or 19-16, good for 60 amperes, and which latter, owing to its flexibility is to be preferred, should be used. For the motor, the 7-18 cable would suffice, although a 7-16, which is good for 2.2 amperes, would give you a bit in hand.

NEWS FROM AMERICA.

FROM OUR OWN SPECIAL CORRESPONDENT.

The first feature film to be exploited by the Mutual Film Corporation is entitled "Dora Thorne," a film story founded on the novel of that name, which was written by Charlotte M. Braeme.

The recent pugilistic battle between Packey McFarland and Matt Wells, which took place recently in New York City, was filmed by the Vitagraph Company, of America, and was released as a three-reel special on April 29th.

The Thanhouser Company are releasing a film called "The Sales Lady," in which models posed, garbed in garments which are typical of the 1912 styles created by Worth, Redfern, Paquin, and Louise.

It is expected that Mr. Harry Whitney will, on his return sealing trip to the Arctic regions, bring with him at least 20,000 ft. of film typical of the Northern countries.

Mayor Gaynor, of New York City, has given an official permit to the General Film Publicity and Sales Company to take moving pictures in the Bronx Zoo, the Botanical Buildings, the Aquarium at the Battery, and Blackwell's Islands. It is intended that these films shall be used for special purposes.

Mr. Harry Raver, of the Eclair Company, announces that on May 14th his company will release a picture to be called "Saved From the Titanic." Miss Dorothy Gibson, an actress employed by the Eclair Company, is one of the survivors of the Titanic disaster, and will play the leading part in the film drama.

The moving pictures of the International Automobile Races, which will be held at Indianapolis, Indiana, on May 30th, will be taken exclusively by camera crews operating for Mr. B. E. Clements. The finished pictures will be sold to State right buyers by the Indianapolis Calcium Light Company.

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Code.	Title.	Maker.	Length. ft.
Sea	From Bottom of the Sea	Imp	2000
Paris	Bohemians of Paris	Pathe	2600
Durward	Quentin Durward	Pathe	1270
Arson	Arson at Sea	Pathe	1686
Blas	Ruy Blas	Pathe	2590
Joseph	Josephine	Cines	1263
Red	Red Falcon	Pathe Col.	2128
Necklet	For the sake of a Necklet	Pathe	1205
Country	His Country before all	Pathe	1142
Pole	Conquest of the Pole	Pathe	2978
Tragic	Tragic Love of Mona Liza	Pathe	1780
Lion	Attacked by the Lion	Gau Col.	1375
Path	Path of Atonement	Pathe	2528
Mass	Indian Massacre	Bison	2190
Mafia	Vengeance	Pathe Col.	1036
Daughter	Their Daughter	Pathe	1105
Max	Max Linder versus Nick Winter	Pathe	1352
Plains	War on the Plains	Bison	2150
Black	Blackmail	Cine	2266
Autor	Autor	Pathe	1238
Vengeance	Her Vengeance	Cines	1790
Necklace	Charlie Colms and Dancer's Necklace	Pathe	1542
Red	Battle of Red Men	Bison	2000
Sin	Harvest of Sin	C. M.	1250
Sham	Sham Secretary	Cine	1932
Brien	Shamus O'Brien	Imp	2020
Treasure	Lieut Rose Hidden Treasure	Clar	1420
Grat	Lion's Gratitude	Gau Col.	1000
Revenge	Lion's Revenge	Gau Col.	980
Carbonari	The Carbonari	Pathe	2280
Vanda	Vanda	Cine	2240
Shamus	Shamus O'Brien	Imp	2020
Deserter	The Deserter	Bison	2000
Stormy	Love's Stormy Path	Cine	2029
Wars	War's Havoc	Kalem	1036
After	In After Years	Lubin	1043
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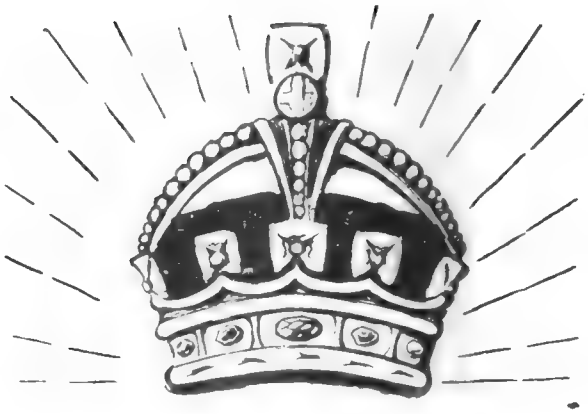

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A FEATURE SCENIC FILM.

"THE WONDERS OF NATURE," BY THE ESSANAY COMPANY.

There is no question but that this is one of the most remarkable scenic pictures—if not actually the most remarkable—ever produced in the entire history of Cinematography. It is not only that its subject is essentially suitable for treatment by black and white living photography, but also that the treatment, in this case, is as skilful as could be wished. So cleverly have the various pictures been taken, that the possibilities of the cinematograph in conveying to the spectator a vivid impression of natural scene have been realised to the full. So far as Nature can be reproduced by mechanical means, it has been accomplished here; and the result, as may be imagined, is something one does not often encounter, and certainly does not readily forget.

"The Wonders of Nature" is a film which ought to find a place, at one time or another, in the programme of every theatre throughout the kingdom, since it is as truly educative as well as deeply fascinating a subject as has ever been produced. The fact that it is nearly a thousand feet in length should not be allowed to stand in its way, for it can be said, honestly and without fear of exaggeration, that it is far more interesting, and even more thrilling, than the average drama. Realism being the keynote of the cinematograph, when we can exchange such wonderful realism as that to be found in the present picture for even the cleverest make-believe, we should be happy to do so. There is no doubt that audiences of every class will be ready to greet it with the most whole-hearted enthusiasm; and, if they have seen it before (the film is a reissue, having been produced originally in 1909), their previous experience will only make them the more eager to behold it again. A single visit to the theatre at which it is being shown will, indeed, be more than likely to prove insufficient; one can quite imagine that the same audience will wish to see it time after time.

To describe such a film as this is to attempt to paint the lily. One can do little beyond furnish a catalogue of names. Almost at the commencement of the film one is given an excellent impression of the immensity of the whole subject by a picture of a vast arena of rocks, hemmed in by rugged precipices, across the bare face of which a carriage and a few men are seen creeping slowly, like ants in a broad chasm. Then one comes to the waterfalls. The first—a curving, curling column dropping straight downwards like a pillar of glass—is scarcely a fair example of what is to follow, though, in itself, especially viewed from behind, it is wonderful enough. Wonderful again are the pictures of the great snowbank and the thousand springs from which the water leaps forth, whipped into tossing foam, like a pack of white wolves scrambling and rushing upon each other after their prey. Water springs from every pore of the seemingly solid rock, as though the mountain were bleeding from a thousand wounds.

The most wonderful pictures of all, however, are those of the Twin Falls, the Shoshone Falls, and the Perrin Cascade. There is one scene whose awful grandeur can have been equalled nowhere except at the world's creation. It is, indeed, almost as though the Creator had but just now pronounced the command, "Let there be water!" and the water, made for the first time, had burst forth in its multitudinous volumes in answer. One can scarcely believe that these falls are perpetual. They seem rather to be the result of the bursting of some huge dam, which has chained in an ocean, and which is now setting it free to thunder in a solid avalanche of foam down some bottomless chasm into space. One picture gives one the impression of having watched a towering mountain, miraculously liquefied, hurled in a single cataclysm over the edge of the world. As with a volcano, Nature seems suddenly to have burst her bonds and overleapt herself; it is a spectacle which suggests nothing less—and it certainly seems nothing smaller than an ocean which one sees raging and tearing over the hidden precipices.

Among the impressive pictures taken in the region of the Falls, but not of the Falls themselves, is that in which one stands upon the brink of an abyss, beyond which one can see nothing but a thick curtain of shifting, shivering mist—a sort of veil of tears, to misspell the poet. Another wonderful scene is the lower river laid waste by the Falls' torrential downpour, a desolation of foam viewed dimly through a grey haze of spray, which is like the sweat arising from some giant's labour. Over the Maelstrom itself, there floats continually a white cloud of water particles—in fact, the whole place is permeated with the smoke of this tremendous natural battle.

It is unnecessary to write any further of a picture which, already famous, is sure to gain for itself a second reputation. It is one of the most majestic subjects ever thrown upon a screen; its title, "The Wonders of Nature," is no hyperbole.

At the twelfth annual general meeting of the British Westinghouse Electric and Manufacturing Company, Limited, held last week, it was stated that the profit for last year was £20,708, as compared with a profit of £12,437 in 1910 and a loss of £798 in 1909.

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PARISIAN NOTES.

BY JOHN CHER.

I was fortunate enough to obtain an interview with M. Proessel, the Spanish representative in Barcelona for the M.P. Sales Agency. M. Proessel was passing through Paris on his way to London. Referring to the Spanish cinematograph trade, he said he thought it far behind English or French. The best cinematograph theatres in Spain were in Barcelona. Madrid was very badly off for cinemas, the largest one having a seating capacity for 500. Mr. Proessel said that there were a large number of places of amusement in Spain which were advertised as cinemas, but in reality they were far from being the real thing. "There are many antiquated travelling cinematograph shows," said M. Proessel, "which exhibit films several years old; indeed, the proprietors continue to show the films as long as they will stand running through the projector!" Spanish audiences like heavy picture dramas; Western, cowboy, and Indian pictures do not appeal at all. In reply to my question as to what were the renting conditions, M. Proessel said that renting was practically in the hands of three firms.

Something of a novelty was presented last week at the Ternes Palace Cinema. While Messrs. Pathé Frères' great film, "Athalie," was being shown, an actress, Mdlle. Tessier, spoke the most important lines in Racine's play, the orchestra accompanying. I witnessed the performance, and it was a distinct success, loud applause greeting the conclusion of the picture. In order to carry out the idea successfully, it is obvious that a good actor or actress must be engaged. The Ternes Palace is a large cinema situated in the Avenue des Ternes.

It seems that the 101 Bison film, "The Deserter," will achieve great success here when it is released on May 24th. I have been told that the new Bisons are made at Miller's 101 Ranch, the whole of which is bounded by barbed wire. One line of this is a telephone wire, and the cowboys carry pocket telephone apparatus which enables them to speak to headquarters from any place on the boundary.

Lectures pour Tous, a monthly magazine, announces a novel competition in the current number. The magazine has arranged for 119 cinematograph theatres in 112 towns of France to exhibit a moving picture comedy, entitled, "J. Paturot's Concierge." One of the scenes in the film represents Paturot's future father-in-law asking for information concerning his future relation. Without saying a word, the concierge gives him ten things, by means of which he (the father-in-law) can deduce the qualities or defects, moral or physical, of J. Paturot. Spectators will take the place of the father-in-law, and a prize of 3,000 frs. (£120) will be given to the person sending in a correct list of the qualities or defects. Many other prizes will be awarded, and the managers of the theatres where the film is exhibited will receive ten consolation prizes, to be distributed amongst the members of their audiences. *Lectures pour Tous* are arranging for the co-operating cinemas to distribute handbills advertising the competition.

Two Vitagraph pictures, "The Chocolate Revolver" and "Bunny and the Twins," figure prominently in the Gab Ka programme this week. The former film is also being shown at the Gaumont Palace.

Hepworth's "A Blind Man's Dog" is at the Electric Palace this week, and Pathé's first-rate topical of the Joan of Arc Fêtes at Orleans is featured at the Pathé Palace. But the star picture of the week is the Vitagraph Company's "Winning is Losing"; all the principal cinemas are showing it.

It is remarkable, considering that the hot weather is already with us, that new cinematograph theatres are being opened. The latest additions to the ever growing list are the Cinema Concert des Deux Masques, rue Fontaine, Montmartre; the Pepiniere Cinema, a café concert which has been rebuilt, in the rue Pepiniere, a busy thoroughfare near the St. Lazare Station; and a garden cinema in the grounds of the Moulin Rouge.

Comoedia announces that in Holland there is a most successful cinematograph theatre on a boat, which traverses the waterways giving performances at the various towns and villages.

"Some time ago," says the *Continental Daily Mail*, "a concern known as the Artistic Film Company was founded by a group of persons, which included M. Le Bargy, the popular actor, of the Comédie Francaise, and M. Lavedan, the well-known playwright, to prepare moving pictures based on famous plays. A number of well-known actors and managers, including the late M. Coquelin ainé, were engaged as stage managers of the various plays, which included "La Tosca," in which Madame Sarah Bernhardt figured, and other pieces in which many well-known actors and actresses took part. It is interestnig to note that M. Coquelin ainé received for his services 2½d. per yard, Sarah Bernhardt ½d. per yard, and Mdlle. Lavalliere 1d. for ten yards of film. M. Le Bargy and M. Lavedan are now being sued for £20,000 damages by the directors of the company, who allege that they have neglected its affairs.

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Most Beautiful Procession Celebrating the 500th Birthday of Jeanne D'Arc at Orleans.

ENGLAND.
The King landing at Weymouth after taking Command of His Fleet.

ENGLAND.
The Famous London Athletic Club's Meeting in London.

ENGLAND.
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THE REWARD OF ENTERPRISE.

Little more than three years ago, three men (one of whom was still under age) opened a small picture hall in Southport, hiring their films, together with all accessories. They only rented the hall for a very short period, when they mutually agreed to abandon the project. The lease was disposed of, and, without calling in an accountant, the three stalwarts proceeded, unaided, to a division of the net profits, which very nearly justified the extravagance of a frugal luncheon in honour of the event.

Musing over their experience, the youngest of the three, Mr. G. B. Samuelson, came to reflect that a method of business by which goods dispatched on a Monday and returned the same week, accompanied by a substantial cheque, might possibly have "something in it"; so, accordingly, he set about, and succeeded in, inducing one or two showmen to allow him to supply them with a subject now and again on commission. This led to his being asked by wire on one occasion to furnish a whole programme, which was done at very short notice. Out of these modest surroundings was evolved the Royal Film Agency, of Southport.

In spite of having little or no capital behind him, the business increased so rapidly that Mr. Samuelson went to a well-known firm in the Trade, explaining very thoroughly his position, and inviting them to entrust him with some films. A few days after goods to the value of £80 were invoiced to him, the sight of which so alarmed him that he never had a wink of sleep until he had the bulk of the goods well on their way back to the owners.

The inaccessibility of Southport as a source from which to dispatch goods requiring prompt delivery quickly determined Mr. Samuelson to look out for a more central base, and some fifteen months ago the business of the Royal Film Agency was transferred *en bloc* to 270, Corporation Street, Birmingham, a feat which was accomplished to the entire satisfaction of Mr. Samuelson.

Mr. Samuelson prides himself upon never having lost a customer. He is a very sound judge of a film, and his services in this respect are frequently sought by those with whom he does business. Assisted by members of his family and an excellent staff, Mr. Samuelson gives personal supervision to every detail—no light task for a man whose regular customers run well into three figures. Nevertheless he has a genial smile and a hearty grasp of the hand for all.

KILLED BY RED TAPE.

Despite its apparently brilliant prospects, the carefully planned Territorial recruiting campaign in Bradford, in which, as we stated in last week's BIOSCOPE, the picture theatres are giving their help very readily, is proving somewhat of a *fiasco*, by reason of the intervention of the military authorities. Notwithstanding elaborate preparations and extensive advertising by the picture theatre managers, in conjunction with the civilian Recruiting Committee, the Army authorities, at the eleventh hour, refused the necessary permission for the holding of the Territorial parades which had been planned. The Civilian Recruiting Committee, in gratitude to the managers, has itself been put to great inconvenience and extra expense in endeavouring to make some amends for the disappointment occasioned by the embargo of the military authorities, and has secured the services of the local civilian bands to carry out the street marching section of the programme. At six o'clock in the afternoon of the day on which the long series of special performances was to be commenced there arrived a message from the General Officer Commanding-in-Chief of the Northern Command, at York, that he did not approve of Territorial troops marching through the streets to draw people into places of entertainment. The fact did not, apparently, enter into consideration that those same places of entertainment have been willingly placed at the disposal of those Territorial troops in an effort to remove from Bradford the stigma of being, in Territorial strength, by comparison with population, the worst city in the United Kingdom. The shortage of men in the one infantry battalion of the city is nearly 230, on a total establishment strength of less than a thousand. The picture house managers, it is generally recognised, have behaved splendidly under these most exasperating circumstances. They have allowed the speakers of the Recruiting Committee to address their audiences, have permitted the widespread distribution of the literature of the movement in their halls, and have exhibited, night after night, the slides of the Territorial Recruiting Committee appealing to "Young men to serve, older men to encourage and women to demand protection." But the result of it all so far—owing to the fiat of the General Officer Commanding-in-Chief of the Northern Command—is deadly apathy and reduced, instead of enlarged "houses." The managers are asking how the Army authorities can expect the Territorial Force to continue to live with such crushing weights of supineness breaking its back.

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G. MELIES (New York).

AMERICAN WILD WEST

Released May 25th. Length 998 ft. approx.

DRAMA.

The Ranchman's Debt of Honor

Released May 29th. Length 1,000 ft. approx.

DRAMA.

The Stolen Grey

Released June 1st. Length 985 ft. approx.

DRAMA.

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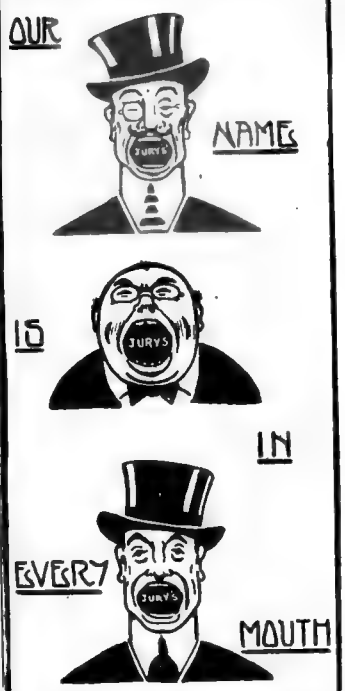

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TWO EXCLUSIVES.

"A RIDING MASTERS PERFIDY," AND "THE WHITE DOMINO."

"A Riding Master's Perfidy" is as thoroughly excellent an "exclusive" picture as we have seen for some time. Almost everything is in its favour as a suitor for popular success. It is admirably acted and beautifully staged, and its plot is, by turns, dramatic, sensational, and pathetic. It is also a perfectly "clean" film—a point of some importance nowadays where lengthy pictures are concerned. The general production of the film calls for special comment. Throughout one finds evidences that it has been directed and shaped by a skilful, practised hand. There are no rough corners, nor gaps, nor redundances; the different threads of the whole texture have been cunningly interwoven, and at the end they have been gathered together in a shapely finish. It is full of those lighter touches which go so far towards throwing a dramatic main theme into bolder relief, and the result is a play of true humanity, charm, and realism.

It includes many scenes which are delightful from a pictorial point of view alone, though the action is never confined sufficiently long against any background for the latter to grow tedious, however small its beauty or interest. Certain of the scenes are laid in a travelling circus, which gives the film an uncommon and picturesque touch, and one of the cleverest individual performances is that of an old clown, a typical veteran of the ring, beneath whose motley garb there beats an honest, fearless heart, and who is largely instrumental in bringing the story to its satisfactorily happy conclusion. The two principal *roles* are sustained by artists of whose talent for their work there can be no question. There are by no means too many competent picture players to be found outside the regular stock companies, although their number is being added to almost daily, and one can never fear to magnify a clever artist too highly. After all, however essential the producer may be to the success of a picture play, without his company he would be nowhere. They are the instruments on which he plays his tune, and the effectiveness of the result depends largely on their responsiveness to his touch. In "A Riding Master's Perfidy" we have a film in which players and producer were evidently in complete accordance, the conceptions of the latter having been realised fully and sympathetically by the former, and, as a consequence, it is a very fine picture indeed. As we have said, the two chief parts—"John Price," the riding master, and "Alice," his unfortunate victim—are admirably rendered by artists who have real power, and who play always with unaffected naturalness. The "John Price," in particular, possesses a personality which makes itself felt "over the screen."

The story of the film tells how a riding master, engaged by the Count and Countess of Rodeck to instruct their only daughter, Alice, schemes to win her hand in marriage, and thus secure for himself a life of luxury and ease. In a series of wonderfully clever pictures we see how he induces the girl to elope with him, but, contrary to his expectations, her father refuses to recognise their union, and Price is consequently left in a worse position than formerly, with a wife upon his hands. Some years elapse, and we see the girl, now thoroughly disillusioned concerning the man she loved, working miserably in a travelling circus. One day the ex-riding master behaves with such heartless brutality to his little daughter, whom he is training to become a circus performer, that Alice decides to endure it no longer. Taking the child with her, she returns home to her parents, who welcome her gladly. Price is offered £1,000 to relinquish all claims to his wife and daughter, and this offer he gladly accepts. In a short time, however, the money is squandered, and, hearing of a good engagement in a circus for a child equilibrist, he determines to abduct his little daughter, and live upon her earnings. He accomplishes his purpose successfully, but an old clown, who had known Alice during her unhappy life with her husband, seeing the child back with its father, guesses that something is amiss, and, discovering her address, informs Mrs. Price. It is almost unnecessary to say that the film ends with a glad reunion between mother and child, the wretched riding master destroying himself in his dressing-room at the circus when he learns that his perfidy has been discovered. This brief outline of the film's story gives but little idea of its variety and charm. We have omitted almost all of the incidental scenes with which it abounds, and which, while always perfectly relevant to the main theme, lend the story a diversity of interest not infrequently met with. Altogether it is a very excellent picture.

"The White Domino" is a drama which deals frankly with the more primitive and not always the pleasanter passions of men and women. It is sensational, and it is very well acted, whilst its staging leaves nothing to be desired. As its proprietors describe it, it is a "drama of love and jealousy." It tells how a governess is infatuated with her mistress's lover, and how, after endeavouring in vain to expose to her employer his wife's unfaithfulness, she takes matters into her own hands by murdering the man she loves and allowing the guilt to fall on her mistress. Her guilt is discovered before it is too late, however, and the wretched governess, to escape the sentence of the law, takes her own life. This plot has been skilfully elaborated in the film, which contains many really dramatic moments. If it is not exactly a picture for children, it is very clever and very effective.

It should be mentioned that the proprietors of both these pictures, exclusive rights for which are now being allotted, are Messrs. Hibbert's Pictures, Limited, of Bradford, Bristol, and Glasgow.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

THE MYSTERY OF THE MILL.

This is frankly a sensational melodrama, and, as such, it is eminently satisfactory. Without hesitation, one is plunged, at the very commencement of the picture, into the heart of a dire and dreadful plot, which prepares one for the thrills to follow. And the thrills certainly *do* follow, pell-mell, like hailstones on a window pane—even the sub-titles glow forth from the screen a lurid crimson. There is nothing horrible or "unpleasant" in the picture, however; it is all legitimate melodrama, honest, sturdy, and straightforward. The setting of the film—in and about a mill—strikes an unusually picturesque note, and removes it from the ordinary, whilst the photographic arrangement of such scenes as that in which the furtive figures of two conspirators are seen crouched in the mouth of a cavern, their forms silhouetted blackly against a shining silver sheet of sea behind, is, in its way, quite remarkably excellent. Good, also, is the picture of the dungeon where the innocent hero awaits death. The acting, as a whole, is very praiseworthy, especially clever being the admirable rendering of the miller's traitorous hunchback servant, a Quilp-like impersonation, which is full of grim force and sardonic humour. The miller's wife is, perhaps, apt to give way to an excess of emotion at times, but she, like the rest of the company, is a capable artist. The execution, which is stopped just in time, is a striking and dramatic situation, though it might have been rendered still more thrilling if it had been played a little more slowly—if the "agony" had been protracted, that is to say. The "last act" is admirably managed, and is quite the culmination of the drama, as it should be. The death of the hunchback is a splendidly acted scene. One sees the miserable, wizened little wretch pent up in a cellar, filled with burning straw, surrounded by casks of gunpowder. Raging and ramping round his narrow prison, now whimpering like a frightened child, now foaming at the mouth with a torrent of (one imagines) blasphemies and imprecations, he is turned mad by the horror of his position, and at last drops dead, killed by sheer terror. Finally, there is a magnificent explosion—if one may use such an adjective against the noun. A broad tongue of flame curls out from the gunpowder; the whole scene is suffused with scarlet fire; and the picture is blotted out by rolling columns of ruddy smoke. It is a splendid finish; one can almost hear the "bang"! (International Feature Film Company. Released May 20th. Length 2,000 ft.).

ALL FOR GOLD.

The American "Western drama" has long ago taken its place as one of the mainstays and chief delights of the picture theatre, and, despite the familiarity of its well-used landscapes and characteristics generally, it still continues to be one of the most popular features in every programme. What an unlimited scope there should be, therefore, for the man who gives us the same type of drama in an entirely novel setting, played by a new race of players, whose appearance and dress and manners are entirely different! The ideal country for the creation of this new open-air drama, which demands wide spaces, rough life, and brilliant sunshine, is, without any question, to be found in Australia, a land which immediately suggests itself as essentially suitable for the manufacture of picture plays, but which hitherto has been known almost exclusively as the showman's continent. The fact that excellent picture dramas

can be produced in Australia has already been proved, though we can call to mind only two examples. The tale is now being taken up by that prince of showmen, Mr. T. J. West, whose name is famous in two continents as an amusement caterer, and who, if he continues in this new line, bids fair to become equally well known as a manufacturer of films. As a first attempt, "All for Gold," West's Picture Play Number One, is not only excellent, but remarkable. Naturally, it has its faults—the first part is a little prolix, for instance—but, as a whole, it fulfils the conditions of a good picture play with quite extraordinary success. The artists concerned in it, also, display a wonderful grasp of the technique of the silent drama, despite the fact that they cannot have had

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much, if any, previous experience of this class of work. The setting of the film, both natural and artificial, is admirable. There is one interior scene which has not been bettered anywhere, whilst many of the landscapes are as charming as one could wish. As we have said, the action in the first part of the film might have been hastened somewhat with advantage—not that it ever becomes really tedious; this is fully atoned for in the second part, however, which is as full of life and vigorous movement as any picture yet produced. "All for Gold" offers sensations galore. It includes one of the best races between an automobile and an express train ever done, not to mention a motor-boat careering at full speed off Sydney, and some magnificent feats of horsemanship. The story of the film is a simple one, being chiefly concerned with a villainous attempt to "jump a claim" (a proceeding with which the Western drama has already thoroughly familiarised us), and the eventual thwarting of the heavy man's wickednesses by a charming and courageous heroine. The principal characters of the piece are introduced at the commencement of the film to bow to the audience from the screen—an idea which is rightly becoming very general. At first thought one would say that they should reserve their appearance until after the final "curtain," as on the ordinary stage, but, really, the film man's method is the more artistic, as the illusion of a drama is often practically spoiled by the vanity of a player who insists on rising from the grave to receive applause for the manner in which he has accomplished his death scene. In the film, one is left undisturbed, with one's memory of the various characters as they were at the end of the play; and the realism is improved accordingly. We have not the space to say more of "All for Gold," but one can scarcely leave it without a word of congratulation to Mr. West on this, his "first born." We shall look forward to future examples of West's Picture Plays with much interest, as they seem likely to introduce new and healthy blood into the industry. (West's Picture Play. European Film Agency. Released June 15th. Length 2,190 ft.).

STUDIES OF AQUATIC LIFE.

This is the second of the wonderful series of under-water pictures which was commenced with "An Otter Study," recently reviewed in these columns. Picture number two is no less remarkable a film than its predecessor. In some respects, indeed, it is more so, and its scope is certainly wider, since it treats of the habits of some six creatures, instead of only one. Perhaps the most original and surprising picture in the present film is the view of the water hen swimming on the surface, but taken from beneath. One sees the lower part of the bird, and its paddling feet vigorously thrusting into the water; and then suddenly it dives into the depths, and flashes past the eye of the camera, in a whirl of feathers and foam. Of such pictures as this one can never grow tired. They provide one with an entirely new aspect of animal life, obtainable by no other means, and, to say the least, it is fascinating. ("Kineto" film. Released June 13th. Length 450 ft.).

THE ROBBERY AT OLD BURNSIDE BANK.

To put it briefly, this is 700 odd ft. of cleverly arranged, realistic sensation. There is certainly never a dull moment; when one is not watching the slaughter of policemen, one is regaled with ingenious robbery or a magnificent motor-car "Grand National." Speaking seriously, it is quite an excellent film, full of honest melodrama, which is often so naturally done as to seem an incident of real life—a sort of "bandit" topical, taken by special arrangement with the robbers. It is a picture which thoroughly deserves, and will probably obtain, a wide popular success. The Hepworth Company's pictures are always admirably

acted, and the present example is no exception, though it is not exactly an "acting film." "The Robbery at Old Burnside Bank" is even more than usually well produced; every ounce of possible effect has been extracted from the plot and made the most of. It is also cleverly staged, where artificial scenery is demanded, the triple set, showing the interiors of two rooms, with the intervening passage, being particularly ingenious. As may be imagined, the plot is not exactly the essential thing in this picture, but it is quite efficient, and, as we have said, its possibilities have been realised to the full. (Hepworth Manufacturing Company, Limited. Released June 20th. Length 750 ft.).

ROSALIE'S DOWRY.

This is a pleasant romance, not without its moments of sensation, dealing with the peasant life of picturesque old Italy, now, unfortunately, so fast dying out. It includes some charming, typically Italian scenery, besides one or two clever pieces of artificial staging, and it is well acted. The plot, which is by no means hackneyed, tells

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Curing the Office Boy.

(Comedy.)

The mischievous pranks of four pretty typists.

Codeword—Vorjammern.

No. 6976. Approx. length 320 ft.

Released May 22, 1912.

Everything Comes to Him who "Waits."

(Comedy.)

A smashing good comedy with a "smashing" waiter as hero.

Codeword—Vorkehr.

No. 6980. Approx. length 660 ft.

Released May 25, 1912.

My Double and how He Undid Me.

By Edward Everett Hale.

(Comedy.)

Showing the funny antics of a clergyman's double.

Codeword—Vorkleben.

No. 6985. Approx. length 1000 ft.

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Released May 22, 1912.

The Nurse

By Bannister Mervin.

(Drama.)

The story of a nurse's ordeal with a patient who injured her brother.

Codeword—Vorkampf.

No. 6978. Approx. length 1000 ft.

Released May 25, 1912.

Tony's Oath of Vengeance.

(Drama.)

A tense and dramatic story. How a Higher Power frustrated Tony's revenge.

Codeword—Vorkimmis.

No. 6987. Approx. length 1000 ft.

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how a generous brigand helps a peasant girl, whose miserly old uncle (a clever character study) refuses her a dowry on which to be married. The brigand presents Rosalie with the necessary sum in notes, but she, showing them to her uncle, is told by that old rascal—who thereby secures them for himself—that they are forgeries, and worthless. The brigand, presently hearing of this mean lie, gives Rosalie a second dowry, and revenges himself on the miser by shooting him dead. This rather grim and sombre note, coming at the end of what is otherwise a comedy, strikes one as being a little out of place, but perhaps one is intended to suppose that the old man is only wounded, and will recover to repent of his misdeeds. It is an excellent little picture, and should win much favour. (Cines film.)

THE RANGE DETECTIVE.

We have here a thoroughly typical "Flying A" drama, planned, acted, and produced in the best "Flying A" manner, beyond which it is necessary to say little more. One would say that there are no three players in the whole range of filmdom of whom one would be less likely to grow tired, despite their frequent appearance, than the three principles of this clever American company. They manage to inspire life and interest into even the dullest of plots, and, when they have an excellent story, such as the present, to make the most of, they invariably contrive to produce a picture as near to perfect as can be. "The Range Detective" needs no recommendation; it may safely be left to speak for itself. ("Flying A" film. Released June 12th. Length 990 ft.).

WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

PROSPERITY FOUNDED ON ANOTHER'S RUIN.

A fine Ambrosio drama, with a wealth of pathetic and heart-stirring incidents. Length 1,253 ft. Released June 23rd. (New Agency Film Company.)

THE CHILDREN OF THE FOREST.

In this Fitz film a widowed mother discovers a gipsy thief in her chicken run. By way of revenge, the gipsy steals her child, who is rescued by her little brother and his dog, Tiger. Length 595 ft. Released June 29th. (Western Import Company.)

PREPARING FOR AN INDIAN FESTIVAL.

A series of pictures depicting some of the preparations for an Indian festival pageant. The various operations—which are very cleverly photographed—include the preparing of elephants, camels, and bullocks for the processions. Length 390 ft. Released June 20th. (Kineto, Limited.)

THE INDIAN WOMAN'S PLUCK.

A fine dramatic subject, in which an Indian nurse rescues the child of her employers from two ruffians, who have stolen it, with the idea of obtaining ransom. Length 950 ft. Released July 4th. (Hepwix.)

BLOWING UP THE JOHN DAY RAPIDS.

The film includes a general view of the rapids and the blocks to be blasted, loading the rolls with powder, drilling in water for blast loading the sacks with dynamite, lowering the powder sacks into the water, and the rapids by moonlight. Length 400 ft. Released July 6th. (Rex Film Company, of America, Limited.)

SAVED.

How a brother's regard for his sister, by a clever idea, saves her from a designing scoundrel. Length 1,587 ft. Released June 29th. (Cines Company.)

COWBOY *v.* TENDERFOOT.

An American Wild West drama, in which a cowboy and a tenderfoot both love the same girl. The tenderfoot wins at the finish. Length 1,005 ft. Released June 29th. (J. F. Brockliss.)

ACROSS THE DOLOMITES.

A beautifully toned and tinted Sascha travel film. Quite out of the ordinary. Exceedingly pretty scenery. Length 445 ft. Released June 6th. (Warwick Trading Company.)

THE CURSE OF AVARICE.

A splendid and novel drama, all the characters being taken by one actor. Length 1,000 ft. Released June 16th. (Cosmopolitan.)

ONLY A PRIVATE.

A fine Lux military drama. Length 850 ft. Released June 22nd. (R. Prieur and Company, Limited.)

THE INDIAN AND THE CHILD.

A powerful Western subject, beautiful in its pathos and superb in point of production. A film feature. Length 1,000 ft. Released June 23rd. (Essanay.)

THE THREAD OF LIFE.

A marvellously thrilling and pathetic incident in an escaped convict's life. Length 1,000 ft. Released July 3rd. (American Company (London), Limited.)

CHARLIE'S REFORMATION.

A splendid drama, dealing with the reformation of a drunkard and gambler. Length 1,000 ft. Released July 3rd. (Edison.)

A HASTY MARRIAGE.

Margaret falls in love with her uncle's pastor. They elope, one on a horse and the other on a

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bicycle. The uncle starts in pursuit, and eventually overtakes them, and, after being made acquainted with full particulars, proposes the health of the future son and heir. (Length 1,370 ft. Released June 30th. (Gaumont Company, Limited.)

DON JUAN.

A coloured film, taken from "Don Juan of Austria," Claude Garry and Paul Cappellans in in the leading parts. New and very fine stage setting, and comprehensible story. Length 2,013 ft. Released June 29th. (Pathé Frères.)

THE WOODEN BOWL.

A fine Lubin drama, dealing with Flemish folklore. Length 1,038 ft. (M.P. Sales Agency.)

THE OUTLAW.

A fine Kalem Western drama, with many exciting and thrilling situations. Length 1,031 ft. (M.P. Sales Agency.)

HIS LESSON.

An excellent A.B. subject, with acting up to standard, and of good photographic quality. Length 999 ft. (M.P. Sales Agency.)

CAPTAIN JENKS' DIPLOMACY.

Captain Jenks has a happy way of making everybody contented. He brings about a reconciliation between father and son. Released July 3rd. (Vitagraph Company, of America.)

IN THE TIDE.

A powerful dramatic Rep subject, dealing with the life of a victim of the drug habit. The story is well acted, and the photography perfect. Length 1,000 ft. Released June 29th. (American Film Releases.)

UNCONSIDERED TRIFLES.

Praise be to the writer! "Have you a loan to lend me to by (*sic*) it?" is the burden of the letter, and the "it" is a skating rink that the scribe proposes to convert into a picture theatre out of the profit of which enterprise the worthy optimist suggests repayment "at £40 pur month," urging that "i ham" (note the modest form of the pronoun) "a working man, and i have a young man wich is going to join me as a pardiner. . . . i shall manager engen and elect light operator if they will alou me."

* * *

The last is somewhat cryptic but distinctly precious, and I really don't see why they shouldn't let him do what he wants to—whatever it may be. It would seem that this is a case of either too little or too much education. The Browning centenary being upon us, I do not apologise for repeating:

Oh, the little more and how much it is!
And the little less, and what worlds away!

* * *

A very charming actress, whose picture postcards sell by the million—wrote an illuminating work some little time ago, telling an eager public all about her school days and the life led by those poor actresses, and it was all very pretty and nice, and we were all delighted and filled with admiration that one who was so young could be so clever and one who was so clever could be so young, and now I read that, when at the Royal Academy, "Princess Mary was noticed to be making notes in her diary." What does this portend?

* * *

Well-known actors and actresses in France, who act "to the camera" are paid by the length of the film. Length sold, I presume. The details read like a lawn-tennis handicap. Whereas Monsieur Coquelin was remunerated at the rate of 2½d. per yd., charming Mlle. Lavallière received only 1d. per 10 yds. For a nation that called us the shopkeepers that's not so bad.

* * *

I don't quite see why the apes should be spied upon. Surely reverence which we are supposed to bear to our ancestors should keep their private life sacred, tabu. I doubt not that in the Canaries the German observers will have excellent opportunities for making studies under natural conditions, but what will be the gain to the human race? Far better let the apes observe us.

* * *

I do not notice that any children were present when Dr. Theodore B. Hyslop gave an address to the Child Study Society, for the report of the proceedings is not interspersed with "(Hear, hear, from the children)," which it certainly would have been, for he assured the meeting that the national brain was taxed to excess and that there were *too many lessons.*

* * *

The damages done by the traditional Bull in a china shop will probably compare unfavourably with those caused by the cat in the tea shop. The case of the Lyon's Cat! In truth, a *Felis Leo!* But not a Lyon's male, for 'twas in defence of her kittens that she did it.

* * *

Captain Amundsen modestly, it is suggested, uses in his lecture the inclusive "we," instead of the egotistical "I." It might be urged that he is doing quite the contrary and taking unto himself a prerogative of Royalty: "What page in the last Court Circular made you a plural?"

THE JACKDAW.

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CONTINENTAL NOTES.

(By Our Own Special Correspondents.)

ITALY.

The Society for encouraging foreign visitors in Rome is promoting a cinematographic competition, to take place in June, its object being to illustrate the manners and customs, and artistic and natural beauties of Italy. The subjects must be Italian landscapes, and the minimum length of the films is fixed at 500 metres. The competition is international, and one of the prizes will be a gold medal, presented by the King of Italy.

DENMARK.

An International Cinematograph and Film Exhibition will be held at Copenhagen from August 14th to 30th. Full particulars can be obtained from Biografteater-foreningen for Kbhon og Omegn, Veslesbrogade 3, Copenhagen.

GERMANY.

Diverse are the uses of the cinematograph. From the medical school to the variety hall is a long step, but perhaps about half way between the two lies the tax collector's office, where a cinematograph apparatus has recently been installed in Berlin. The Church taxes are based on the municipal assessments, and instead of copying these out by hand as has been done in the past, they will in future be cinematographed on films of 60 metres in length. The advantages of this procedure over the old system, which necessitated a vast amount of space, and the employment of a large number of possibly careless copying clerks, are obvious, without taking into consideration the absolute impossibility of fraud under the new scheme. The apparatus has been supplied by Die Internationale Kinematographen-Gesellschaft, of Berlin.

The school authorities and the Jugendvereine (Societies for Youth) of the town are taking stern measures to stem the flowing tide of the "Kino-peril." They have arranged with the Director of the Rheinisch-Westfälisches Volksthenten to give regular performances for children, thus giving every child the opportunity of seeing an artistically produced classical piece or fairy tale at le ice a year.

The last budget discussion in the Heidelberg Town Council gives an illustration of the conflict of views over the cinematograph. A member of the Progressive Party, during the debate on the education estimates, was not afraid to express the opinion that children should be encouraged to visit the picture theatres more frequently, as many of the films would assist them in their geographical and historical studies. He advocated special children's days, with uniform prices of from ½d. to 1d. On the other hand, Professor Rohrhurst, a member of the Heidelberg Education Authority, and President of the Baden Parliament, opposed these views with the utmost vigour. He said that, as conducted at present, picture theatres had worse influence upon children than all the blood-and-thunder literature, and even went so far as to declare that he would welcome a measure to secure the complete exclusion of the young from the picture playhouses. The Mayor expressed his agreement with Professor Rohrhurst.

AUSTRIA.

Die Zeit, a prominent Vienna daily, recently invited a number of distinguished people, including poets, actors, playwrights, and statesmen, to give its readers the benefit of their views on cinematography. Very interesting were the replies received, and it is worthy of note that they were almost universally favourable, and in most cases extremely laudatory and appreciative. The dissonant notes in the chorus were supplied by the theatrical directors, whose views, however, can hardly be regarded as being unbiassed by personal considerations, and to whom a certain amount of bitterness can be forgiven, when we remember that in Austria alone twenty-nine theatres were compelled to close their doors last year. It is interesting to note that most of the replies emphasise the important service which the cinematograph renders to science.

The pictures of the *Titanic* disaster and the Motor Bandits in Paris, featured at the Grafton and Sackville Street Picture-houses, Dublin, during the past week, were watched with intense interest. Had the latter been produced from imagination one would have been inclined to doubt if such could happen. Actually having happened it was all the more startling. These pictures must of necessity "draw" wherever they are shown.

The New Empire de Luxe, which is being erected at St. Anne's-on-the-Sea, will be completed early in July. It is being erected of Brick and Patent Ferrorock Stone. The theatre will seat 1,000, and tip-up chairs will be installed. The floor, both of the body of the hall and the balcony, will be on the rake. The architect is Mr. Arnold England, of St. Anne's-on-the-Sea; Mr. Frank E. Spring is the Managing Proprietor.

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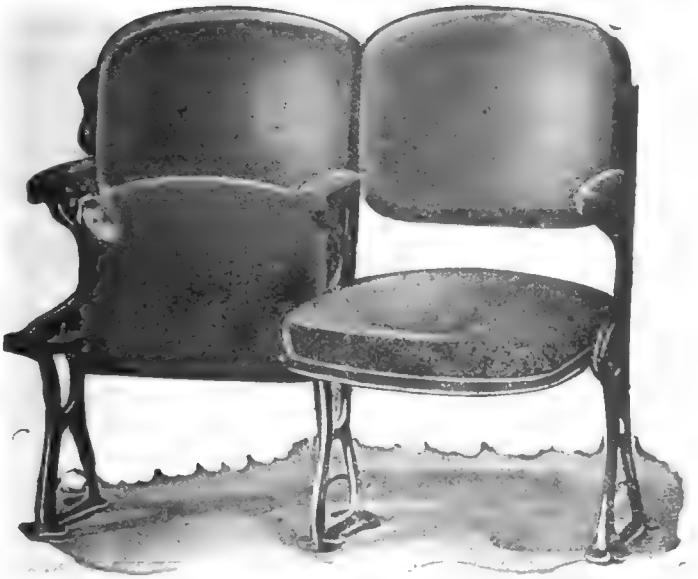

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"The" Film Service....510
The Miracle....474
Topical Film....516
Tyler Apparatus....462
Tyler Film....xii., 492
Uniform Clothing....528
Universal....518
Vitagraph....vii.
Walturdaw....478
Warwick....512
West....504
Western Import....xvi.
Wilkins....512
Williams Amusement....527
Williams and Williams....525
Williamson....527
Williamson....474
Müller....528
Nestor....496
New Agency....502
New Bio....xxvi.
New Century....xix., xx., xxi., xxii.
Pathe....464, 465
Philograph....530
Photoplays....500
Prieur....458, 496
Rex....504
Rigby....476
Rogers....526
Royal Film....482
Solax....476
Spencer....527
Stafford....xxxvi.
Standard Feature....518
Africa's Amalgamated....500
Ambrosio....502
American Co. (London)....ix.
American Releases....i.
American Wild West....514
Andrews....xxxi., xxxii., 522, 528
Artograph....528
Bacon....526
Barker....528
Beard....457
Bedford Head....528
Brockliss....xxxix., 476, 504, 514
Butcher....460
C.F.H....x.
Fuller....526
Fyfe, Wilson....xii.
Gardner....xxxvi.
Gaumont....457, 468, 469
Ginger, Lee....526
Globe....iv.
Grover....525
Harris and Gillow....525
Hearn....526
Hepworth....484, 485
Hibberts....498
Ideal....500
Imp....xxxix.
Itala....492
Jukes, Coulston, Stokes....525
Cines....496
Cinema-Halles....xxxvi.
Co-operative Cine....457, 531
Cricks and Martin....488
Cross....488
Crossley....ii.
Crown....508
Crypto....504
Eclair....xii.
Edison....520
Educo....468
Electrical Constructions....xxiv.
Essanay....472
Express....506
Fielding and Platt....482
Jury's Imperial....viii., 457
Jury's Kine....514
Kamm....494
Kineto....xl.
Kinemacolor....xl.
Kine Trading....490
Lazarus....xxiv.
Leeds Film....504
Lister....xxiv.
Lux....458
Lyon....500
Magnet....508
Mansell....500
Monopol....xxxiv., 519
M.P. Sales....xiv
Morgan....577
Moss' Empires....482

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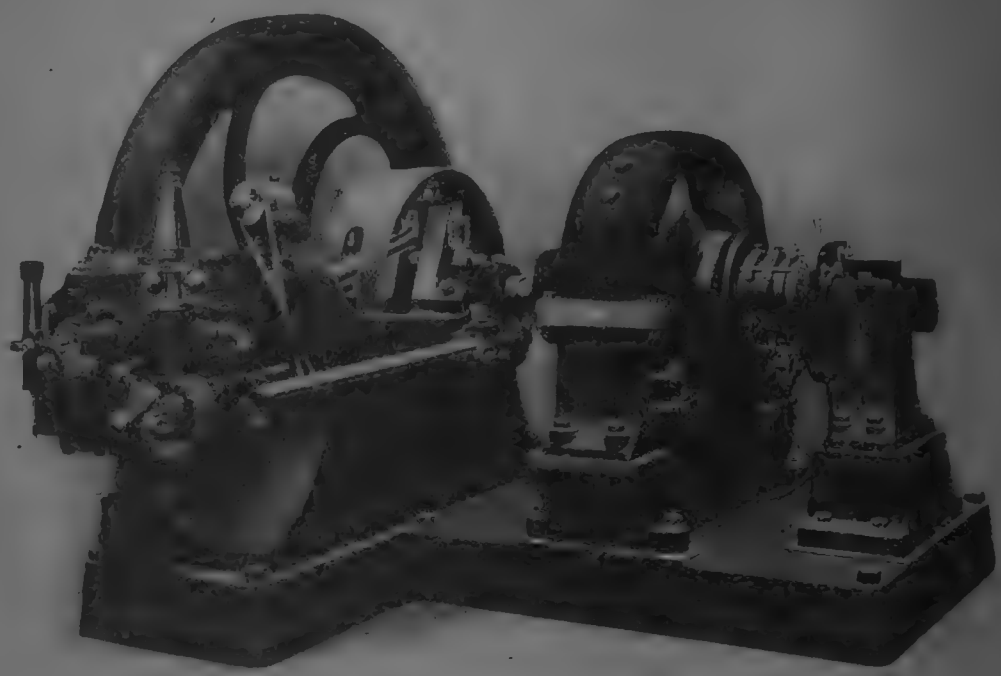

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Pathe.

Guarding His Master's Property. Mr. and Mrs. Huckily leave their house for the day. A gang of housebreakers immediately set to work to ransack the house. Jake, the house dog, demands an explanation of their presence. One of the thieves, with a bundle of valuables, makes his way to the garden gate and deposits it in a cart. When he returns, Jake goes to the cart, takes the bundle out, and places it in his kennel. He does this three times, and the thieves, although surprised each time they miss a bundle, proceed with their illegal task. Jake runs out into the street, and forces two gendarmes to accompany him home. The police and the dog are successful in surprising the thieves, and the latter brings his mistress out of hysteria and his master from despair when he comes and lays down at their feet the lost valuables. (Released May 22nd. Length 396 ft.)

Lumbering in Brazil.—The great trees, mighty forest kings, hundreds of years old, are felled and piled upon rude waggons, to be taken away to be stacked. So heavy are some that teams of thirty oxen are required to remove them, and sometimes they will resist all efforts to mount them on the waggons, snapping heavy iron chains by their weight as if they were threads of cotton. (Released May 22nd. Length 362 ft.)

Motor-Boats' Competition at Monaco, 1912.—A fine, inspiriting subject. The boats are seen sweeping around the course in magnificent curves and ploughing deep furrows through the water at a tremendous speed. (Released May 22nd. Length 346 ft.)

Gipsy Honour.—Mona and Misa are daughters of a somewhat brutal chief of a tribe of Mexican gipsies. The two sisters are dancers and players of the mandoline. Misa, the elder, one day captures the fancy of Walter Grenvall. He coaxes the girl to accompany him on a launch trip on the river, whilst her sister stays on the bank. Mona is discovered by her father, who subjects her to some questioning as to the whereabouts of her sister. On Misa's return a violent quarrel ensues. The gipsy eventually loses entire control of himself, and, snatching up his daughter, tosses her into the river. Mona secures Grenvall's assistance. The young man dives off the bridge, and is able to drag the girl ashore, just at the same moment that the gipsy is arrested by the police. He is led away as Misa returns to consciousness and learns that she is safe from the outrages of her unnatural father. (Released May 22nd. Length 710 ft.)

Max and the Donkey.—Joe Dawson is in the part of the donkey. He, Joe, is represented as being engaged to a pretty girl, who is accustomed to take a ride on her donkey every day. Max writes to the girl for an appointment. Joe decides to teach Max a lesson, and one morning plays the part of the donkey. His *fiancee* rides on his back when she goes to meet Max. The donkey constantly edges his head in, and pushes Max off the park seat. Having frightened his unfortunate victim into taking to his heels, he gives chase very realistically. He tracks Max to the roof of a pile of flats, is induced to jump into space after him, and pommels his body when he comes upon him in the street. Max is now quite readily made to indite and sign a quaintly worded statement, to the effect that he will never make love to the donkey's mistress again. (Released May 22nd. Length 545 ft.)

Stop Thief.—Bollard, commissioner of police, receives a letter from Raymond to remind him that he has an appointment with him. Bollard is alighting from a tram when he is jostled by a young man. He, finding that his watch is not in its usual place, gives chase to the fast disappearing young man. He solicits the aid of some guardians of the law, and after an exciting pursuit the youth is captured. At the station he denies all knowledge of the crime, the fact that no watch can be found on his person being evidence in his favour. Bollard, however, has him safely locked up before returning home to tell his women-folk of his exciting afternoon. He is informed that in his hurry he left his watch behind him, and he returns to the police station to release the youth. His apologies are many and profuse, and he makes a peace offering of a choice cigar. It is accepted, and, whilst he is lighting another himself, the barely released prisoner deftly abstracts his watch; when Bollard discovers his loss it is too late to think of regaining his property. (Released May 22nd. Length 412 ft.)

The Revolt of the Peasants.—The period shown is 1572, and the peasants of Holland are rising to throw off the Spanish yoke. Among the peasants of Volendam are the two sons of a miller named Smulders. The young men say good-bye to their father and their sister Konie, and leave them practically unprotected. A spanish patrol of four men demand refreshment at the mill. Konie is forced to fetch strong gin for the soldiers, who are soon drunk. One of the men insults her, and old Smulders is aroused to defend her. The spaniards brutally drag him out to tie him to the sails of a mill. In this position he is shot dead by them, and then the men return to the mill. Konie witnesses this brutal murder of her father, and she plies the men with more drink, until they fall in a drunken stupor beneath the table. Then she hastens to her brothers and their comrades. She tells her story, and the peasants return with her to the mill. Here they are fully aroused by the sight of Smulders' lifeless body, and dragging out his murderers they tie them to the four mill sails, which are set in motion. They gaze at the spectacle of their revenge consummating itself, and then they go forward once more to rid their country of its tyrants. (Released May 22nd. Length 890 ft.)

The Old Love.—Mr. Love-Offen, before having the hymeneal knot tied, omits to be off with the old love. He takes the word of a friend that he need feel no cause for uneasiness. It happens that the old love is put upon his track by picking up a hand-bag dropped by his wife. The discovery of his photograph indicates to the finder how the land lies, and she does her best to cause a very lively scandal. However, another friend of Mr. Love-Offen's has fallen a victim to her charms, and the admiration of this gentleman is effectual in inducing her to forego all thoughts of revenge. (Released May 25th. Length 428 ft.)

The Togos.—The troupe consists of three people, but there is practically only one performer, a Japanese girl, who, lying on her back, twists, turns and tosses a big, many-coloured umbrella with her feet. She balances the gaudy umbrella, with an immense pile of boxes beneath it, on one foot. (Released May 25th. Length 300 ft.)

The Miracle of the Flowers.—Columbine finds delight in the simple pleasures Pierrot offers her. He leads her into a field, teaches her to hoodwink the guard looking for trespassers, and gives her such flowers as his poor purse can afford. The flowers delight them, and both swear to remain faithful to each other as long as the blossoms shall remain bright and fresh. The flowers fade, and Pierrot is forced to replace them by stealth. Columbine still loves Pierrot, but she is inclined to look askance at his empty cupboard. Pierrot hurries out to sell a painting, and to

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bring her back the proceeds. The old marquis comes once more to offer his heart to Columbine and at the same time offers her a pearl necklace. Columbine accepts both offerings, and, destroying the flowers, hurries away, with a written adieu to Pierrot left behind her. Pierrot can think of nothing better to do than to hang himself in the light of a pale crescent moon. Love and the memory of the flowers have, however, caused Columbine to change her mind, and before Pierrot can put his deadly project into execution she comes to coax back the smiles to his face. (Released May 25th. Length 925 ft.)

The Last of the Mohicans.—We see Colonel Munro, who has to take his daughters to Fort William, falling into the power of Magua, together with Hawkeye and the two faithful Mohicans; then the fight he puts up to protect his daughters, and the moment when the two girls are captured by Magua, and are dragged away to the Huron camp. Then comes the scene when the Colonel and Hawkeye penetrate into the camp and rescue one of the girls. The rescue of the second girl has to be attempted. She is protecting herself from Magua, who wishes to make her his squaw, and her friends save her just in time. The death of the young Mohican at the hand of Magua is part of this scene. The Mohican's grief at the loss of his son is vividly portrayed, and, as the play terminates, he is left standing—the last of his race—by that son's grave. (Released May 25th. Length 970 ft.)

A Black Man's Acquittal.—A white man is found fatally wounded in the street of a small American town by a negro, and the former, mistaking him for his assailant, accuses him of murder before he dies. The negro passionately protests his innocence at his trial. Just before the judge rises to address the jury, the negro's old mother presses forward to implore his clemency. She reminds him of an incident in his life. The judge remembers it, and he relates it to the court. As a young man, he says, he was a soldier in the ranks of the Southerners. He received intelligence that his mother was seriously ill. Obtaining leave of his colonel, he rode to his home. He was just in time to hear his mother's voice, and for her to kiss him, before she passed away. He left her bedside to rejoin his regiment, but he was seen when endeavouring to cross the enemy's lines. He eluded his pursuers, and gained a little cabin tenanted by an old negress and her child. This woman hid him, procured him a horse, and her child was instrumental in saving his life. The war over, he returned to the hut to repay his rescuers, but they had disappeared, and he had found no trace of them until the present day. The judge goes on to remind the jury that the evidence against the prisoner is only circumstantial. He adds that he finds it difficult to believe that a boy who could save life at the risk of his own should develop into a wanton destroyer of life. The negro is acquitted. (Released May 25th. Length 965 ft.)

Waterfalls in Jemtland.—Very fine views are given of the waterfalls in Jemtland, Sweden, as they dash along in their wild course between banks with sombre firs and pines, or as they pour the whole volume of their water over the great boulders that lie in their course. In contrast to these views, there are others of clear, limpid pools, the abode of numbers of fresh water fish. (Released May 25th. Length 215 ft.)

The Dormouse.—A very interesting subject, showing how a dormouse hibernates, the manner in which it obtains its food and devours it, and its plucky struggle with, and defeat of, a snake. (Released May 25th. Length 460 ft.)

Mendal.

Manufacturing Rubber Faces.—Models are first of all made by the artist from wax, and moulds from these obtained by the use of plaster of Paris, from which again replicas of the orginals can be turned out to any desired extent. In the course of a few minutes the faces are ready for painting, and a final picture shows the completed articles, mostly in the form of heads of well-known politicians. (Released May 22nd. Length 410 ft.)

Gaumont.

Arabian Trades and Industries.—A short journey by train and steamer takes us to the Bay of Tunis and on to the town of Kairouan. Kairouan is one of the most interesting and curious places in Tunis. A trip through the native quarter shows the natives engaged in their various occupations, including wool winding, carpet making, mantle making, etc. Another view shows the merchant selling oil, much appreciated by the inhabitants. (Released May 23rd. Length 455 ft.)

Under False Pretences.—A manufacturer is confronted with a strike of his servants unless he sends a donation to the trade union. He receives two other letters, one from his brother informing him that his daughter, Aurelia, will pay him a visit, and the other from a friend advising him that a certain duke intends visiting the city. These letters he shows to his daughter, together with a photograph, telling her it is a suitor for her hand. He is somewhat in a dilemma on account of the proposed strike, and endeavours to secure assistance from an agency. Failing, he has to fall back upon his daughter, who agrees to attend to the kitchen arrangements. Aurelia arrives, and the idea strikes the daughter of pretending she is the servant and palming off Aurelia as the daughter of the manufacturer. The Duke arrives, and invades the lower regions, where he is confronted by the pretty servant, to whom he makes love, but is repulsed. Going into the drawing-room, he is introduced to Aurelia, and makes the best of her company until the arrival of the pretty servant, who at once receives all the attention. Matters eventually adjust themselves. (Released May 23rd. Length 980 ft.)

The Other Woman.—Peter, a rich painter, is in love with Joan, who consents to have her portrait painted. Both arrange to go shooting together. By an accident, Peter's gun explodes, killing his betrothed. Upon securing another model in order to complete the painting, he has set himself an impossible task. When visiting a restaurant he notices a lady the exact likeness of Joan, and learns her name and address. He makes periodical calls, and when in the act of embracing Madeline he imagines he sees the spectre of Joan. The next day he writes and informs Madeline that he will be pleased to continue his visits if she does not question him regarding his strange behaviour. Madeline sees him absorbed in a photograph, and, waiting her opportunity, enters the room to investigate. She decides to alter her appearance to coincide with the portrait. The transformation is highly satisfactory, and the painter is overjoyed to find a living reality of Joan. Later she is surprised to hear him whisper declarations of love. (Released May 23rd. Length 1,358 ft.)

The Alps of Styria.—The Rax, the last buttress of the Alps, is an elevated plateau on the frontier of Styria and Lower Austria. Bordered on all sides by steep declivities, it is separated from Schneeberg by the Black Valley, and attains a height of about 9,500 ft. Snow and ice cover this region until the advance of spring, and the abundant fresh air materially assists in producing vigorous inhabitants. (Released May 26th. Length 383 ft.)

Bobby and the Wine Bottle.—Bobby's parents receive a visit from a friend, and offer him a glass of wine. It is apparent that someone has previously sampled the liquid, and a consultation is held as to the best means of finding the culprit. The visitor's suggestion to blacken the mouth of the bottle meets with approval, and five minutes later, Bobby, taking a copious draught, receives a black circle on his lips. The servant draws his attention to the mark on his lips. He proceeds to

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blacken the mouth of a trumpet. The servant is the first person to receive attention. Asking her to try and blow the trumpet, she falls into the trap. He next pays a visit to his mother, and she blows the trumpet, and likewise receives the incriminating mark. His father is conquered by a simple ruse. Dinner is ready, and his parents enter the dining-room by different doors, but it is not until they have sat down that they are confronted by the black circle. Many and varied are the questions asked, but Bobby puts an end to the confusion by blowing his trumpet, thereby solving the problem. (Released May 26th. Length 734 ft.)

The Old Model.—At the moment Francis reaches his friend's house he notices a few artists' models dejected with the vain search after work. Entering the house, he sees an old man posing for one of the figures in a picture, and presents the man with a piece of money. It appears that Francis intended leaving for America the next day in order to make his fortune, and return to marry the girl of his choice. He was assistant to an architect who possessed a beautiful daughter. The young couple fell in love with each other, and the father requests an explanation. He informs the suitor that he will sanction the engagement on condition that he invests a large sum of money in the business. Disappointed, he returns home and prepares for departure, but judge of his surprise when he is presented with a letter containing the sum of money stipulated to be invested in the business. It appears that the old man who received the money was in reality a millionaire, and, touched by the young fellow's generosity, took this means of showing his appreciation. (Released May 26th. Length 862 ft.)

The Plague-stricken City.—The city, badly kept, and the houses, badly ventilated, became an easy prey to the terrible black plague. Starvation stares the inhabitants in the face, and though they appeal to their Prince for help, he continues to carouse and make merry with his courtiers. One only is worried and anxious—the Captain of the Prince's bodyguard. To him the Prince turns, insisting that he shall drink with them, and then making him fetch his wife and daughters to the feast. Placing duty before all else, the Captain fetches his dear ones. The Prince, quick to note the beauty of the girls, at once commences to make love to them. Their father, the Captain, meets a speedy death on attempting interference. Late in the night the Captain's wife and daughters slip out of the castle by a secret subterranean passage. The three courageous women go at once into the most stricken parts of the city, and do all in their power to alleviate the pain and distress. Their coming into contact with the sufferers can have but one result—they, too, fall victims to the black plague. Hastening back through the passage, they are once more in the midst of the revellers. A man seizes hold of the elder girl, and the Prince rises to interfere. The crowd, maddened by wine, stab him to death that they may continue on their lustful way. The Captain's wife tells them of the visit to the cursed city, and then taunts them that the black plague is in their midst. They fly in terror; but escape is cut off, and the Captain's wife, feeling the terrible fever coming upon her, sets fire to the hangings and furniture, so wiping out, not only the pestilence, but the whole den of debauchery. (Released May 26th. Length 1,100 ft.)

American Films.

Full Value. — A pretty stenographer, beset by fellow-clerk and employer, chooses by means of an odd real estate deal between them. (Released May 22nd. Length 990 ft.)

Fidelity.—A devoted husband accidentally kills a man. The sentence of the court consigns him to a long term in prison. The picture swings to the wife—alone, faithful, struggling to support herself and child, and beset by an old-time suitor. The suitor nearly wins—and then something happens. (Released May 25th. Length 990 ft.)

Edison.

The Nurse. — Janet Brent, a nurse, takes her little brother for an outing. Willie is trying to fly his aeroplane in the roadway, where he is struck by the motor-car of Tom Hardy. Hardy rides out of sight, and Janet, carrying her injured brother, is assisted into a passing motor-car and driven home. Hardy turns back, only to find that the victim has disappeared. He arrives at Janet's home, makes himself known to her, and tries to excuse his conduct. She drives him from her house, refusing all offers of his help. Dr. Peters, after examining Willie, announces that his spine has been injured. Hardy is stricken with a violent fever, and Dr. Peters, who happens to be his physician, 'phones for Janet. Janet leaves Willie in care of her mother, and, going to the patient's bedside, finds herself face to face with Hardy. She realises that this is her opportunity for revenge. Dr. Peters' parting words were, "One mistake would be fatal." Why not make a mistake? Hardy calls feebly for water. The instinct of the nurse triumphs, and she obeys the call. Hardy becomes worse, and she realises that the crisis is at hand. Hardy passes the crisis safely, recognises Janet, and falls into a slumber. Janet sees Hardy is safe, and falls fainting beside her patient, where Dr. Peters finds her. Hardy falls desperately in love with his nurse, but Janet will not listen to him. Dr. Peters has effected Willie's cure, and brings him to visit Janet. Janet's joy at seeing him walk is too great, and she tells Hardy of Willie's cure. Hardy again proposes, and Janet realises that she also loves him. (Released May 22nd. Length 1,000 ft.)

Everything Comes to Him Who "Waits."—A person by the name of Cud McGiven applies for employment in a Bowery restaurant, and comes recommended as a smashing good waiter. The restaurant is conducted by a German, who engages his services at the rate of one dollar per day. The other waiters do not receive him very cordially. Whenever Cud finds himself alone, he exercises his mania for juggling plates with disastrous results to the crockery. Every time the proprietor hears a crash he takes out his book to jot down the damage and charge it to Cud. He spills soup on the guests, bumps into waiters, consequently causing more damage. At last the proprietor decides to discharge the offender. He summons Cud to his private office and demands a settlement for broken dishes and spoiled food. Cud, whose anger becomes aroused, in revenge breaks all the dishes in the pantry. The turmoil brings the guests to their feet, where they stand spellbound at seeing a half dozen waiters flee before the burly Cud, who is flinging plates after them. He then makes his exit through the front door, and everybody heaves a sigh of relief. (Released May 22nd. Length 650 ft.)

Curing the Office Boy.—The boss rings for Willie. The girls, with some trouble, awaken him. Willie makes faces at them as he exits. Another ring a little later. The same trouble to arouse Willie; this time the girl from the switchboard does a little electrical engineering. Willie is astounded at this method. Noon hour. The boss goes to lunch. Four of the girls flirt with the man across the street from the office window. Willie asleep again! The girls dress him up in some of their clothes. The boss rings for Willie, and the girls take him bodily, asleep, and precipitate him in on his employer. The girls overhear Willie get a dressing down. They confess that they did it. They are all admonished, and when

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out of the boss's office he gives vent to a hearty laugh. Willie's cure is complete, and he is now always on the jump when the boss rings. (Released May 22nd. Length 320 ft.)

Tony's Oath of Vengeance.—The Rev. Watson finds a man ransacking his desk. The man pleads for a hearing. The clergyman agrees. His story runs as follows:—He, Tony Carmetto, and his daughter, Pasqualina, arrived in America less than a year ago. He obtained work with a contractor, Nolan. Pasqualina used to carry his lunch to him, and attracted the attention of Mr. Nolan. He followed her home, and advanced Tony to gang foreman. Nolan proposed that the girl run away with him and be married. Pasqualina agreed, and, leaving a note for her father, she went away with Nolan. Tony purchased many pretty things with his first month's salary, intending to surprise his daughter; but his joy was turned to sorrow when he found a note explaining her absence. It was a long time before he heard from his loved one. Then Pasqualina wrote that she hadn't been married yet, but expected to be soon. One night she returned. Broken in health and spirit she soon passed away. Tony swore that he would avenge his daughter's death. Nolan, he learned, had gone to Los Angeles. He tried to follow, but he needed more money, so he bought a revolver and lantern and turned burglar. The clergyman, however, points to an item in the newspaper, "Shocking motor-car accident in Los Angeles. P. J. Nolan, of New York, instantly killed," and indicates that a higher power than Tony has brought retribution. (Released May 25th. Length 1,000 ft.)

My Double, and How He Undid Me.—An overworked minister chances upon a man who looks very much like him, and decides to engage the man to impersonate him, and attend the meetings and functions that prevent him from doing the work which he wants to put his heart into. The plan succeeds admirably, and the double is introduced at a social at the minister's own house. The guests do not seem to notice that their pastor is at all different or at all unlike himself. At committee meetings he has been taught always to complain of a sore throat. All goes well until the double is invited to a dinner, and there a city chap gets him to drink a little champagne. Before the dinner is over he makes a speech, which results in his being led from the table by the deacons and taken home. Mrs. Ingham doesn't know what to do, but the real minister appearing on the scene, caps the climax, and brings the story to a ludicrous finish, for his double promptly embraces him and turns him around, making an explanation unnecessary. (Released May 25th. Length 1,000 ft.)

Vitagraph.

Stenographer Wanted.—Brown and Jones advertise for a young lady stenographer. In response they are deluged with a bevy of pretty girls, who apply for the position. When the two bosses arrive, they are very pleased to find so desirable a lot of applicants. They find it very hard to make a choice, but finally decide upon two. The first one proves very efficient and attractive. While they are trying the second one, a homely old maid comes in, bosses the office boy, and insists upon seeing the heads. Jones sees the latest possibility, and falls back in his chair. Brown takes a look, and falls on top of Jones. The stenographer takes a look, and falls into Brown's lap. Mrs. Brown and Mrs. Jones arrive, and find their husbands with the pretty young stenographer in their arms. A scene ensues. The two wives accordingly employ the old maid. This is too much for the two partners. They are obliged to leave their office and seek consolation in a "bracer" at a *cafe* near at hand. (Released May 23rd. Length 885 ft.)

Justice of the Desert.—Malcolm Thomson, a banker, is looked upon as a man above reproach. He is considered a power among his people. Among the depositors is Ted Arlington, a miner. His little girl is taken sick, and their expenses are great, but Ted assures his wife that all is well, and shows her their bank account. Ted, on his way to the bank, is met by a neighbour, who tells him that the bank is closed. He rushes madly to the banking house. He is pushed aside by Malcolm Thomson, who walks defiantly and proudly through the crowd. He is kept under the continual surveillance of a detective. Ted draws his pistol, is arrested by the detective, and sent to jail. Thomson absconds. Under an assumed name he becomes a general "bad man." He quarrels with another gambler and kills him, is convicted and hung. Ted is released from prison. He, with his wife and child, start life anew, going across country in a prairie schooner. They stop for the night's rest. Their little daughter finds the bleached skull and bones of a human being. Ted and his wife hasten to the spot, and Ted picks up the skull, while his wife picks up a watch case with the inscription "Malcolm Thomson" and his address. Ted's eyes turn upward and see a dangling rope with a frayed end, telling the whole story. (Released May 23rd. Length 951 ft.)

The Telephone Girl.—Faithful to her duty, Marion Wilson, a telephone operator in a large factory, sticks to her post, notifying the different departments during the burning of the building, thus preventing a great loss of life. We see the fire was caused by a careless smoker, who throws a lighted cigarette into some waste. The fire department, of which Jack Watson, to whom Marion is engaged, is a member, receives the alarm. The factory is ablaze. Everyone has escaped except Marion. Jack hears this, and dashes into the building and rescues his sweetheart. He drops with his precious burden exhausted to the ground. They are carried to their homes. When both are convalescent they telephone each other. Cupid takes their message, and their wedding day is fixed. (Released May 23rd. Length 925 ft.)

The Patchwork Quilt.—Mrs. McCoy is filling her son's dinner pail before he starts on his run as engineer of a passenger train. To Joe his mother is "all in all." Before leaving he points to the patchwork quilt which she is trying to finish, and says: "Mother, it's a beauty, and fit to grace the bed of a king." Joe climbs into the engine and pulls out. Before retiring, his mother places a lighted candle in the window, and prays for the safety of her boy. The next night, about the time that Joe is expected on his return trip, his mother is working on her patchwork quilt. A fearful storm comes up. She is terrified as she looks out of the window. She discovers that the trestle across the stream has broken down, and that the tracks are strewn with debris. She grabs up the old patchwork quilt, saturates it with kerosene, and hurries to the trestle, where she sets fire to the quilt and signals her boy's approaching train. Upon seeing the flames and his mother madly waving her shawl, he jumps from his engine, rushes to her side, and she falls helpless in his arms. The passengers gather around them. (Released May 25th. Length 610 ft.)

The Diamond Brooch.—Jealous of the notice shown Irene, a chorus girl, Madame Rivera, the leading lady, with whom Jack Bronson is infatuated, induces her maid to place a diamond brooch in Irene's make-up box. The maid is seen placing the brooch in the box by Mabel, one of the chorus girls, who is lying on the couch, hidden by some covering which Irene has thrown over her to make her more comfortable. Madame Rivera reports her loss to the manager; he finds the brooch in Irene's possession. She is arrested. Just as she is leaving the the theatre in charge of an officer, Jack learns what has

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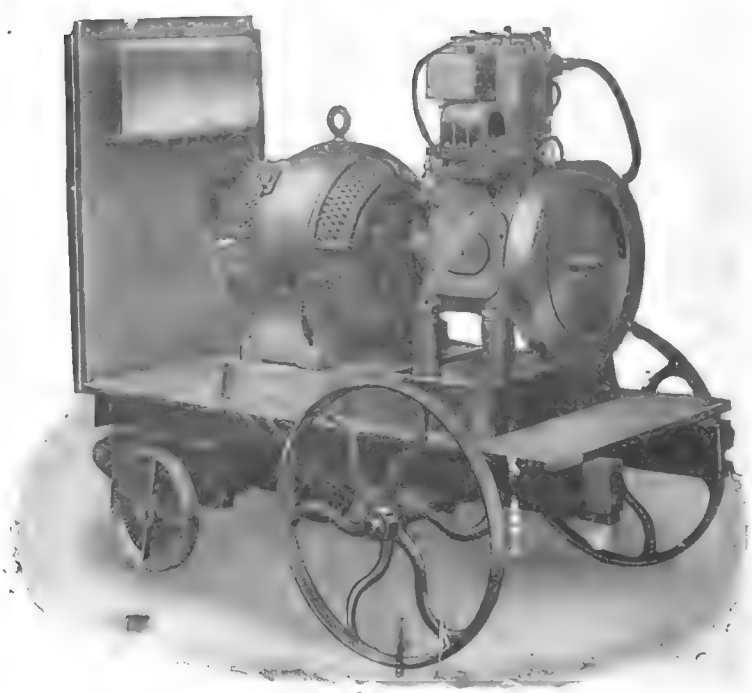

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happened. Irene is charged by Madame Rivera with the theft. Jack returns to the theatre, where he meets Mabel. She slips a note into his hand, stating that she saw Madame Rivera's maid put the brooch where it was found. Jack insists upon Mabel being in court and testifying on behalf of her friend Madame Rivera and her maid testify that the brooch was stolen by Irene. Mabel is introduced as a witness for the accused. Her evidence convinces the judge of Irene's innocence. She is discharged, and goes home. Jack calls upon her, and asks her to become his wife. She accepts him. (Released May 25th. Length 990 ft.)

Urbanora.

An Adventure of Chevalier Vibrac.—Lord Larseneur is requested by the Duke de Moran to bring his daughter back from her convent. Diane is seized by some ruffians and a ransom of £50,000 is demanded. Lord Larseneur begs Chevalier Vibrac and his servant to assist him in getting Diane away from her abductors. They decide that the best way to effect an entrance into the castle is to pose as a troupe of jugglers. Whilst they are so engaged Diane is seen repulsing the attentions of the desperado who owns it. To escape from them she rushes to the battlements, and they retire. Diane endeavours to sustain her fortitude by playing the guitar. Chevalier Vibrac, his servant, and Lord Larseneur have gained access to the servants' quarters, and are amusing them with feats of juggling. They make their way round the castle to try and find the prisoner. They locate the room in which she is confined, and by means of rope ladders they scale the battlements and reach an apartment near thereto. The party are pursued by the owner of the castle and two of his retainers. Making up beds of straw to represent that they are asleep, the three of them crowd up against a wall, Their pursuers fire through an aperture in the door, and then rush in. They are seized by the pseudo jugglers, and bound hand and foot. The rescuers then make their way to Diane's prison, and carry her away in safety. (Released May 22nd. Length 1,030 ft.)

All's Well That Ends Well.—Mrs. Brand is called away from home on a visit to her mother. She goes by motor. The car breaks down, and Mrs. Brand is taken by a peasant to a lonely inn. She asks to be accommodated until the morning. The landlord says they have no room to spare, but his greedy wife decides to put her in a room already let, in the hope that her lodger won't be in that night. Mrs. Brand retires to her bedroom, and the wind blows out the candle. Whilst undressing she hears someone stealthily approaching. Presently a burly form in white enters, and Mrs. Brand rushes all over the place. The intruder calls for the landlord. The latter and his wife appear on the scene with a light, and the explanations are sufficient to assure Mrs. Brand that she has only been the victim of a ludicrous mistake, especially as the courteous gentleman in the pyjamas places his room at her disposal. (Released May 22nd. Length 865 ft.)

From Sion to Champery, Valais.—This is a charming trip from the old-world province of Sion down to Champery. The quaint old houses, with huge mountains in the distance, make a series of pretty pictures. The photographic quality is excellent, and the various scenes presented as the train winds its way along beautiful valleys and through rugged gorges will prove attractive to all lovers of travel films. (Released May 22nd. Length 260 ft.)

The Joker's Mistake.—A young amateur joker and his *fiancee* decide to play a trick upon an acquaintance. They prepare explosive cigarettes, and he is invited to smoke. Whilst calmly smoking, the cigarette explodes, and the young couple burst into laughter. Their guest plans to have his revenge. He pours out a glass of champagne, and from out the sparkling wine there appears a beautiful dancing girl. He raises the glass, and the girl disappears, and the conjuror drinks the wine. His two friends ask for further demonstrations of his skill. He throws an egg into a hat and produces a rabbit. Then comes his revenge. Taking an orange, he puts it on a plate, and the orange becomes a bouquet of black flowers. He invites them to smell the flowers, which they do, and their faces get blacked all over. They are quite unaware of their absurd appearance. The guest, before going, presents them with his card:—"Professor Trickiboy, 89-91, Wardour Street, W." Our amateurs turn to congratulate themselves on having made so desirable an acquaintance, and instantly each pokes fun at the other, but their merriment is changed to chagrin when both their black faces are reflected in the mirror. (Released May 22nd. Length 385 ft.)

Broncho.

The Mascot of Company D.—The little son of the Commander of Company D goes on a reconnoitory expedition on his own. The camp is thrown into excitement owing to his non-return. In the Bush he meets a ne'er-do-well. They are captured by the Indians. The chief scout of Company D trails them to the Indian encampment. After a fierce fight the mascot is rescued and handed to the heart-broken father, amidst the rejoicing of the whole troops. (Released May 22nd. Length 650 ft.)

Bar Z's New Cook.—Ching Ching, the cook, is helped from the kitchen door gently, but firmly, by the ranchman. A rancher sets off to the local registry to get a new cook. His choice falls upon a sweet little thing, who upsets the whole camp with her pretty face. She also upsets their digestions with a liberal dose of pepper in the soup. Whilst threatened with expulsion by the proprietor, and worshipped by the whole camp, she is joined by her husband, much to the disgust of the would-be benedicts. (Released May 25th. Length 984 ft.)

Hepworth.

The Lure of the Footlights.—Dr. Trent, surgeon, has a very pretty wife, who is the fortunate possessor of a beautiful voice. One evening she is heard by the manager of London's famous musical comedy theatre. He tells her that with a gift like her's she ought most certainly to go on the stage. Halling, the London manager, calls on her the following day, and tries his hardest to persuade her to join the new piece that is being rehearsed at his theatre. Dr. Trent returns, and orders Halling from the house. Dorothy Trent on the following day quits her home in company with Halling, leaving a note for her husband saying that she will return when she is a famous actress. She arrives at the theatre accompanied by her new friend, and is given a part. After the rehearsal she returns to her rooms. Halling calls, and proceeds to make love to her. Dorothy Trent had never expected anything of this kind. She strikes him in the face, bidding him leave her rooms instantly. He does so, telling her she will soon regret her action. Next morning she is handed a note which informs her that her services are no longer required. Her foolish pride will not allow her to return to her husband. At length she finds herself in a poor "fit-up"

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company, and to make matters worse no money is forthcoming at the end of the week. She tries desperately at all the agents for work, but is unable to find any. At last she turns to thoughts of suicide, and wanders along the river bank desperate and yet afraid. Then, turning from the spot in terror, she is struck down by a passing motor-car. She is taken to the hospital, and the doctor who comes to her bedside is her own husband. Her husband is willing to forget, and, folding her in his arms, he tells her that she is forgiven. (Released May 23rd. Length 1,025 ft.)

Tilly Works for a Living.—Tilly determines to earn her own living. She is accompanied by Sally. The two discover an advertisement for a typist and for a youth for general office work. Tilly presents herself for the post of typist, accompanied by Sally, disguised as her "brother." A young man, Jack Trent, is in the habit of calling at the office on alternate days of the week, and is smitten by the young typist, a feeling which Tilly reciprocates. The next day the caller is Harry Severn, and he strikes up a friendship with the office "boy." One night the triumphant Tilly is able to show her friend an engagement ring. Sally, complaining that Tilly gets all the fun, pulls off her wig and boy's clothes, declaring that she will go on with the deception no longer. Tilly points out that Jack and Harry call at the office on alternate days, and suggests that she shall be the typist on the days that Jack calls, but that on Harry's days Sally shall be the girl, whilst she herself will masquerade as the "boy." This plan succeeds splendidly. Soon Sally is also the proud possessor of an engagement ring. Suddenly the blow falls, for Jack and Harry each proudly announces to the other that he is engaged to the new typist at Jones's offices. To settle the question they both set off together to the office. Their arrival at the same moment completely upsets the girls' plans. Tilly is the typist on this occasion, and on their entry she flies straight to Jack's arms. Harry catches sight of the face of the "office" boy," and, creeping up behind "him," he snatches away the boy's wig and Sally stands revealed. The girls' employer enters, and stands transfixed at the sight of his typist in the arms of a young man, whilst another is embracing his office "boy." The two pairs of lovers slip away without a word, leaving old Jones with Sally's wig in his hands. (Released May 26th. Length 1,000 ft.)

Imp.

The Lie.—Jack Hobson has a chum, Robert Evans, whom he brings home one vacation, and who makes in this way the acquaintance of Edith Hobson, Jack's sister. Edith and Robert become engaged. The war breaks out, and Hobson finds himself among the Confederates, whilst Evans holds a captaincy in a Northern regiment. In the course of the fighting Hobson determines to see his family. He reaches the house, pursued by a troop of Northern men, headed by Captain Evans. Edith hides her brother in her bedroom. Robert enters, and embraces his sweetheart. Suddenly he sees some blood stains on her apron. He says he must search the house, and is about to enter her room. Edith becomes furious, and, tearing off her engagement ring, flings it at Robert's feet. He enters the room, and finds the bleeding form of Jack. It is duty versus love, and love wins. Robert tells his men that the apartment is empty. The troopers leave, and Robert picks up the discarded ring, and, placing it on Edith's finger, pleads forgiveness, which she is not unwilling to accord him. (Released May 23rd. Length 998 ft.)

The Broken Lease.—Mr. and Mrs. Wilson have signed a lease for seven years, one of the covenants being that no children or dogs shall be kept. No sooner has the document been signed than Wilson receives an offer for employment in Australia. His first idea is, how to get out of his bargain. He calls on his landlord, and asks to be let off. Naturally the landlord says, "Oh, no!" He goes out into the highways and byeways, and invites into his flat the choicest collection of children you ever set eyes on. The little fiends yell themselves blue in the face, and when the downstairs tenants come to protest they get fairly smothered in flour and confetti. After which treatment they call on their landlord, and inform him that if Wilson is allowed to remain they intend leaving. The wheeze proves a brilliant success, and Wilson is allowed to depart. (Released May 26th. Length 565 ft.)

Through the Flames.—The wife of an engineer is dangerously ill. A telegraphic message comes, announcing that a village is threatened with a forest fire, and that if help cannot be obtained, in the form of a train, the inhabitants are doomed to certain death. He dreads to leave his wife, but there is no one else to man the engine. The driving of the engine through dense clouds of lurid smoke, the burning of the telegraph office, and the mad flight of the frightened villagers, all combine to introduce a realism that holds the interest. When the engineer returns, and finds that his wife has safely passed the crisis, the scene is most affecting. (Released May 26th. Length 989 ft.)

Cines.

Rosalie's Dowry.—Rosalie is a village maiden, happy in the love of her village admirer. Their poverty is the one impediment to their union, but Rosalie is full of the hope of persuading her rich old uncle to give her the requisite dowry. Her uncle, Stephen, is a miser, and refuses to help the lovers. Rosalie has to leave him with a breaking heart, and makes her way to the mountains. A stranger accosts her, and begs to know the cause of her tears. She tells him her story. The stranger gives her notes, and bids her run off and tell her lover. Meanwhile, Stephen and the village worthies are in conclave, owing to the rumour of the proximity of the noted bandit, Piddu. In the midst of their conference the bandit appears, and, with a pistol in each hand, terrorises them, while he denounces Stephen as a coward. Rosalie arrives and shows the notes which the mysterious stranger had given her as a dowry. The old miser pretends they are forgeries, and sends the disappointed Rosalie away crying. Three months elapse, and once more Rosalie meets the stranger, who turns out to be Piddu. He learns how her uncle had imposed upon her, and gives her another bundle of notes. He then proceeds to Stephen's house, and shoots him, thus punishing him for attempting to deprive Rosalie of her dowry. (Released June 15th. Length 833 ft.)

Vicovaro, Italy.—Vicovaro is abundant in scenes of Italian village life, besides possessing several interesting features, which include, amongst many others, a delightful old church house, built in the Middle Ages. (Released June 15th. Length 374 ft.)

The Visiting Card.—Felix is very much infatuated with a lovely Countess, who flirts with him and then disappears. She is betrothed to the Count of Roccobosa, who arrives after the Countess has left, and meets Felix, with whom he exchanges visiting cards. Felix rushes off to discover the Countess, and traces her to an hotel in a neighbouring town. He enters and takes rooms, giving a visiting card to the commissionaire. He is entered on the books as the Count of Roccobosa. A traveller in cutlery also takes rooms, and occupies those next the Countess. Felix and the Countess meet, and she endeavours to persuade him

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to return home. The Countess' maid sees the name of the Count of Roccobosa on the hotel books, and tells her mistress that her lover has followed her. She retires to her room, and hears the traveller in the next room sharpening up his cutlery samples, and imagines it is her lover getting ready to kill her for flirting with Felix. She raises a terrible hubbub, and the hotel manager, with the servants and guests, appear, and endeavour to open the traveller's door. The door is broken open. The Countess rushes in, and attempts to throw her arms round the poor bewildered traveller, when she discovers her mistake. (Released June 15th. Length 620 ft.)

Poor George.—Two sisters, Daisy and Gertie, come across George, who has had a cycle accident. They bring assistance, and George and his machine are carried to the home of the young ladies, who nurse the patient. George soon decides that he is in love with Daisy, while Gertie imagines herself in love with George. Another lover shows his preference for Daisy, and when George proposes he is repulsed. After a number of amusing occurrences, George proposes to Gertie, but once more he finds himself too late, as a more ardent lover has been before him. (Released June 19th. Length 1,000 ft.)

Mr. Stout's Adventures.—A bustling comic, in which an elderly man, with pronounced opinions about women, is, by means of a trick, made to look very foolish when brought into contact with a charming lady, the antithesis of his ideal. (Released June 19th. Length 833 ft.)

Eclair.

Willie Dislikes His Governess.—One can hardly blame Willie for not liking the severe damsel who is to take charge of his education. She is a severe task-mistress, and Willie plots to have revenge. He causes her to receive a note signed Joseph, expressing adoration. Joseph is the man-servant, whom Willie requests to light a fire, as it is very cold. Whilst Joseph is busy, Willie steals from the room, and invites papa and mamma to peep through the keyhole. The unfortunate governess, believing the note to have come from Joseph, salutes the ancient man whilst he is blowing up the fire. The incident is witnessed by the outraged parents, who discharge the governess. The note, however, is discovered, and the blame is fixed on the right shoulders. (Released May 23rd. Length 545 ft.)

Corsica and its Landscapes.—A sturdy township clings to the side of a mighty hill, at the foot of which runs a stream. The Restonica Valley affords a grand prospect. A tall viaduct bridges a deep and narrow gorge. The Corte Lake Railway through the mountains provides us with one of the most enchanting views of the whole series. We visit the picturesque harbour of Ajaccio, the house and the room where Napoleon Bonaparte was born, and the grotto which was his favourite spot as a child. The film concludes with some pretty sunset scenes. (Released May 23rd. Length 390 ft.)

Tom Butler.—Two convicts succeed in escaping from the prison of Isle de Ré. Sentinels fire upon them. One body is found; the other is believed to have been washed away. Miss Hamilton, a celebrated actress, is preparing a new part. One day she receives a letter informing her that the husband whom she was instrumental in sending to the galleys has escaped, and will have vengeance. That husband is Tom Butler, the escaped convict. Young Villars, a journalist, interviews her, and is much impressed with her beauty. Behind the wings, Miss Hamilton is introduced to the Baron de Norville, in reality Tom Butler, disguised. He has with him an accomplice. Miss Hamilton leaves the party, and the manager rushes in, announcing that an attempt has been made to assassinate the actress. She is discovered in a half-strangled condition. She recovers, and tells her friends, including Villars, of gloomy presentiments. Entering her bedroom, she finds on the bed a bouquet of flowers. Concealed in it is another message from her husband, telling her she will not escape a second time. Half demented, she seeks to escape by the window, and falls to the pavement below. There she is picked up and conveyed to a sculptor's near by, where she receives attention. Villars, the journalist, finds her there. Also there comes a wealthy amateur to inspect the works of art. As he leaves he forgets his cane, and returns for it. Outside the building workmen are executing repairs. Whilst the stranger is within an accident happens: the workmen fall through the glass roof of the sculptor's studio. The men were removed. The stranger, who is Tom Butler, goes with them. Afterwards it is found that Miss Hamilton has disappeared. The scene shifts to a forest, where Tom Butler and his gang are hanging the actress by her hands. The police are pursuing, and Butler and his accomplices fly. They effect a quick change, and when the police officer arrives a tourist and his wife are found seated enjoying the scenery. Miss Hamilton's friends entreat her to reveal the secret, but she cannot do so. The young journalist visits her, and is solicited by a one-armed beggar at the gate. This is Tom Butler once more. Villars sends a bouquet of flowers, the messenger is tripped up by Butler, and in the confusion a narcotic is poured over the blossoms. The flowers being delivered, the narcotic takes effect. Butler and his gang enter and carry off the actress. Villars follows Butler to an inn, where the party carrying the actress arrive. The bar of the inn is pushed back, and a trap-door revealed, and the unconscious woman is taken below. Here her husband reveals himself, and infoms her that she will be walled in. The mason begins his deadly work. Villars returns with a strong force of police, they attack the crowd, and succeed in releasing the unhappy woman. Butler is captured. Flinging his captors from him, Butler dashes through the window, only to fall and be killed on the pavement below. (Released May 26th Length 2,550 ft.)

The Lock of Hair.—Jean, the Grenadier, must part from his charming Suzette. She gives him a lock of her hair in a locket, which he is to wear over his heart. He joins his comrades. He quarrels with one of them, but the fight is interrupted by the commander. It is resumed later in the form of a duel. Jean falls mortally wounded. He begs his opponent to take the locket to his sweetheart. The comrade carries out his mournful duty, and poor Suzette is stricken with grief on receiving her token back again and learning of her loss. (Released May 26th. Length 750 ft.)

Majestic.

The Best Man Wins.—Fred Girton and Robert Hall fall in love with the same girl. Fred has mother as a supporter, Robert has father as an advocate. Mary has become smitten with the new physical instructor her parents have engaged. Manning and Mary slip away, and while the boys are endeavouring to obliterate each other, they are quietly married, and return to find the young gamecocks so exhausted that they are sitting on the floor, wearily trying to land a finishing blow. (Released May 25th. Length 989 ft.)

Does Your Wife Love You?—George and Paul find their wives more interested in their household affairs than in themselves, and fancy their love has cooled. George proposes that each hubby shall try to make love to the other's wife. The ladies overhear their plot, and decide to make it warm for hubbies. The wives are elated at the discomfiture of the hubbies, but the hubbies' visit to the doctor escapes their notice. They suddenly discover their husbands gripping hands in a farwell for-ever parting. The girls rush and examine the bottles which have dropped from the men's hands—poison. The joke is turned upon the wives, and they explain overhearing the plot to test their affections, but matters are finally cleared up. (Released May 22nd. Length 765 ft.)

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Essanay

The Deputy's Love Affair.—Bill Simpson is made a deputy, and his star is forwarded to him. Simpson is in love with Olive Farnum, and they are practically engaged. Dolores, a Mexican girl, also loves Simpson, and plans to break his engagement to Olive. She enlists the aid of Pedro, and promises to marry him if he will carry out her scheme. Pedro agrees, and she sends him to Olive, then gets Simpson. Pedro is repulsed by Olive, but takes her in his arms just as Dolores and Simpson look on. Simpson believes Olive false. Pedro goes to Dolores, but she refuses to keep her promise of marriage. He strikes her and flees. She sends some Mexicans in pursuit. Pedro takes refuge in Olive's cabin, and begs her to save him, promising to confess Dolore's plot. Olive hurries to Simpson, and begs him to save Pedro. At first he refuses, but she points to his star, and he rescues Pedro and then listens to his confession. Pedro is allowed to go. Simpson begs Olive's forgiveness for having doubted her, and they are happy once more. (Released May 23rd. Length 994 ft.)

The Baby of the Boarding House.—A young couple leave their baby with an old fellow in their boarding house, and depart for the theatre. They return, discover the old man asleep, remove the baby without awaking him, and depart to spend the afternoon with mother-in-law. In a dream, the old fellow sees the baby stolen by two thugs, awakens, finds the baby missing, sets the boarding house in an uproar, the police are summoned, and a frantic search for the infant begins. The young couple now return, the mystery of the lost baby is explained, and the crowd wreak vengeance on the poor old man for the disturbance he has created for nothing. (Released May 23rd. Length 810 ft.)

Cosmopolitan.

The Call of Duty.—In a peasant's cottage a child lies at the point of death. The father rides off for the doctor. In the doctor's house the dinner is about to be served, and he and his wife and child are preparing for the repast. The peasant begs the doctor to go immediately. The doctor's wife wishes him to stay. But the doctor responds to the call of duty, and, mounting his sleigh, drawn by three horses, sets off. The road lies through the forest, and we see the wolves prowling about. Then the sleigh whirls into view. The landscape becomes covered with the figures of wolves coming from all directions in pursuit of the sleigh. At the edge of the little township where the peasant lives two watchmen stand at the gate by which the road enters. The sleigh comes dashing madly along, with the wolves in close pursuit. The peasants have only time to slam the gate before the wolves dash against the barrier. Happily, the child is restored to its parents. At home, the doctor's little child has been put to bed, and his wife waits anxiously for his return. Great is her joy to welcome him home once more. They go to see the child in her sleep. When the parents enter the room they see the tiny figure sending up supplications that papa may be saved from the wolves. (Released May 23rd. Length 1,050 ft.)

Yarmouth Broads.—The magnificent sea front at Yarmouth, with its glorious scenes and spacious gardens, is excellently rendered. The scenery has a singularly attractive character all its own. A Dutch touch is given to the landscape here and there by the windmills on the banks. (Released May 23rd. Length 400 ft.)

The Deserter.—In an outlying station emigrants and settlers give a ball in honour of the troops stationed with them. The ballroom is a barn. A handsome officer is in love with his commander's daughter. She has promised the first dance to him, but a comrade seems to be favoured before him. After the dance he leads the young lady to the supper room, and there avows himself. He is rejected, and his rival leads the girl back to the ballroom. The young fellow seeks to drown his sorrows in the saloon near by. He becomes intoxicated. A brawl ensues. A file of soldiers is called out, and, under the command of the rival lover, they lead the offending officer off to captivity. He gathers together his clothes, and, dropping out of the window, gets past the sentries into the open. He changes into civilian dress, leaving his uniform behind. A hue and cry is set up, the uniform is discovered, and he is declared a deserter. The deserter meanwhile loses himself on the plains. He is discovered by a party of emigrants, and is nursed by the daughter of one of them. As the emigrant party makes its way, a band of Indians observe it, and decide to attack. The emigrants unyoke their oxen and prepare their food. Suddenly appears the band of Indians galloping down to the attack. The emigrants seize their rifles to defend themselves. The band gallop round in a circle, whilst the emigrants make what reply they can from the shelter of their wagons. The deserter breaks from the camp, and, crawling along to one of the fallen Indians, dons his feathers; then, mounting his horse, he rides for help. Weak and exhausted, he concludes his journey on foot, staggering on. He returns to the camp, where he is immediately arrested, but succeeds in rousing the soldiers to the rescue. The Indians are quickly put to flight, and the emigrants convoyed to the camp for protection. Meanwhile the deserter has passed to his long rest, and the body lies in state in the barn which was the scene of the ball. The body lies on a gun carriage, and, preceded by a military band, is conveyed to the burial ground. (Released May 26th. Length 2,000 ft.)

The New Master.—Getting on in years, the master of the factory hands his business over to his son. We see the employees leaving the works, and amongst them is a pretty girl, Milly, who has attracted the attention of the young master. He accosts her on her way home, and her brother fells the young master to the ground. The police arrive, but the master declines to prosecute. He takes his revenge by discharging Milly, her father, and brother. This arouses the discontent of the other workers, and the works are closed. There is a plot to kill the young master. The lot falls upon Milly's father. She seeks the intended victim at his home to warn him. He again makes overtures, from which she escapes through the window. Following her through the grounds, he is shot and seriously wounded. Milly's brother is charged with the crime, but she succeeds in establishing his innocence. Repenting, the young master seeks a reconciliation, and the works are re-opened. (Released May 30th. Length 580 ft.)

Itala.

ITALA-FILM
TORINO.

Is Life Expensive?—The hero is a tramp, who makes the quayside his bedroom. He resolves to keep a record of what it costs him to live for one day. He starts with a free morning bath by means of a hose-pipe; for breakfast he steals some milk set down for a little dog. Picking up a rejected cigar, and tucking himself in on the back of a carriage, he gets cigar and drive for nothing. He enters a cafe, and drinks another man's wine. Dinner he successfully filches through a pantry window. For tea, he helps himself to the pastries in a baker boy's basket. The evening's entertainment is obtained by begging a theatre ticket. After an enjoyable evening, our hero reckons up his expenses: they come to the comfortable total of nothing. (Released May 26th. Length 615 ft.)

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Ambrosio.

Benares, the Sacred City of the Ganges.—The fame of Benares is world-wide, and the ceremony in which thousands of pilgrims bathe daily in the sacred river Ganges has been familiarised by many pictures and narratives. Some of the dangers which lurk in the waters may also be realised from pictures showing huge crocodiles basking in the sun on the banks above the town. (Released May 23rd. Length 365 ft.)

The Uncle's Success.—An elderly gentleman wishes to cure his nephew of an infatuation for an actress. He makes himself agreeable to the actress, and soon usurps his nephew's place in the affections of the mercenary young lady. He contrives that his nephew shall be an unseen witness of his meeting with the lady, whose affectionate welcome of the old gentleman convinces the young man of her unworthiness. He reveals himself, and while the actress looks on in dismay, both her "lovers" bow ironically and leave her alone. (Released May 23rd. Length 688 ft.)

Tweedledum as a Highland Private.—He is served with the papers ordering him to join the colours, and is marched straightway to the barracks, where he is furnished with a uniform and commences his duty in one of the regiments detailed for mountain duty. His exploits as a ski-jumper are most amusing. At last, by a recoil of a mountain gun, he is thrown into a snow drift, and makes his way back to the barracks in a blinding snowstorm. He ends his first day's soldiering in the cells. (Released May 26th. Length 520 ft.)

The Patrol Goes Past.—The soldiers have raided an inn, and among those captured is a dancing girl, who has attempted to conceal a stolen necklace which has been handed her by the apache whom the police are pursuing. She is placed in a cell, but manages to force the window. Looking out, she sees that the sentry is a young soldier whom she had made acquaintance with at the inn. He gives her shelter in his sentry box, but they are surprised by the sound of the approaching patrol. At the soldier's instructions, the girl creeps back to the window, and makes a dash for freedom as if she had just descended; but the coward raises his rifle and fires, and she falls in the snow. (Released May 26th. Length 830 ft.)

American Wild West.

His Terrible Lesson. — Frank Smith was the sole supporter of a pretty sister, Mary. Frank had fallen into a bad habit—that of drink. He went to the village saloon and engaged in a game of poker with Push Crystal. A quarrel resulted, during which Frank drew his knife. The bar-tender, however, stayed his hand. Frank and Push were reconciled, and proceeded to drink to each other's health, until both became stupefied and laid their heads on the table. Bill Hawkins entered. He took Frank's knife from the table, and plunged it into the breast of Push, after which he fled, stopping only to place the knife in Frank's hand. When the bar-tender re-entered the room he was horrified. Push lay dead, and a knife was clenched by Frank. He awakened the boy, who could not realise the situation. Suddenly it dawned upon him that he had committed murder. He knocked the bar-tender aside and hastened home. Mary advised him to flee across the border line. Frank galloped to Old Mexico, where he gained refuge with a Mexican padre. But soon the longing came to see his home. Once in Texas, he was soon seen, and a *posse* was formed to capture him. He evaded it as long as possible, until suddenly, in his flight, he fell across the prostrate body of Bill Hawkins. When he saw Frank, he confessed his crime. The *posse* arrived at this moment, and heard the exoneration of Frank. (Released May 22nd. Length 1,020 ft.)

The Ranchman's Debt of Honour.—Having sold a good stock of cattle, the ranchman stands drinks all round, and displays a goodly store of notes. Frank Hawley entices the ranchman into a game of poker, where the ranchman loses his all, and, in the hope of winning back his losses, borrows from Hawley, only to lose it again. The ranchman takes Hawley home with him to show him a stock of horses, the sale of which will pay the debt. Hawley becomes interested in the ranchman's daughter, Mary, who spurns the gambler's attentions, dealing him a blow in the face. Hawley becomes determined to have her for his wife. He directs the theft of the ranchman's horses, and then demands the money owing to him. But he did not count on losing his wallet in the stables he has robbed, which Mary finds and brings to her father just as Hawley is demanding her hand. To claim the wallet would be to admit the theft, so Hawley is obliged to see Mary and her cowboy lover about to start life. (Released May 25th. Length 980 ft.)

Kalem

Reconciled by Burglars.—Sweethearts often quarrel, and Jack and Nellie proved no exception. She tossed him the engagement ring, and ordered him from the house. When the young man reached home, he found an invitation to a week-end house party. Nellie also received an invitation from the same hostess, and the two lovers, each knowing nothing of the other's plans, started for the party. At the railroad station their two suit cases became switched. Reaching their destination, they refused to recognise each other. To their horror, the lovers found they had the wrong grips. During the night two burglars entered the rooms of Nellie and Jack. Jack overpowered his man, and, hearing screams from Nellie's room, rushed to her assistance. The guests hastened to the scene, and carried off the midnight marauders, and the manner in which the sweethearts became reconciled can only be appreciated by the *denouement* upon the screen. (Released May 26th. Length 729 ft.)

The Kalemites Visit Gibraltar.—As the boat bearing the Kalem players approaches Gibraltar you see some splendid views of this celebrated fortress, the most impressive in the world. Going ashore, the party is just in time to witness a parade of the Queen's drummers and the Frontier Guards. (Released May 26th. Length 306 ft.)

A Bucktown Romance.—The widow Lane learns from her late husband's will that if she marries again she will lose $1,700 a year. Perk Cherry, the village barber, reads of the widow's income, and decides that this is the chance for a handsome bachelor. Procuring a bouquet of flowers, he calls on the dusky widow. Shortly after his arrival, Roost Sweet, the village swell, puts in an appearance. Pert takes his departure. Arriving at his shop, he writes a note to Roost, asking him to cease his attentions to the widow, and stating he will sell his complete emporium for $30. Roost borrows $30 from the widow, and buys the shop. The next day, when calling on the widow, and during her absence from the room, Roost reads the will, and finds that the widow is cut off if she marries again. Roost goes back to his barber shop, and writes to the widow, cancelling their engagement. This angers the young woman, who calls on Roost, and makes things a trifle lively for him. Perks calls on the widow, and they scheme to get the best of Roost. The widow furnishes the money to purchase a barber shop outfit. She fits up her parlour, and enters into a life partnership with Perk, while Roost waits in vain for customers. (Released May 23rd. Length 1,026 ft.)

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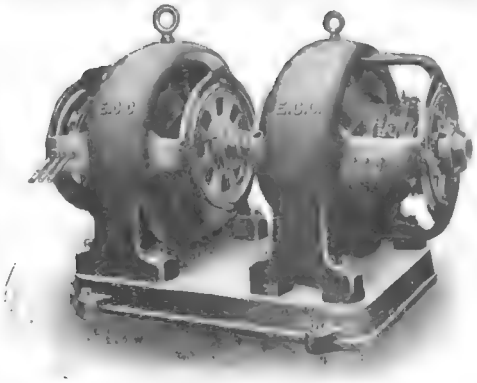

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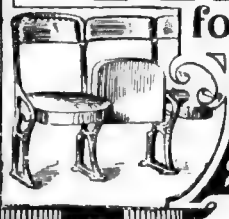

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Nordisk.

An Artist's Model.—Part I. opens in the home of James, a painter. James, having finished some paintings, starts out to sell them. While the dealer is showing him a specimen of work he desires, Jack, an old friend of James, enters. At home Molly sits while James works on her portrait. Jack promises to help James to exhibit his paintings in Paris. Jack prepares for the journey. An affectionate farewell is taken between Molly and James. Arrived in Paris, James's pictures attract considerable attention. James does not forget Molly, and purchases her a lovely necklace. He decides he will take it to her himself. Molly, when James arrives, is overcome with excitement. The glittering necklace proves too much for her, and she expires in James's arms. A year later, James is alone and dejected in Paris, and Jack persuades him to go with him to a Parisian café. Here he meets Maggie, and, astonished at the likeness she bears to Molly, engages her as his model. She refuses payment from James, and he presents her with Molly's necklace. A year later, reduced to poverty, she goes to pawn the necklace, but is induced to go back to her old life. Jack advises James that Maggie is once again the star of Paris. Hastening to Paris from the south, James unexpectedly meets Maggie at the Maxime. Maggie meets James at the studio, where he is able to finish the portrait of Molly, his dead wife. Maggie's lover enters, and, seeing the portrait, picks up a knife with the intention of destroying it. But Maggie steps in front of it and receives a wound in the arm. This incident opens James's eyes to Maggie's love for him, and soon they are married. (Released May 25th. Length 2,558 ft.)

The Disturbed Sentry.—Four soldiers are playing cards, when one spies a pretty maiden sitting on a verandah opposite. The four are soon crowding the window. Suddenly they are brought to right-about-face by the entry of their officer, who is soon absorbed in making eyes at the sweet charmer himself. They are surprised by the colonel himself. The girl has told her mother of the fun, and when the colonel attempts to obtain a view of the girl, his gaze is met by the girl's mother. The colonel sentences the sentry to imprisonment for four weeks. (Released May 25th. Length 361 ft.)

Rep.

A New Lease on Life. — Fred Meredith, a victim of the white plague, is not aware of his affliction. He is brought to the notice of Mr. Walters, a rich philanthropist, and his daughter Bertha. Mr. Walters invites him to call at his house. While there, Mr. Walters prevails on Fred to be examined by a physician. Fred is advised to go to a sanatorium. Fred bids farewell to Mr. Walters and his daughter, and leaves for the sanatorium. He arrives at Ray Brook sanatorium, and is put through the entire routine to accomplish his cure. He is advised to keep in the high altitude, and there will be no danger of a relapse. He decides to go to a health resort, and while there he receives a visit from his benefactors. Fred persuades Mr. Walters and Bertha to visit the skating race with him. Fred is brought to realise that Bertha's interest in him has grown to love, and that he also loves her. (Released May 23rd. Length 860 ft.)

Two Women.—Four prospective miners, while on the trail to the gold-fields, make a temporary camp. Jim Bonner leaves the party to recomoitre. He sees a prairie schooner in the distance, and decides to learn the homesteaders' destination. He finds that the party consists of Bob Slocum and his wife, who is a handsome woman. He becomes infatuated with her. Bonner expresses his desire to go along with the Slocums, and although Slocum hesitates, the wife persuades him to allow Bonner to accompany them. Bonner confesses his love for Slocum's wife, and she informs him that she does not love her husband. Slocum does his best to keep his wife and Bonner from being together. Bonner decides upon leaving and taking Slocum's wife with him. He writes a letter, which he attempts to hand to the wife. Slocum forces his wife to give him the note, while Bonner is riding away. He sets out after Bonner. Slocum's gun is accidentally discharged, and Bonner falls dead. Slocum continues his trip; his wife becomes ill and dies. Fate takes Slocum to the Western town in which lives Bonner's widow, and Slocum falls in love with her. He confesses that he killed a man, and the widow tells him that her husband had been killed, and shows a photograph of him. Slocum is startled to find that her husband is the man he had shot. The widow rushes to the sheriff, and informs him that she has a murderer in her home. When she returns, she finds Slocum still there, and for the first time hears of her husband's deception. She throws the minions of the law off his track, and follows him after the coast is clear. Fate plays a strange trick indeed in the lives of these two, who finally become mated. (Released May 25th. Length 1,000 ft.)

Lux.

In After Years.—In his van Richard, the clown, is wiping the powder from his face, whilst he jests merrily with his little son. In the friendly shade of the circus tent his wife keeps *rendezvous* with the man who has alienated her affections. Poor Richard is so upset by his wife's flight that he is no longer able to follow his old profession. His little son takes his place in the ring, and meets with success. Years roll on, and the little clown becomes director of the circus. In his employ is Carlo, famed for his skill in the lion's den. He has succeeded in casting off the woman he so basely deceived. Returning to her old haunts, Louisa finds the man, and implores him to take her to his heart again. He is about to strike her when Richard, the old clown, comes to her aid. Thus Louisa is brought face to face with her much wronged husband. Overwhelmed, she falls at his feet and begs forgiveness. Richard is adamant, but his son appears, and persuades his father to forgive and forget. He yields at last, but is almost too late, for his poor wife sinks into a deep sleep from which there is no waking. (Released May 25th. Length 910 ft.)

Arabella's Flight.—Arabella goes out for a walk with her dog, and is suddenly wafted unto the skies in an alarming manner. The history of her flight is well worth seeing. (Released May 25th. Length 310 ft.)

Kineto.

Roaming Through India: Series I.—Puri is an important town on the Orissa coast, 250 miles south-west of Calcutta. It contains the shrine of Juggernaut, to whose worship crowds flock from every part of India. There are also several other famous temples in the city. A splendid view of some of these is given in the film. Natives are seen bathing in a river, a typical Indian picture. The spectator is now transported many hundreds of miles south of Puri, the scene of the next section being set at Kandy, in Ceylon. This fine old city is situated near the centre of the island, in a fertile valley surrounded by thickly wooded hills. The streets are crowded with natives in every variety of costume. The thick forests which cover the surrounding hills form a beautiful background to these pictures. (Released May 30th. Length 375 ft.)

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Speer.

A Nurse's Devotion.—We first witness the death of Daniel Jenkins, who is grandfather to the child. Relatives have assured him that they will care for the girl, but upon being informed there are no legacies they selfishly refuse to carry out their promise. Meanwhile the child has strayed away from the nurse in an endeavour to find the fairies, to whom Esther (the nurse) has said grandpa has gone. She arrives at the quayside, where she tumbles into a boat, to drift into the open sea. Esther has discovered the destination of her charge, and hastens to the spot, only to see the boat drifting far across the water. She rushes along the pier and plunges into the sea. With great difficulty she is able to board the craft and row back to the shore. She receives a letter from the solicitor, stating he intends to send the little one to an orphanage. She writes, imploring him to allow her to be responsible for the child. As a happy sequel, we read the reply, in which it is stated that Daniel Jenkins left a further will, to the effect that his fortune was left to the one who voluntarily undertook to take charge of his grandchild. To the discomfiture of the relatives, we see the child in Esther's arms, both apparently without a care in the world. (Released May 25th. Length 1,017 ft.)

The Motor Bandits.—The bandits attack a bank messenger, making off to their hiding place with their spoil in a powerful motor-car. They discover that a party of cadets have planted their camp on a neighbouring hill. Two detectives arrive at the camp and warn the commanding officer that the robbers are suspected of hiding in the neighbourhood. Two cadets—Sergeants Billy and Len—out for a stroll, wander near the hiding place of the wanted men, and discover a tool kit. They are captured by the bandits, who bind them with ropes and lodge them in an outhouse. Missing their comrades, a party of cadets set out to find them; meanwhile, the three villains have ridden off in their car on another errand. They are discovered by the police, and an exciting motor chase and a duel with revolvers follow. The captured lads loosen their bonds, get outside the building, and, unseen, witness the return of their former captors. They then, by means of a lighted lamp, signal across the hills the message "Come at once." The search party see the signal, and proceed to the spot and surround the bandits' retreat. An exciting fight ensues, and several of the cadets are wounded. Nothing daunted, the cadets press on and fire the building. The bandits attempt to escape. Two are shot down, whilst the remaining villain is cornered by the police, and overpowered and arrested. (Released June 1st. Length 1,370 ft.)

Lubin.

The Surprise Party Surprised.—A surprise party is pulled off on Ruth Marson, daughter of Farmer John Marson and wife. As each of the merry visitors hand in their good things the baskets are put away in the store room. Little Pearl, the eight-year-old sister, wants to know all that is going on. Presently a wagon load of little orphans breaks down at the door, and Pearl invites the bunch of kiddies into the house. She takes them to the store room, and sets them all busy at the baskets. The surprise party are done out of their supper, but look upon it as a joke, and mother takes the kiddies up to the spare room and tucks them away comfortably in bed. (Released May 23rd. Length 1,015 ft.)

A College Girl.—Jean Sherwood, with her little brother and sister, are left orphans. She becomes the home keeper, seldom going out to enjoyable functions. On one occasion she accepts an invitation to a ball. Jean is dressed for the dance, when the nurse comes and tells her that little Tommy is very ill and wants his sister to stay at home with him. This she decides to do. Next day she 'phones for Dr. Grey, her family physician, who is unable to attend, but sends his young partner, Dr. Gardiner. The young doctor is touched at her devotion, offers to make a new home for the three orphans, and is accepted. (Released May 26th. Length 1,045 ft.)

Rex.

Fine Feathers. — Arthur Vaughan, a rising young artist, steps into a cobbler's shop, and sees the daughter of the cobbler. The cobbler is a drunkard, and the artist's heart goes out in sympathy to the girl. He offers her work in his studio. The girl accepts. One day the artist sees in the girl's face a thing of peculiar wonder and beauty. He notices in her expression an overwhelming inspiration, and he paints her as she stands, in her rags and wistfulness. The work is pronounced a master work. The girl one day dons the satins and silks of the models, and bids him paint her in those raiments. His trained eyes notes the distinct contrast, and he paints her in fine feathers. The portraits quickly establish the artist's reputation. At an exhibition of the Art League, critics are unanimous in commendation of the work. The President of the League becomes curious to know the model. He meets her, and exhorts her to leave the life she is leading. The girl ponders his advice, and asks the artist to marry her. He tells her he cannot. The girl returns to her miserable home. In her absence, the artist realises that he loves the girl, and goes to seek her. He enters in time to frustrate the maddened cobbler from wreaking his vengeance upon the girl for leaving him—and leads her out into that life which through all the years she had dreamt of. (Released May 25th. Length 1,000 ft.)

Messter.

In Bygone Days.—Kurtefrund and his band of robbers hold up a wagon which is being taken along by Dietwolf. Dietwolf is captured, and is led away to the castle of Kurtefrund and placed in the dungeons. Kurtefrund writes to the lord mayor and council of Naumberg saying that Dietwolf is his prisoner, and that he will be put to death unless a ransom is forthcoming. Dietwolf is brought before Kurtefrund, and defies the latter to do his worst. He is then led away and fastened with chains to the castle wall. Kurtefrund's wife binds a wound in the arm which he received in the struggle prior to his capture. An answer comes to the note which Kurtefrund sent, and the hand of Lucardis is asked for Niehardt, who accompanies Kurtefrund's emissaries on their return. Lucardis is in love with Dietwolf, and cannot marry Niehardt. Kurtefrund is informed that he is outlawed, and that when captured he will pay forfeit with his life. Going on to the battlements, Kurtefrund sees Dietwolf's friends preparing to storm the castle, and he is wounded. He tries to force Dietwolf to sign a letter to his father saying that unless he gives up the assault Kurtefrund will put him to death Dietwolf refuses. Kurtefrund, overcome by his wound, sinks back on to a chair. His wife steals his keys, and, making her way to Dietwolf, releases him, and shows him the way to escape. He hastily makes his way to where the Naumbergers are in ambush, and, led by him, they succeed in capturing the castle. Lucardis and Dietwolf are happily wed by the bishop, while Kurtefrund is compelled to look on. (Released May 25th. Length 1,200 ft.)

Little Hans Soldiers.—Little Hans, tired of playing with his toy soldiers, falls asleep and dreams. Then follow some very fine trick effects. A girl is resting on a couch, when her lover, a military officer, enters. Leaving her, he knocks a table over, and the cover

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gets accidentally attached to his great coat. This causes much hilarity among the regiment when he inspects it, but it is suddenly whisked away, and the soldiers are turned into ducks. In another scene furniture mysteriously enters a room and arranges itself, and the soldiers are put through some marvellous performances. A woman is in a kitchen, when a soldier appears and plays a concertina. The furniture dances, and the woman spins round and round. The scene suddenly changes to the original, and Little Hans awakens from his dream and scolds his soldiers for their bad behaviour. (Released May 18th. Length 342 ft.)

Powers.

Too Much Injun.—Billy had read about Indians, but he had never seen a real live one. His nearest approach to the genuine object is the lay figure of a redskin outside the shop of a tradesman. Billy is at last able to abduct the object of his affections whilst the owner's back is turned. The day is hot, and the figure needed a lot of pushing, so Billy lies down at its feet and soon falls fast asleep. Presently he looks up, and the figure has come to life! It draws its jabberwhock, likewise its shickershnee, and Billy gets up and gives his legs a bit of a chance. But the Indian is soon on his trail, and Billy does a wild scoot. It is up hill and down dale, and when, after a stern chase, they reach the brink of a roaring torrent, Billy feels the Indian's hand on the nape of his neck and in a moment he is flung headlong into the seething waters. Billy's all right! Nasty dream. (Released May 22nd. Length 555 ft.)

Savoia.

The Long and Short of It.—A rich lady is desirous of experiencing wedded bliss. She decides to offer a reward of £500 to the man who will dare to marry her. All suitors quail at the sight of her, with the exception of an exceptionally tall man, and one as short as his rival is long. The "beauty" scorns the short 'un, much to his chagrin. A smart ruse on the part of the short 'un causes the long 'un to make a hurried exit. Being thus left with only one lover, the "beauty" accepts the short 'un. (Released May 25th. Length 330 ft.)

Saved from the Guillotine.—For full description of this drama see THE BIOSCOPE, May 9th, p. 399. (Released May 25th. Length 910 ft.)

Reliance.

Bedelia's Busy Morning. — Poor Bedelia is disturbed from her slumbers by the cuckoo clock, which she at once proceeds to silence by throwing everything at it that is handy. Everything goes wrong somehow, and eventually Bedelia has the order to quit, much to her disgust, and her mistress's relief. (Released May 22nd. Length 450 ft.)

Catching Venomous Snakes.—Showing the method of catching venomous snakes; the proper way to treat a poisonous bite; the non-poisonous snake, which is the enemy of the poisonous reptile, etc. It also shows how a snake sheds its skin. (Released May 22nd. Length 475 ft.)

The Stolen Letter.—John Carrol becomes engaged to Belle Graham. Before marrying, he goes to the metropolis to establish himself in a position of importance. In a boarding house he meets May Burrows, and falls in love with her. A letter arrives from Belle, and May purloins it. Her conscience hurts her, however, and she takes the letter to John, confessing her action. The letter from Belle turns out to be a declaration of her love for another man, and asking to be released from her engagement. (Released May 25th. Length 741 ft.)

Milano.

A Trip on Lake Constance.—The views are exceptionally beautiful, and include not only pictures of natural scenery but also of the towns on the banks of the lakes. In these latter, some of the buildings, with balconies ablaze with flowers, are quite worthy of the boulevards of Paris, and enable one to understand why the Italian lakes are popular with tourists of every nationality. (Released May 26th. Length 288 ft.)

Selig.

The Ones Who Suffer.—Tom Jennings is arrested through John Lane, who gives him away. Jennings' wife and baby die. Jennings is about to kill Lane, when the cry of Lane's baby stops him. (Released May 23rd. Length 1,000 ft.)

The Girl of the Lighthouse.—Jenna saves her lover from death through the jealousy of his rival. (Released May 23rd. Length 1,000 ft.)

The Forgotten Clues.—Harold Sinclair, a fraudulent company promoter, is brought to book after many exciting situations. (Released May 26th. Length 1,000 ft.)

The Junior Officer.—John Hampton, a former lover of Ethel Temple, brings her husband to his senses, and reunites man and wife. (Released May 26th. Length 1,000 ft.)

Cricks and Martin.

Constable Smith and the Magic Baton.—Constable Smith's duty takes him through a wood, where he meets an old lady gathering sticks, which is against the law. Her entreaties soften his heart, and he is persuaded to carry the sticks to a lonely part of the wood, where she has a meal in preparation. Smith is tempted to taste the contents of the cauldon. Immediately a fairy appears in the place of the old lady. She presents him with a magic baton, which brings to him every wish. He first becomes sergeant, and proceeds to convert everything, from a donkey to wooden posts, into policemen, until he has a force under his command. They become troublesome to him, and he produces a magic box, and orders his men to enter, and on doing so they disappear. When the troublesome force have all gone, he closes down the lid and prepares to enjoy a meal. (Released May 30th. Length 600 ft.)

Pasquali.

Old Germany.—Berlin is visited first; the Rhine, swollen by winter rain, is seen on its course. The "Iron Gate" is also illustrated. Mayence provides a series of scenes—a tram ride through the principal thoroughfares showing many points of interest, and streets of old houses being encountered. (Released May 26th. Length 360 ft.)

Clarendon.

A Pair of Handcuffs.—A young couple jokingly link themselves together with handcuffs, but unfortunately lose the key. Many diverting situations ensue. (Released June 2nd. Length 530 ft.)

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Nestor.

The Revelation.—Arthur Colville is a member of the Stock Exchange. He accumulates a fortune, estimated at several million dollars. The pursuit of riches strip him of that love which man should have for his fellowmen. He has a positive aversion for the poor. Mr. Colville makes himself comfortable in a luxurious rocker, facing the fireplace. Gradually he falls asleep, and dreams. At his office everything goes wrong, and the vagaries of the stock market completely wipe away his fortune. He descends to the level of a beggar. In a dilapidated attic, where he lives, his only child is ill unto death, and his wife almost mad with hunger. The doctor does his utmost to save the boy's life. A Salvation Army lass comes, bringing with her a basketful of foodstuff. He grovels before the doctor and the girl, offering them his heartfelt gratitude and his everlasting thanks. Then he suddenly awakes. Colville firmly decides to change his mode of living, and devotes his time and money to the welfare of mankind. (Released May 25th. Length 940 ft.)

Biograph.

The Girl and Her Trust.—Grace, the operator at Hillville, is apprised of the fact that train No. 7 will bring to her office $2,000. Jack, the station agent, offers to let her have his pistol, but she scorns this. Two tramps see the bag placed in the box, and regard this as their great opportunity. Waiting until Jack is gone, they break in and make for the box. It is locked, and they must have the key, so they try to get to the girl, who has locked herself in her office. This failing, they load the box on a hand-car to take it away to blow it open. The girl has telegraphed for aid, and, realising the tramps' design, rushes out and throws herself in front of the hand-car. The tramps drag her aboard, and are off. They are soon pursued by an engine from the next station ahead, and here occurs the most thrilling pursuit ever depicted. (Released May 26th. Length 990 ft.)

FILM RELEASES.

THIS WEEK, NEXT WEEK AND THE WEEK AFTER (May 12th to June 2nd.)

ABBREVIATIONS: B, Biblical; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama, NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Spec, Spectacular; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

Ambrosio,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

	Des.	Feet.	Date.
Tweedledum's New Theft	Com	505	May 12
Letters from the Camp	D	975	— 12
The 7 p.m. Express	D	794	— 16
A Game of Chess	D	610	— 19
The Uncle's Success	D	688	— 23
Benares	T	365	— 23
Tweedledum as a Highland Private	Com	520	— 26
The Patrol Goes Past	D	830	— 26
Landscape and Marine Views Around Livorno	Tr	372	— 30
Friscot as an Airman	Com	553	— 30
The Midnight Ghost	D	760	June 2

American Wild West,

(G. Melies, N.Y.)

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

The Golden Secret	D	945	May 15
The Better Man	D	985	— 18
His Terrible Lesson	D	1020	— 22
The Ranchman's Debt of Honour	D	998	— 25
The Stolen Grey	D	1000	— 29
A Western Girl	D	985	June 1

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

A Cornish Romance	D	1000	May 19

American Standard,

Tyler Film Company, Limited, Film House, W.

Gerrard 997. Tyfilm, London.

The Coiner's Den	D	1010	May 23
Watchful Love	D	1025	— 30

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

The Root of All Evil	D	999	May 12
The Little Teacher	C	982	— 16
Goddess of Sagebrush Gulch	D	999	— 19
The Girl and Her Trust	D	998	— 26
Oh! Those Eyes	C	506	— 30
His Lost Love	D	958	— 30

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080. Westfilm, London.

	Des.	Feet.	Date.
Some Perils of the Plains	D	623	May 15
Getting his Man	D	960	— 18
The Mascot of Company D	D	650	— 22
Bar Z New Cook	C	984	— 25
For the Love of Redwing	D	700	— 29
The Laugh on Dad	C	995	June 1

Champion,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262 Stafilm, London.

The Copper Head	D	998	May 15

Cines,

18, Charing Cross Road, W.C.

Central 12912. Rossicines, London.

Tragic Love	D	1059	May 14
Four Loving Hearts	C	593	— 14
The Inventor's Secret	D	2076	— 18
The Wandering Minstrel	D	1056	— 18
Picturesque Sardinia	T	485	— 18
Tontolini Sneezes	C	410	— 18
Fortune Hunters	D	675	— 22
Fatal Trap Door	D	865	— 25
Their Outing	Com	625	— 25
Mosques and Turkish Palaces	T	449	— 25
All's Well that Ends well	D	1043	— 25
The Snares of a City	D	885	— 29
Brigand and the Marshall	D	747	June 1
Carthage and Side-Bu-Said	Int	360	— 1
Tontolini, Gamekeeper	Com	255	— 1
Marion	C	928	— 1

Clarendon,

12, Charing Cross Road, W.C.

Central 7320. Clarifilm, London.

The Gamekeeper's Revenge	D	940	May 12
Lieutenant Rose and the Hidden Treasure	D	1420	— 19
Foiled by a Girl	D	660	— 26

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No. 4.	INTO THE SHADOWS-	2,200 ft.	,, 20th.
No. 3.	VENGEANCE IS MINE	2,200 ft.	,, 20th.

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Her chief admirers are a Mr. De Lorient, a rich banker, and Richard, a man of good family but slender means, who borrows money from his mother in order to make presents to Nanon.

His brother, Maxim, hearing of his infatuation, tells his mother, and they decide to try to break off the acquaintance, and Maxim decides, for this purpose, to go and intercede with Nanon, as Robert is being led to mix with bad companions. He visits Nanon, but falls under her spell, and finally falls desperately in love with her. Later she writes to him, saying she wants money. Maxim, having none, is in despair, but seeing the cashier in the bank where he is employed put some notes in a desk, he steals, and gives them to Nanon. The theft is discovered, and owing to Maxim having left Nanon's letter on his desk, he is suspected, the police called in, and they decide to arrest him.

Although Robert has been supplanted in the affections of Nanon by his brother Maxim, he runs to warn him, and as Nanon determines to fly with his brother, he, in despair, tries to commit suicide. His mother arrives at this instant, and, seeing her son wounded and his brother there with Nanon, she, in her agony, curses Nanon.

A letter then arrives, telling Nanon that her old friend, James, is seriously ill. She goes to him, and catches the fever. Then, accursed and abandoned by all, Nanon dies.

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FILM RELEASES.

THIS WEEK, NEXT WEEK. AND THE WEEK AFTER (May 12th to June 2nd.)

Cosmopolitan,

Film House, Gerrard Street, W.

Gerrard 984.

	Des.	Feet.	Date.
A West Country Fair	T	230	May 16
Mischievous Molly	Com	440	— 19
The Flower of the Mormon City	D	2800	— 19
Yarmouth Broads	Sc	400	— 23
The Call of Duty	D	1050	— 23
Historical Warwickshire	T	495	— 26
The Deserter	D	2000	— 26
The New Master	D	580	— 30

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.

City 621. Biolesque, London.

Honour Among Thieves	Com	585	May 16
For Love of a Woman	D	460	— 18
Dartmouth to Totnes	T	250	— 23
The Man with the Iron Head	Com	390	— 25
Cons. Smith and the Magic Baton	Com	600	— 30

Deutsche Bioscop.

Kinematograph Trading Co., 55-59, Shaftesbury Av., W.

Gerrard 679. Gramofilm, London.

Parade Before the Kaiser at Potsdam	Int	410	May 22

Eclair,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm, London.

The Deserter	D	820	May 12
The Demon Envy	D	850	— 12
Miss Masquerader	C	1050	— 12
Willie Cures His Father	Com	525	— 12
Insect Hunting	E	595	— 12
Love Decays	D	765	— 19
Frivolous Hearts	C	720	— 18
Gontran Suspicious	Com	510	— 19
Race Hatred	D	765	— 19
Through China	E	350	— 19
Willie Dislikes His Governess	Com	545	— 23
Corsica and its Landscapes	E	390	— 23
Tom Butler	D	2550	— 26
The Lock of Hair	D	750	— 26
Hatred at the Music Hall	D	825	— 30
Paris Motor Bandits	D	920	— 30
Gontran, Snake Charmer	Com	430	— 30
A Moslem Lady's Day	E	365	— 30
Love and Science	D	1040	June 2
A Naughty Boy's Exploits	Com	500	— 2

Edison,

25c, Clerkenwell Road, E.C.

Holborn 5050. Randomly, London.

U.S. Volunteer Life-Saving Corps, New York City	Des	430	May 15
His Daughter	D	1000	— 15
The Little Delicatessen Store	C	680	— 15
The Lost Kitten	C	575	— 18
At the Point of the Sword	D	1000	— 18
Views of American Cities: Boston, Mass., U.S.A.	T	618	— 18
Everything Comes to Him Who "Waits"	C	650	— 22
The Nurse	D	1000	— 22
Curing the Office Boy	C	320	— 22
Tony's Oath of Vengeance	D	1000	— 25
My Double and How He Undid Me	C	1000	— 25
Children Who Labour	D	1000	— 29
A Cowboy's Stratagem	C	620	— 29
Niagara Falls	Des	500	— 29
The Yarn of the "Nancy Bell"	C	970	June 1
New York City Street Cleaning	Des	425	— 1

Empire,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Glimpses of Canada	T	500	June 2

Essanay,

H. A. Spoor, 5, Wardour Street, W.

City 2129. Essafilm, London.

Out of the Depths	D	996	May 12
Cupid's Leap Year Pranks	C	994	— 12
Ranch Widower's Daughter	C	993	— 16
The Loan Shark	D	996	— 16
Trombone Tommy	Com	180	— 16
An Arizona Escapade	D	970	— 19
A Record Romance	CD	996	— 19
The Deputy's Love Affair	D	994	— 23
The Baby of the Boarding House	Com	810	— 23
End of the Trail	D	979	— 23
When a Man's Married	Com	999	— 26
Teaching a Liar a Lesson	C	996	— 26
"Alkali" Bests Broncho Billy	C	994	— 30
A Lucky Mix-up	C	996	— 30
Broncho Billy and the Girl	D	974	June 2
Cured	C	994	— 2

Film D'Art,

American and Continental Film Co., 5a, New Compton Street, W.

Gerrard 1262. Stafilm, London.

Mystery of Edwin Drood	D	1970	May 29

"Flying A."

American Company (London), Ltd., 101, Wardour St., W.

City 9674. Amfcolo, London.

The Tramp's Gratitude	D	1000	May 15
Winter Sports and Pastimes of Coronado Beach	Int	926	— 18
The Maid and the Man	D	1000	— 18
Full Value	D	990	— 22
Fidelity	D	990	— 25
The Agitator	D	995	— 29
The Distant Relative	D	1000	June 1
Checkmate	C	535	— 1

Gaumont,

Chrono House, Sherwood Street, W.

Gerrard 5966-7-8. Chronophon, London

Life on a Farm	Int	389	May 12
The Persevering Cavalier	Com	474	— 12
A Just Penalty	D	971	— 12
Bobby and the Toy Terrier	Com	425	— 12
A Visit to the Zoological Gardens	Int	400	— 16
The Suspicious Mother-in-Law	C	774	— 16
The Boyarine	D	1656	— 19
The Shades of Winter	S	230	— 19
Calino as a Lion Tamer	Com	453	— 19
Arabian Trades and Industries	Int	455	— 23
Under False Pretences	C	980	— 23
The Other Woman	D	1358	— 23
The Alds of Styria	Int	383	— 26
Bobby and the Wine Bottle	C	734	— 26
The Old Model	C	862	— 26
The Plague Stricken City	D	1100	— 26
The Revengeful Rival	C	607	— 30
The Mountains of Catalonia	Sc	335	— 30
The Accomplice	D	1674	— 30
Bobby Stamps the Post cards	C	465	June 2
The Romance of the Palm Grove	C	2420	— 2
Training of the Famous Russian Cossacks	Int	268	— 2
The Phantom of the Night	D	1620	— 2

Hispano.

European Film Agency, 58, Dean Street, Shaftesbury Avenue, W.

Gerrard 94. Wilgrams, London.

A Night of Blood	D	—	May 18

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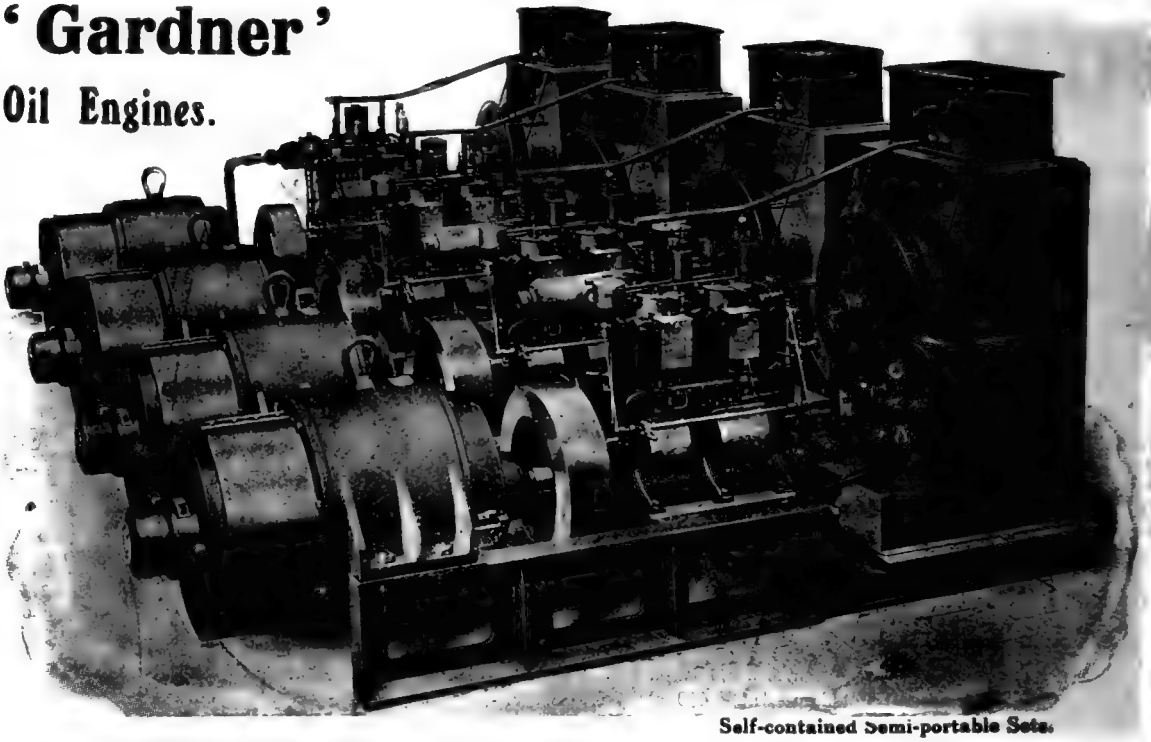

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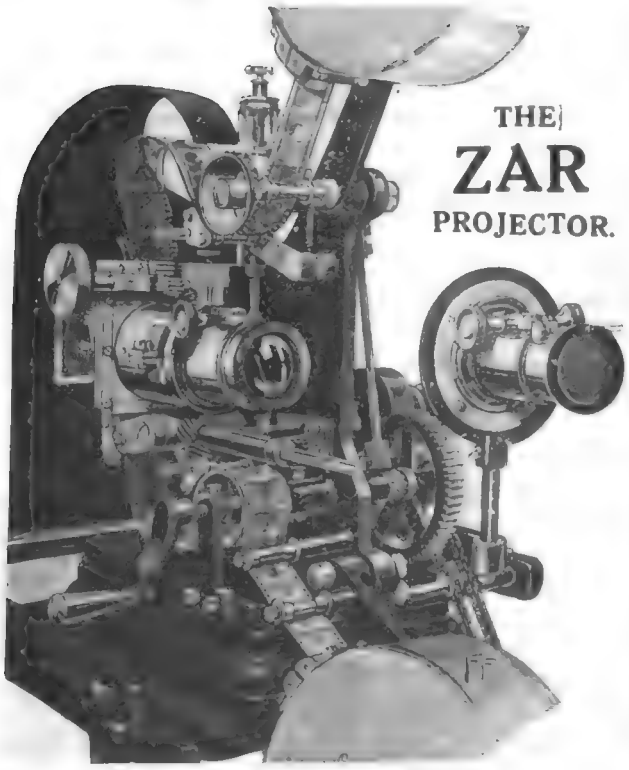

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (May 12th to June 2nd.)

Hepworth,

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451. Heptoie, London.

	Des.	Feet.	Date.
The Lunatic and the Bomb	C	500	May 12
The Miser and the Maid	D	750	— 16
Mary has Her Way	C	725	— 16
Tommy and the Whooping Cough	Com	450	— 19
The Lure of the Footlights	D	1025	— 23
Tilly Works for a Living	C	1000	— 26
Out of Evil Cometh Good	D	325	— 30
Welcome Home	C	500	June 2

Imp,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Shamus O'Brien	D	2020	May 12
Who Wears Them?	C	615	— 16
The Power of Conscience	D	988	— 19
How She Married	C	615	— 19
The Lie	D	998	— 23
The Broken Lease	Com	565	— 26
Through the Flames	D	989	— 26
Rose of California	D	998	— 30
The Home Strike-Breakers	C	620	June 2
A Modern Highwayman	D	985	— 2

Itala,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm London.

A Nail in the Shoe	Com	425	May 12
His First Law Suit	Com	615	— 19
Is Life Expensive?	Com	615	— 26

Kineto,

80-82, Wardour Street, W.

Central 6780. Kinetonia, London.

An Otter Study	Int.	510	May 16
Roaming Through India: Series I	Tr.		— 30
Picturesque North Wales: Series II	Tr.		June 2

Kalem,

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Bioselig London.

A Victim of Circumstantial Evidence	D	1002	May 12
The Man Hunt	D	830	— 16
Defeat of the Brewery Gang	D	1010	— 19
A Backtown Romance	C	1026	— 23
Reconciled by Burglars	D	729	— 26
Kalemites' Visit to Gibraltar	T	306	— 26
Outwitting Father	C	500	— 30
The White Squaw	D	955	— 30
The Trail Through the Hills	D	1026	June 2

Lubin,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

The Price of a Silver Fox	D	1040	May 12
The Unlucky Mirror	C	699	— 12
Her Uncle John	C	339	— 16
The Revolutionist	D	1035	— 19
The Surprise Party Surprised	C	1015	— 23
The College Girl	D	1045	— 26
Rice and Old Shoes	D	980	— 30
The Social Secretary	D	1015	June 2
Nutty's Game	C	305	— 2

Lux,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115. Enerphone, London

Music Mad	Com	460	May 15
The Mysterious Mr. X	D	825	— 18
Arabella's Neighbour	Com	360	— 18
The Auvergne Mountains	Sc	420	— 18
Bill and the Missus	Com	440	— 22
After Many Years	D	910	— 25
Arabella's Flight	Com	310	— 25
Bill Pays the Bill	Com	450	— 29
Over the Garden Wall	Com	350	June 1

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London

	Des.	Feet.	Date.
Strip Poker	C	868	May 15
His Stepmother	D	650	— 18
Does Your Wife Love You?	C	765	— 22
The Best Man Wins	C	989	— 25
The Closed Bible	D	995	— 29
The Unwilling Bigamist	D	987	June 1

Mendal,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Manufacturing Rubber Faces	Int.	410	May 22

Milano,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Kelly as an Aviator	C	388	May 12
The Beautiful Rita	D	1215	— 19
A Trip on Lake Constance	Sc	288	— 26
The Redemption of a Soul	D	1025	June 2

Messter,

Kinematograph Trading Co., 55-59, Shaftesbury Av., W.

Gerrard 679. Gramofilm, London.

Manufacture of Marine Motors	E	420	May 15
Little Hans' Soldiers	—	342	— 18
In Bygone Days	D	1200	— 25
An Unexpected Shower of Gold	C	510	— 29

Nestor,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115 Enerphone, London.

Rollicking Red's Big Lark	CD	910	May 15
The Mills of the Gods	D	950	— 18
At Rolling Forkes	D	900	— 22
The Revelation	D	940	— 25
The Double Trail	D	940	— 29
The Fighting Chance	D	965	June 1

Nordisk,

Nordisk Films Co., 25, Cecil Court, W.C.

City 172. Norfilcom, London.

An Artist's Model	D	2558	May 25
The Disturbed Sentry	Com	361	— 25
For His Sister's Sake	D	951	June 1
Don't Go on the Spree	Com	886	— 1

Pasquali,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6381. Nuafilms, London.

Polidor as an Indian	C	585	May 19
Old Germany	Int	360	— 26
Polidor Has Stolen a Goose		484	June 2

Precision.

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Biolesque, London

Fifty Years After	Com	324	May 19

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

When Hearts' Wires Cross	Cd	955	May 15
Too Much Indian	Com	555	— 22
The Little Thief	CD	495	— 29

Reliance, 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

Solomon's Son	D	999	May 15
The Man Under the Bed	D	830	— 18
Bedelia's Busy Morning	C	450	— 22
Catching Snakes	NH	475	— 22
The Stolen Letter	D	741	— 25
Wanted, a Wife	D	982	— 29
The Gambler's Daughter	D	982	June 1

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (May 12th to June 2nd.)

Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.

Gerrard 3239. Central 3037. Photofilm, London

	Des.	Feet.	Date.
A Mother and Sons of 1776	D	857	May 15
The Great Prayer of the Arabs in Southern Algeria	Int	346	— 15
From Love to Hatred Turned	D	790	— 15
The Mercenary	D	960	— 15
How Jim Won His Valentine	Com	757	— 15
All Through Guinea Pigs	Com	478	— 15
The Japanese Servant	C	560	— 18
Life's Martyrs	D	1828	— 18
Doing His Duty	Com	379	— 18
Hubby's Letter	C	560	— 18
Wiffles in a New Profession	Com	757	— 18
Autumn in the Forest of Fontainebleau	T	545	— 18
The Larva of the Ant-Lion	E	460	— 18
Guarding His Master's Property	Com	396	— 22
Lumbering in Brazil	Int	362	— 22
Motor Boats' Competition at Monaco	Int	346	— 22
Gipsy Honour	D	710	— 22
Max and the Donkey	Com	545	— 22
Stop Thief	Com	412	— 22
The Revolt of the Peasant	D	890	— 22
The Old Love	Com	428	— 25
The Togos	Int	300	— 25
The Miracle of the Flowers	R	925	— 25
The Last of the Mohicans	D	970	— 25
A Black Men's Acquittal	D	965	— 25
Waterfalls in Jemtland	T	215	— 25
The Dormouse	E	460	— 25
Winter in the Upper Engadine	T	445	— 29
The Message of the Arrow	D	975	— 29
Josette	D	1270	— 29
Jim as Magistrate	Com	710	— 29
Love *v.* Avoirdupois	C	824	— 29
Lucretia Borgia	D	2310	June 1
Tom Thumb	—	725	— 1
His Forgotten Keys	Com	428	— 1
Coster Bill	D	710	— 1
The Escape of Hugo Van Groot	D	939	— 1
Hydroplanes *v.* Motor Boats	Int	478	— 1
Amongst the Echinoderms	E	460	— 1

Rep.

American Film Releases, 19, Cecil Court, W.C.

City, 3953. Amrel, London.

The Scar	D	1000	May 16
His Partner's Wife	D	1000	— 19
A New Lease on Life	D	860	— 23
Two Women	D	1000	— 25
A Tragic Moment	C	840	— 30
A Dual Personality	D	1000	June 1

Rex.

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmopic, London.

Exception to the Rule	D	1000	May 18
Fine Feathers	D	989	— 25
The Final Pardon	D	1000	June 1

Savoia.

R. Prieur and Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9115 Enerphone, London.

The Long and Short of It	Com	330	May 25
Saved from the Guillotine	D	910	— 25
The Xylophone Maniac	Com	430	— 29
Love is Stronger than Gold	D	1713	June 1

Solax.

Gaumont Co., Ltd., 5 and 6, Sherwood Street, Piccadilly, London, W.

Gerrard 5966. Chronophon, London.

Greater Love Hath No Man	D	1010	May 12

Svea.

New Agency Film Co., 81 and 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

Scenes of Swedish Charcoal Making	E	346	May 16

Selig.

E. H. Montagu, 12, Gerrard Street, W.

Gerrard 5156. Polyscope, London.

	Des.	Feet.	Date.
The Shrinking Rawhide	D	1000	May 12
The Brotherhood of Man	D	1000	— 12
The Epidemic in Paradise Gulch	CD	1000	— 16
A Crucial Test	D	1000	— 16
The Isthmus of Panama in 1912	T	1000	— 16
Saved by Her Lion	D	1012	— 19
The Ones who Suffer	D	1000	— 23
The Girl of the Lighthouse	D	1000	— 23
The Forgotten Clue	D	1000	— 26
The Junior Officer	D	1000	— 26
Sons of the North Woods	D	1000	— 30
All on Account of Checkers	C	1000	June 2
The Hobo	D	1000	— 2

Speer,

"The" Film Service, 51, Rupert Street, W.

Gerrard 3042. Mindful London.

A Nurse's Devotion	D	1017	May 28
The Motor Bandits	D	1370	June 1

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9997. Tyfilm, London.

Indian Animated Graphic	E	375	May 19

Urbanora,

89-91, Wardour Street, W.

Central 3118. Bioscope, London.

Nat Pinkerton, No. 16: The Mystery of the Banker's Safe	D	2145	May 15
The Wooden Athletes	Tr	330	— 15
The Gorges of the Bourne, Dauphiny	T	295	— 15
The Tramp Cyclist's Dream	Com	470	— 15
An Adventure of Chevalier Vivrac	D	1030	— 22
All's Well that Ends Well	C	865	— 22
From Sion to Champry, Valais	T	260	— 22
The Joker's Mistake	Tr	385	— 22
A Miscarriage of Justice	D	715	— 29
A Quiet Boarding House	Com	400	— 29
The Bailiff Intervenes	C	770	— 29
Sactersdal, Norway	Tr	270	— 29

Vitagraph,

23, Cecil Court, W.C.

Central 14277. Vitagraph, London.

Her Last Shot	D	908	May 16
Cure for Pokeritis	Com	905	— 16
The Installation of Cardinal Farley	Int	393	— 16
The Struggle	D	1003	— 18
Cowboy Damon and Pythias	D	1007	— 18
The Home-coming of Cardinal O'Connell, of Boston	Int	219	— 18
Stenographer Wanted	C	885	— 23
Justice of the Desert	D	951	— 23
The Telephone Girl	D	925	— 23
The Patchwork Quilt	D	610	— 25
The Diamond Brooch	D	990	— 25
President Taft	Int	406	— 25
How States are Made	D	1000	— 30
Cardinal Wolsey	H	997	— 30
Irene's Infatuation	C	932	— 30
Lulu's Anarchist	C	898	June 1
The Sphinx	D	1000	— 1
Torpedo Practice	Int	272	— 1

Welt.

M.P. Sales Agency 86, Wardour Street, W.

City 648. Bioselig, London.

German Gymnastics	Int	390	May 19
Behind the Scenes	Int	256	— 30

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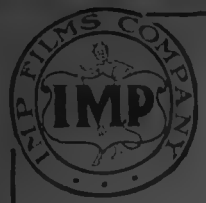

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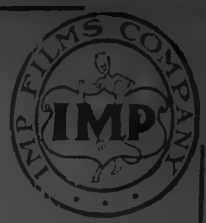

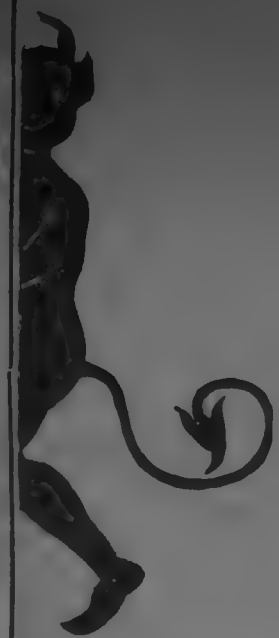

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Rel. June 2nd. Farcical Comedy. Length, 620 ft. approx. **"THE HOME STRIKE-BREAKERS."**

Rel. June 6th. Comedy. Length 655 ft. approx. **"ALL A MISTAKE."**

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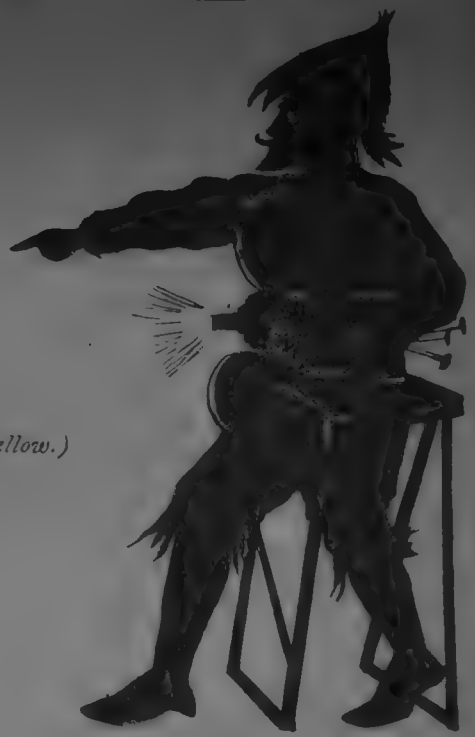

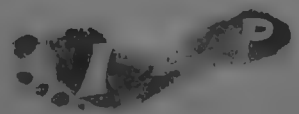

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The Bioscope

85, Shaftesbury Avenue, London, W.

No. 293. Vol. xv. MAY 23, 1912

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PRINCIPAL CONTENTS.

PAGE

Leading Article: The Proposed Licensing of Film Stores - - - 535
Sunday Opening in London 537-539
THE BIOSCOPE. Educational Matinees - - - - - 539
Items of Interest - - 543-549
Kinematograph Trading Company's Exclusive: "The Ring that Binds" (illustrated) - - - - 551
What is a Non-Flam Film? - 555
Away up North. A few Notes from Scotland by "Scottie" 557
Help in Trouble. For Proprietors, Managers and Operators - - - - 559-563
In Suburbia. "Rambler" tours the Greater London Halls - 563
Latest Inventions: Specification Accepted (illustrated) - - - 567-569
American News - - - - 569
The World of Finance - 573-575
Cape Town and its Picture Theatres - - - 577-579
Pictures in Ireland. By Paddy 579
Sidelights on Scientific Cinematography. By Leonard Donaldson - - - - 581
Proposed Licensing of Film Stores - - - - 583-587
Pictures all Alive - - - 587
Important case at Aldershot 589-591
Co-Operative Cine Company's Fine Sporting Film: "From Foal to Favourite" 591
The Pick of the Programmes: What we Think of them 593-595
What the Manufacturers say of their best Films on Show Next Week - - - - 597
Classified Advertisements - 601-604
Insurance Coupon - - - 606
Index to Advertisers - - - 606
The Films—week by week iii.-xxv.
Film Releases. This week, next week, and week after xxvi.-xxviv.
Telephone Numbers and Telegraphic Addresses xxvi.-xxviv.
Supplement

Picture Personalities: MR. GUS EINSTEIN.

The Proposed Licensing of Film Stores.

POINTS OF IMPORTANCE.

Elsewhere in this issue will be found a report (which will be completed in our next number) of the proceedings of the Committee of the House of Commons to which has been delegated the task of considering the London County Council's "General Powers Bill, 1912." This Bill, as we pointed out in a previous issue of THE BIOSCOPE, enables the London County Council to license all cinematograph film stores and other "dangerous businesses."

Those who followed the progress of the Bill when it was before the County Council will remember that it was passed at the end of a long session, and without a word of debate. Indeed, the exact time taken was, we believe, less than a minute! And it cannot be said that the evidence so far called on behalf of the Council has proved the necessity for the licensing of film stores. During the past few years there have been less than half a dozen fires in film premises, and scarcely one of these can be described as being serious. So far from the film business having proved itself to be at all dangerous, we think that, having due regard to the careful manner in which the various offices are conducted, very few (if any) business houses are more carefully supervised, and certainly the risk of fire has been reduced to a minimum.

A good deal of ignorance was displayed by both counsel and witnesses when dealing with Trade methods, and it has not been made clear whether the renters' premises only are to be licensed, or those of the manufacturers as well. Indeed, the Bill bears unmistakeable traces of having been brought forward in a moment of impulse, and it is well for the Trade that it is represented by an eminent King's Counsel, in order that the Committee may realise the importance of the matter to the great cinematograph trade.

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SUNDAY OPENING IN LONDON.

In accordance with the promise made by the Chairman last week, the Theatres and Music-halls Committee of the London County Council presented on Tuesday a more detailed report with reference to Sunday opening of cinematograph theatres for charity than that discussed by the Council just before Easter. The Committee stated that the permission granted by the Council on April 11, 1911, for the use of premises licensed under the Cinematograph Act on Sundays or other days prohibited by the licence, provided that the entertainments were given by recognised societies or organisations unconnected with the premises concerned, had been strictly subject to a signed agreement between the licensee and an officer of the society concerned, to the following effect:—

(1) The entertainments will be of a healthy and elevating character, and properly conducted, and not for private gain or trade;

(2) The name of the society or organisation giving the entertainments will be exhibited in a conspicuous position outside the premises;

(3) No performance shall begin before 6 p.m., or finish later than 11 p.m.;

(4) The licensee or his servants will have nothing to do with the arrangements for the entertainments (*e.g.*, the engagement of operators or employees) beyond being responsible to the Council for the observance of its regulations;

(5) No person shall be employed on Sunday who has been employed in connection with cinematograph entertainments for each of the previous six days;

(6) The society or organisation, by its duly appointed representative, will pay to each employee his or her wages for the Sunday, and such representative shall not be the licensee or any of his employees, or any person officially connected with the premises;

(7) The signature of each employee will be obtained each Sunday by the duly appointed representative of the society or organisation giving the entertainments to a wages sheet containing the following particulars: The names and addresses of the employees, the capacity in which each serves, the wages for the week, excluding Sunday, the agreed wages for the Sunday, and a statement that each employee works voluntarily on the Sunday and without pressure from the management, and such wages sheet must be signed, when completed, by the representative of the society or organisation.

(8) An audited balance sheet, giving full details of the receipts and expenditure for each Sunday, will be submitted to the Council by the representative of the society or organisation giving the entertainments, at the end of four weeks, and also the wages sheet referred to in condition 7;

(9) The Rules required to be observed on week days for securing the safety of the audience shall hold good on Sundays;

(10) The licensee and the heads of the society or organisation will hold themselves responsible for seeing that the undertaking given to the Council is strictly adhered to.

The Committee added that it had been found necessary to add yet another to this already formidable list of regulations. The Committee decided, in any case in which the agreement appeared to provide for the payment of a sum greater than was necessary to cover one seventh of the weekly expenditure for rent, rates, taxes, cost of lighting, and heating the premises, damage and depreciation to building, hire of films, etc., to refuse the application for permission to open on Sundays on the ground that the proposal would be inconsistent with the condition that the entertainments should not be for private gain or by way of trade. To enable the Committee to judge this point it had further required each applicant to forward with the copy of the agreement entered into with the society or organisation a detailed statement of the annual expenditure on rent, rates and taxes, the lighting and heating of the premises, and on any other items covered by the payment to be made for the use of the premises.

The consideration of the new applications and the particulars accompanying them involved a great amount of work, and occupied considerable time, and it was not possible to put the new regulations into general operation before July 1, 1911. Since that date, however, all cinematograph entertainments given on Sundays had been given under the conditions set out above, and the Committee now had before it the monthly statements of the receipts and expenditure submitted by the various societies concerned during the nine months from July 1, 1911, to March 31, 1912. The number of societies giving entertainments during the period varied from 32 to 40, and the number of places at which entertainments were given varied from 167 to 214. The total receipts amounted to £92,177 1s. Of this amount £44,043 15s. 8d. had been received by licensees in payment of rent and out-of-pocket expenses, £19,363 7s. 3d. was expended on wages for the staff employed on Sundays, and £15,247 6s. 3d. represented the profit made by the societies.

In a statement separately submitted, the Committee tabulated the whole of the figures relating to Sunday entertainments. It appeared that the organisations principally benefiting from Sunday entertainments were the following: — Benevolent Branch of the London Cabdrivers' Trade Union, £727; the Blind Artisans' Aid Society, profit £1,433 loss £617 (this sum, however, was borne by the licensees); the People's Subscription Fund to the London Hospital, profit £378, loss £713 (borne by the licensees); the London Jewish Hospital Association, Limited, profit £621; the London Medical Charities Fund, profit £375; Sir William Treloar's Cripples' Hospital, profit £550, loss £76 (borne by the licensees); the Women's Imperial Health Association, profit £4,875, losses nil. From an examination of the statement, which extends over several foolscap pages, we find that in practically every case where the society made a loss, this was borne by the licensee. In some cases the amount reached as much as £250, and items of £100 are common. As a set-off against these contributions, however, the licensee received considerable sums in rent, hire of films, etc.—items of his weekly budget

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Zigomar v. Nick Carter ...	3600	May 27	4	0	0	Eclair
,, ,, ...	3600	,, 27	2	10	0	Eclair
Siege of Calais (col)	2045	,, 27	2	0	0	Pathe
After Fifty Years ...	1590	,, 27	1	10	0	Ambro
Great Mine Disaster ...	2450	,, 27	2	10	0	Eclair
Lady Mary's Love...	2385	,, 27	2	0	0	Nord
At the Bottom of the Sea ...	2000	,, 27	2	0	0	Imp
Sins of the Fathers...	2300	,, 27	2	10	0	Eclair
Charlie Colms and The Dancers' Necklace	1545	,, 27	3	10	9	Pathe
Thrown to the Lions (col.)	865	June 3	1	10	0	Gau
The Golden Belt ..	2015	,, 3	1	10	0	Ambro
Mystery of Notre Dame ...	2550	,, 3	5	0	0	Eclair
Zigomar (1st edition)	3120	,, 3	2	10	0	Eclair
Arrah-na-Pogue ...	3000	,, 3	2	10	0	Kalem
Notre Dame de Paris (col.)	2675	,, 3	2	0	0	Pathe
Dead Man's Child ...	2624	,, 3	2	10	0	Nord
Lieut. Rose and Moorish Raiders	850	,, 3	1	10	0	Clar
Mystery of Souls	3200	,, 3	2	10	0	Itala
Absalom (col.)	1340	,, 3	2	0	0	Pathe
Shamus O'Brien ...	2020	,, 3	4	10	0	Imp
True Friend ...	1850	,, 3	2	5	0	Eclair
The Little Railroad Queen ...	3160	,, 3	2	10	0	Nord
His Side Pard ...	980	,, 3	2	0	0	Nestor
Attacked by a Lion	1375	,, 3	1	15	0	Gau
Battle of Pottesburg Bridge ...	1000	,, 10	1	10	0	Kalem
Lieut. Daring and Ship's Mascot ...	1125	,, 10	1	10	0	B & C
Vanity Fair ...	3200	,, 10	3	0	0	Vitag
Victoria Cross ...	1025	,, 10	2	0	0	Vitag
The Mystery of a Glass Coffin ...	2485	,, 10	3	0	0	Eclair
Indian Massacre ...	2190	,, 10	3	0	0	Bison
Victim of Circumstantial Evidence	1005	,, 10	2	0	0	Kalem
Though your sins be as scarlet ...	920	,, 10	1	0	0	Vitag
Tom Butler ...	2550	,, 17	6	0	0	Eclair
Redemption ...	2900	,, 17	3	0	0	Eclair
Wreck of the Aurora	2300	,, 17	2	10	0	Cosmo
Flower of the Mormon City ...	3000	,, 24	5	0	0	Cosmo
Mystery of the Bankers Safe ...	2165	July 1	2	0	0	Eclipse

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which, of course, would be the same whether he opened on Sundays or not.

Particulars were also given by the Committee as to action taken with regard to breaches of the regulations. In the case of River's Hall, River Street, Islington, permission to open on Sundays was withdrawn on account of breaches of clauses 4, 5, 6, and 7 of the undertaking set out above. Premises at 260-262, North End Road, Fulham, were closed on Sundays from December 17, 1911, to January 28, 1912, on account of breaches of clauses 4, 5, 6, and 7 of the undertaking. Permission to give Sunday entertainments was withdrawn in the cases of Terry's Theatre, Strand; 297, Hackney Road; 210-211, High Holborn; 45 and 46, Lower Marsh, Lambeth; 303-5, Kentish Town Road; 280-4, Edgware Road; Gatti's Palace of Varieties, 214-6, Westminster Bridge Road; Kingsland Picture Palace, 105, Kingsland High Street; Norwood Road, Herne Hill, Arch No. 1,124; 291a, Oxford Street; Queen's Hall, 24-26, High Street, Peckham; 169-171, Upper Richmond Road; 53, Strand; 65, Strand. The reason for withdrawing permission was that the Committee was of opinion that the entertainments could not be considered as complying with the condition that they should not be for private gain, seeing that the receipts were insufficient to cover the expenditure on rent, etc., and leave a sufficient profit for the society. Applications were made providing for the payment of reduced rents, and with the exception of 45 and 46, Lower Marsh, Lambeth, permissions were granted for the entertainments to be resumed, subject to the payment of reduced rents. The entertainment at Lower Marsh was also subsequently resumed at a lower rent. As to the halls at Agar Street, Strand; 223 Clapham Road; 234, Pentonville Road; Putney Bridge Road; and Brewhouse Lane; 19-23, Oxford Street; 383-385, Brixton Road; the Putney Hippodrome; the Balham Hippodrome; and the Lower Stanley Hall, Junction Road, Islington; the receipts had proved insufficient to cover the expenditure on rent, etc., and the licensees had been informed that the Committee was considering as to withdrawing the permission to open on Sundays. In some cases fresh applications at reduced rents had been received. The managements of the Balham and Putney Hippodromes had informed the Council that the opening of the premises on Sundays had been discontinued. The tabulated statement of accounts shows that at Balham Hippodrome the gross receipts were £103 from seven performances, and the expenditure was £148, including rent £108, films £24 10s. The loss of £45 to the society was made good by the licensees. At Putney Hippodrome eight displays brought in £156; the expenditure was £235, including rent £81, bands, vocalists, etc., £78, films £17, and office charges, printing, etc., £40. The loss of £78 was borne by the licensees.

The Council sat to a very late hour on Tuesday night, and it was eventually decided not to take the Committee's report until after the recess.

"The Bioscope" Education Matinees.

We now have the pleasure to announce the details of the three programmes which will make up our Medical, Scientific, and Educational Demonstrations, to be given at Cinema House, 225, Oxford Street, W., on June 5th, June 12th, and June 15th respectively, from 11 a.m. to 1 p.m. on each day.

The first programme will be constituted as follows:—

The Amœboid Movement of a Leucocyte .....(Pathé Frères).
Trypanosma Lewisi.....(Pathé Frères).
Spirocheta Gallinarum.....(Pathé Frères).
Relapsing Fever.....(Pathé Frères).
The Spirochetes of Vincent...(Pathé Frères).
Spirocheta Pallida.....(Pathé Frères).
The Phenomenon of Agglutination .....(Pathé Frères).
Examination of the Stomach Under the X-Rays.....(Pathé Frères).
The Mosquito.....(Pathé Frères).
Action of Peristaltic Hormon on Rabbits.....(A. and M. Zimmermann).

This will be the second programme, to be given on Wednesday, June 12th:—

The Germination of Plants...(Kineto, Ltd.).
The Sensitive Plant.....(Pathé Frères).
From Egg to Chick.....(Kineto, Ltd.).
The X-Rays.....(Pathé Frères).
The Fly Pest.....(Urban Trading Co., Ltd.).
The Circulation of the Blood...(Pathé Frères).
Liquid Air.....(Pathé Frères).
The Axolotl.....(Pathé Frères).

And this will be the third programme, for Saturday, June 15th:—

Roaming through India.....(Kineto, Limited).
The Sedge Warbler and the Cuckoo .....(Pathé Frères).
An Otter Study.....(Kineto, Limited).
Wild Birds at Home.....(Pathé Frères).
Marvels of Nature...(Cherry Kearton, Ltd.).
The Octopus .....(Pathé Frères).
Sensational Logging.....(Essanay Mfg. Co.).

With reference to educational cinematography, we have received a letter from the New Century Film Service, Limited, enclosing a report of the special *matinee* given at the Theatre Royal, Exeter, recently, of "Christopher Columbus." This performance was given by special arrangement with the Exeter Educational Authorities, for the benefit of the girls of the elementary schools in the city; it proved so successful that it was found necessary to give a second. Mr. Percy M. Dunsford, the manager of the theatre in question, is to be congratulated on the result of his efforts in this excellent cause. We should like to publish the full report, if space permitted.

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¶ At the installation of our Projector the Picture becomes steady, clear, with not the slightest flicker, and will remain so.

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A powerfully acted, magnificently staged, and intensely dramatic film, which will pack any theatre.

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

THE FIRE AT THE AVENUE PALACE.

In connection with the fire in the operating-box at the Cinema Palace Theatre, Rosebery Avenue, E.C., which occurred on Saturday afternoon last, so many reports have been spread about that we are glad to be able to give the correct version as supplied by the able manager, Mr. Fred. Bonstead. As soon as the smoke was seen issuing from the apertures in the operating-box, Mr. Bonstead, with great presence of mind, took the children, who numbered about 400, in hand. He quickly explained there was no danger, and in a little over a minute the whole of the audience was safely outside the building. The greatest difficulty Mr. Bonstead experienced was in keeping away from the doors the parents of the children, who rushed to the theatre immediately the smoke was seen. The fire was extinguished before the fire brigade arrived from Clerkenwell Station, which is barely 100 yards away. During the performance the same evening Mr. Bonstead twice demonstrated to the audiences the absolute fire-proof condition of the building. We offer our heartiest congratulations to Manager Bonstead and his staff on the prompt measures they took, their action undoubtedly saving what might have been a serious disaster from panic.

BIG THINGS.

Dr. Carl Herman, who returns to America today (Thursday) after a short visit to this country, has been negotiating with the Tyler Apparatus Company for the acquisition of some big novelties.

BRADFORD'S NEWEST.

The latest picture theatre in Bradford is to be opened to-morrow (May 24th), when the Grand Picture Hall, Manchester Road, will launch upon what should be a successful career. The new hall is in a thickly populated district, and is under local control.

REOPENING AT HAMPSTEAD.

The Campbell Cinematograph Company are reopening, next Saturday, the erstwhile Eldorado picture hall in Heath Street, Hampstead. The opening announcement states that "specially selected pictures will be shown from the finest flickerless projector."

AN UBIQUITOUS ACTRESS.

The man who shows Hepworth films has the advantage of an amazingly wide publicity. Wherever one goes one is confronted with the Hepworth picture players. Miss Sylvani has even penetrated the depths of the London "tubes"; if you see small but earnest knots of menfolk gathered together at intervals along the walls thereof, you may be sure that they are surrounding a poster of Messrs. Hepworth's charming leading lady. Like the cinematograph, she is ubiquitous.

THE LATE KING OF DENMARK.

The laying to rest of the late King Frederick of Denmark, the news of whose tragic death was given in our stop press column last week, which takes place to-morrow (Friday) at Copenhagen, will be filmed by the Warwick Trading Company Limited. The length will be about 250 ft.

A NEW CONVERT.

The entertainments at the Shakespeare Theatre, Clapham Junction, will, we are informed, consist in the future entirely of cinematograph pictures, the theatre having been let by Messrs. Williams and Williams, the well-known estate agents, of 151, Regent Street, W., for that purpose.

A GREAT LITTLE FILM.

A novel and amusing little comedy is to be released shortly by the M.P. Sales Agency in "When the Fire Bells Rang." Its story tells how twenty firemen are engaged as "supers" to play Roman soldiers in a classical drama. The drama, however, is hopelessly disintegrated when the fire bell rings. It is a splendid example of the Biograph short "comic," and it contains much excellent fun.

NEW LICENCE FOR CLAYTON.

On Thursday last, at Church Police Court, Mr. John T. Cockshutt applied for a cinematograph licence for the Empress Picture Palace, in Whalley Road, Clayton-le-Moors. Mr. H. Ross presented the plans, and after he had satisfied the Bench as to the safety of the building the magistrates granted the licence. The formal opening is intended to take place next week, and the building will accommodate 400 people.

A BRIGHT LITTLE JOURNAL.

The Picture Paper, a weekly journal published by Mr. M. Casey, manager of the Electric Picture Theatre, Armagh, is just the right sort of thing to work up enthusiastic interest among picture theatre patrons. It contains many tit-bits of useful information, is chatty, and gives a review of each of the films that are to be shown during the following week. We wish Manager Casey and *The Picture Paper* every success.

"THE FEMALE SPY."

Those who desire a really strong "exclusive" subject which is both "clean" and sensational—and there can be few who do not—should bear in mind the remarkable picture under the control of the Gaumont Film Hire Service entitled "The Female Spy." It is a film which will hold its audience tensely throughout, and its termination—a tremendous explosion, which kills hero and heavy woman together—is as thrilling as could well be imagined. It is acted by the leading artists of the Cines Company, and is altogether a notable production. Its length is 2,000 ft.

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A great production after some weeks preparation.

FROM FOAL TO FAVOURITE.

A film of remarkable interest and attraction.

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Length about 650 ft. **Price 4d. per ft.**

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NO SUNDAY SHOWS.

At a meeting of the Town Improvement and Streets Committee of the Newcastle Corporation, an application to hold a cinematograph performance on a Sunday evening in aid of the funds of the Eye Infirmary was refused.

THE J.H.S.C.

The "Jury House Swimming Club" has been formed, with W. F. Jury, Esq., as President, and already the club has a membership of over twenty-five. Interesting contests are foreshadowed between other "houses" in the cinematograph trade.

THE OPEN-AIR CINEMA.

An innovation in the moving picture world will be introduced to the public on Whitsun Monday, May 27th, when the Open-Air Cinema Company will open at Linden Crescent, Folkestone, a day and night picture show. It will occupy a space of about 90 ft. by 40 ft., and will accommodate 500 people. In wet weather a sliding canvas roof can be drawn across the top and the canvas sides dropped.

MARTIN HARVEY AND THE CINEMATOGRAPH.

Mr. Martin Harvey, interviewed on the subject of the cinematograph in relation to drama, is credited with saying: "I think the picture palaces are indirectly doing a great deal of good, for they are refining the tastes of the people. The extraordinary decrease in drunkenness is an instance of the success of these counter-attractions to the public-house. The tendency of the picture-houses is towards a higher class of entertainment, and there should be a great future before them."

DRAMATISTS AND THE CINEMATOGRAPH.

At the last meeting of the Société des Auteurs, which represents almost every French dramatist, a committee was appointed to consider the rights of dramatists in respect to the production of plays by the cinematograph. It was proposed that dramatic authors should exact royalties from picture theatres in the same manner as they are paid by the ordinary theatres. The Société has issued a circular to all similar societies in Europe, inviting their co-operation at an International Congress to decide what steps shall be taken in the matter.

HOSPITALS AND THE CINEMATOGRAPH.

From a recent issue of the *Hospital* it appears that the real reason why hospitals and dispensaries may not benefit from Sunday cinematograph performances is because they are, to a large extent, dependent upon the Hospital Sunday Fund. Should they, therefore, accept support from Sunday performances in picture theatres, they would offend, and be in danger of having supplies from this quarter cut off. Into the *pros* and *cons* of the attitude adopted by the Church it is not our place to go, but it seems to us that the next real question to be decided is whether the amount received from the Sunday Fund, which is collected on one day only in each year, is greater or smaller than the sum that would be received from fifty-two performances in one year at a picture theatre.

TO BE OPENED SHORTLY.

The work of constructing the new cinema theatre in East Hull is now well in hand, and it will shortly be added to the already long list of picture palaces which Hull possesses.

MORE FOR LIVERPOOL.

A new picturedrome is shortly to be opened in Oakfield Road, Anfield, and also one in Bootle. Up to a few weeks ago the latter was used as a skating rink. It is situated in Knowsley Road.

THE "KALEE" PROJECTOR.

At the new picture theatre, which is shortly to be opened at Milnesbridge, near Huddersfield, by the Milnesbridge Picture Palace Company, we understand that a "Kalee" projector is being installed by the New Century Film Service, Limited.

PICTURES TO THE RESCUE.

Last Wednesday being early closing day, the members of the Bradford Grocers' Association met together, with their wives and friends, intent upon spending a day in the country. Bad weather made this impossible, but an excellent alternative was provided by the New Century Pictures, at St. George's Hall, which the entire company visited.

OPENED AT HULL.

What was formerly used as an assembly hall was opened at Hull last week as a first-class cinematograph theatre, under the title of the St. George's Hall Cinema. An exceptionally good programme was submitted for the initial performance, and the entire proceeds were handed over to a local charity. The management is in the capable hands of Mr. Alfred Blackman, and the show is continuous from 2.30 until 10.30.

PLANS APPROVED.

The Theatres and Music-Halls Committee of the London County Council has approved plans for a cinematograph hall at the Earl's Court Exhibition, for a tent for a daylight cinematograph entertainment at the White City, for the provision of an operating chamber at the balcony level at the Alhambra, Leicester Square; the provision of a bioscope chamber, lobby, and rewinding room at the Marlborough Theatre, Holloway; and alterations at the Amherst Hall, Kingsland High Street, Ladbroke Hall, Notting Hill, and at the Windsor Castle Hall, Maxey Road, Plumstead, S.E.

AN INTERESTING PRESENTATION.

Mr. Trevor Hedberg, A.I.E.E., the chief electrician of Electric Palaces, Limited, on the occasion of his marriage with Miss Estelle Braham was presented with a beautiful canteen of cutlery by Mr. Siden, the chief operator at the Marble Arch Electric Palace. Speaking on behalf of the operators of the whole circuit, Mr. Siden wished the happy couple every prosperity. Mr. Hedberg suitably replied. Mr. Seymour Hodges, on behalf of Messrs. Sedger and Laurillard, said he had been instructed to say how sorry they were not to be able to present. The honeymoon is to be spent in Paris, after which Mrs. Hedberg will take up acting to pictures in this country.

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This Signature is a Guarantee of finest Quality.

Released May 29, 1912.

Niagara Falls.

(Descriptive.)

A beautiful reproduction of the marvellous spectacle of these famous falls.

Codeword—Vorherbst.
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(Comedy.)

A rollicking comedy with abundance of life and action.

Codeword—Vorkopf.
No. 6966. Approx. length 620 ft.

Released June 1, 1912.

The Yarn of the "Nancy Bell."

By Sir W. S. Gilbert.
(Comedy.)

A great burlesque, wonderful to behold.

Codeword—Vorkstok.
No. 6991. Approx. length 1,000 ft

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grip and hold, thrill and amuse, as no other plays in the world can do.

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(Drama and Educational.)

An intensely dramatic subject which will have a far reaching influence.

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Codeword—Vorhecht.
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The above five Edison Films are NOW ON VIEW at our West-End Showrooms, 8, GERRARD STREET, LONDON, W.

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FROM DRAMA TO PICTURES.

The Princes Theatre, Accrington, which has during the past been devoted to dramatic productions, on Saturday last opened its doors as a twice-nightly all-picture entertainment. This makes the fourth show in Accrington devoted to pictures.

OUR "TITANIC" FUND.

One or two further subscriptions have reached us this week towards the above fund. These have come from the Assembly Rooms, Cork, £13 10s.; Tower Pavilion, Portobello, £3 5s. 9d.; and Empire Theatre, Dundee, £2 7s. 6d. These amounts increase the total acknowledged last week to £256 18s. 7d.

A NEW WALTZ.

Mr. Blattner, the managing director of the Apollo Syndicate, and conductor of the Cosmopolitan Orchestra, La Scala, Seacombe, has composed a new waltz, entitled, "The Ladies of Wallasey." It has created quite a sensation in the district, and is well adapted for accompanying the pictures shown.

EASTMAN KODAK COMPANY OF NEW JERSEY.

The usual quarterly dividends of 1½ per cent. (being at the rate of 6 per cent. per annum) upon the outstanding preferred stock, and of 2½ per cent. (being at the rate of 10 per cent. per annum) upon the outstanding common stock of the Eastman Kodak Company of New Jersey, will be paid on July 1, 1912, to stockholders of record on May 31, 1912.

POPULAR MANAGER'S BENEFIT.

A benefit, with special musical honours, was given on Wednesday evening, May 15th, at the Station Picture Hall, Brixton, to the popular and genial manager, Mr. Justin. The house was packed, and an excellent programme was provided. Amongst the features were musical selections on the Cinfonium Orchestral Grand, supplied by the Tyler Apparatus Company, Limited, and played by Mr. Felix Montague. Mr. Justin thanked his patrons cordially for the manner in which they had shown their appreciation. The proprietor, Mr. E. Savage, kindly lent the hall for the occasion.

"TITANIC" PERFORMANCES AND COLLECTIONS.

At the Polytechnic and Variety Hall, Falmouth, manager H. R. Woodward collected £11 6s. 7d. in aid of the *Titanic* Fund. The management of the King's Hall, Grantham, organised a benefit performance, the proceeds of which are reckoned at about £9. Mr. Edward B. Shenton, manager of Poole and Shenton's Picture Palace, Cheltenham, raised £10 by means of a special *matinee*. The Electric Palace, Liscard, obtained £16 16s. at a benefit performance. This sum would have been considerably augmented had not the electric current failed at about 9 o'clock, thus preventing the exhibition of any more pictures that night. Mr. Herbert C. Ashby, managing director of the Grand Hall, North Finchley, was able to add £10 13s. 6d. to the fund, this sum being realised at a special *matinee*.

ON THE PIER.

Last week marked the commencement of the cinematograph season at the Palace Pier, St. Leonards. The up-to-date pictures, clearly projected, are attracting full houses at each performance.

NEW THEATRE AT HEBBURN.

The Gem Picture and Variety Theatre, Albert Street, Hebburn, was opened on Monday week. The hall was built for Messrs. John Weddle and Co., of Jarrow, proprietors of the Gem Picture Theatre, Jarrow.

12 YEARS SUCCESSFUL "OPEN-AIR CINEMA.

Mr. A. P. Cross is opening Arcadia, Romford, on Saturday next as an open-air picture exhibition. Mr. Cross, with his manager, Mr. Glenister, has been running open-air cinemas for more than twelve years, with a considerable amount of success.

RELIABILITY.

The Reliance Film Hiring Company, who started in business in 1907 with the express purpose of supplying the small showman with films, have attained a very high position in filmland; a position, moreover, which has been gained solely through honest and straightforward dealing with any and every customer during the whole five years of their existence.

STAFF OUTING.

On Tuesday of last week the staffs of the Royal Pavilion, Blackpool, the Royal Electric Theatre, Lytham, and the Electric Picture Palace, Fleetwood, joined forces for their yearly outing, which was held at Whalley. The party, numbering about fifty-six, left Blackpool in motor-cars at about 7.30 a.m., and reached home again about 6 p.m., after having spent a very enjoyable time.

CENSORSHIP QUESTION IN SOUTH AFRICA.

In the South African Parliament, Mr. Schreiner (Tembuland) asked the Minister of the Interior whether, in the interests of the public health, safety, and morality, the Government would take into consideration the advisability of introducing legislation providing for the efficient control of bioscope exhibitions, including a censorship of the films proposed to be exhibited. The Minister of the Interior, in reply, said that owing to the pressure of business he did not think it was possible to introduce the desired legislation.

"CHRISTOPHER COLUMBUS" AT WOLVERHAMPTON.

Although New Century's feature, "Christopher Columbus," has already been shown in this town, it is once more proving a great attraction, having been secured for this week by the management of the Picture House to satisfy numerous requests from their regular patrons, and in order to enhance its value, Mr. Clifford Womersley, the successful manager, has provided special musical effects, which are under the capable direction of Mr. Harris, a local gentleman.

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FEATURES

TO PACK YOUR HALL

DURING

THE HOT WEATHER.

Woman's Martyrdom ...	Drama.	Pathe	2359
Lucretia Borgia	,,	Pathe	2310
The Spy	,,	Nordisk	2700
Tom Butler	Det.	Eclair	2550
Blackmail	Drama.	Cines	2266
Flower of Mormon City	,,	Cosmo.	2800
Shamus O'Brien	,,	Imp	2020
Mystery of Banker's Safe	Det.	Urban	2145
Fate's Buffettings	Drama.	Pathe	1980
Sham Secretary	,,	Cines	1932
Charlie Colms and Daucer's Necklace ..	,,	Pathe	1542
Battle of Redmen	,,	Bison	2000
Max Linder *v* Nick Winter	Comedy.	Cosmo.	1352
Tragedy at Court of Milan	Drama.	Pathe	2160
Vengeance of Mafia ...	,,	Pathe	1306
Path of Atonement	,,	Pathe	2528
Her Vengeance	,,	Cines	1791
War on the Plains	,,	Bison	2100
Attacked by a Lion ..	,,	Gaumont	1375
The Judge	,,	Nordisk	2402
Arson at Sea	,,	Pathe	1636
Dangerous Play	,,	Nordisk	2542
Indian Massacre	,,	Indian Cowboy	2190
Lady of the Camelias ..	,,	Pathe	1280
The Lost Daughter ...	,,	Eclair	3380
The Torment	,,	Eclair	2125
Martin Chuzzlewit ...	,,	Edison	3000
Mystery of the Glass Coffin	,,	Eclair	2498
Vanity Fair	,,	Vita.	3211
Charlie Colms and the Knave of Spades ...	,,	Pathe	2575
Ruy Blas	,,	Film d' Art	2590
Absolom (coloured) ...	,,	Pathe	1360
Bohemians of Paris ...	,,	Pathe	2400
Romeo and Juliet (col.)...	,,	Pathe	2342
Wreck of the Aurora ...	,,	Lohse	3000
Convicts 10 and 13	,,	Nordisk	3001
Zigomar *v.* Nick Carter ...	,,	Eclair	3700
Mystery of Souls	,,	Eclair	3100
Great Mine Disaster ...	,,	Eclair	2420
Queen's Necklace (col.) ...	,,	Pathe	2280
Aviator's Generosity ...	,,	Nordisk	2560
Four Dare Devils	,,	Cosmo.	2640
Adventures of Cyrano de Bergerac	,,	Pathe	2425
Colleen Bawn	,,	Kalem	3075
Court Intrigue in the Reign of Henry VIII.	,,	Pathe	2640
Quality of Mercy	,,	Pathe	2804
Siege of Calais (coloured)	,,	Pathe	2045
Notre Dame de Paris ...	,,	Pathe	2672

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AN ENTERPRISING MANAGER.

Manager Shaw, of the Sheffield Picture Palace, personally filmed the inspection of the local Boys' Life Brigade, securing some fine pictures.

FOR THE FIRST TIME.

The Topical Film Company have obtained exclusive rights for taking all pictures at Lords and the Oval, this being the first time that a cinematograph camera has been allowed in the sacred precincts of Lord's Cricket Club.

PRESENTATION TO POPULAR MANAGER.

On the occasion of his retirement from the managership of the Grafton and O'Connell Street Picture House and of the Volta Electric Theatre, Dublin, the staffs presented Mr. W. H. Huish with a costly marble timepiece, suitably inscribed. Mr. Huish, in returning thanks, said he hoped the donors would extend to his successor the same kind consideration they had always shown towards himself.

PORTH'S LATEST THEATRE.

A new picture theatre opened at Porth, Rhondda Valley, on the 13th inst, gives every promise of being a lucky venture for the directors. The building occupies a prominent position in the centre of the town, and is in close proximity to both the tram and railway services. From the large and sumptuous vestibule, a grand staircase leads to a well-appointed café on the first floor. The artistically decorated interior is provided with a sloping floor, which ensures an uninterrupted view of the screen from all parts of the auditorium. Manager R. Benson made an appropriate speech at the opening. The programme—a continuous one—is supplemented with selections from an efficient orchestra, under the leadership of Mr. J. Holman.

"FILTH IN THE FILM."

In reference to our leading article in last week's issue of THE BIOSCOPE, we have received the following letter from Mr. J. A. Morgan, junr., of Morgan, Son, and Co., Chancery Lane, W.C.:—"In expressing my thanks for the leading article in the current issue of THE BIOSCOPE, I am sure that I am but one of many in the Trade who is thankful to you for your timely defence of its interests. It seems most absurd that any journal (I presume, however, merely for the sake of sensationalism) should lend its columns to the pens of writers who can continue to talk about the 'demoralising effect,' etc., on the youthful mind caused by film plays; as a matter of fact, there are very few (if any) films that do not show the triumph of right over wrong. If the writer of the highly interesting article that your journal referred to wishes to do some good re 'demoralising effect,' etc., I would suggest that he gives a little publicity to some of the contents of some of the boys' thrilling weekly papers such as one can purchase at any newsagent's, and leave alone the question of film plays, a matter in which he appears to be completely uninitiated."

AN INNOVATION.

Herr Worm's Viennese Orchestra has been specially engaged to play selections every afternoon and evening during the season in the garden adjoining the Muswell Hill Electric Theatre.

"BE BRITISH."

The Sheffield Picture Palace, during last week, had the illustrated song, "Be British," sung by Mr. W. Mellor, and a short descriptive recitation on the voyage of the ill-fated *Titanic*. Both earned unstinted applause.

ANOTHER FOR LEEDS.

The Carrcroft Primitive Methodist Chapel, Armley, near Leeds, has been re-furnished and fitted with the latest appointments as a picture theatre, and is to be opened shortly. The proprietors of the new theatres are well-known, local business men, and the management will be in the hands of Mr. Priestley, of Armley.

AN APPOINTMENT.

Mr. William Burchett, late with Messrs. W. Butcher and Son, Ltd., has received the appointment of assistant manager and outside representative for the Tyler Apparatus Company, of 11, Charing Cross Road, W.C. He is making a tour to the Midlands and the North during next week, and hopes to meet many of his old friends.

A PERFECT REWINDER.

Messrs. John Wrench and Sons, Limited, of 50, Gray's Inn Road, London, are placing on the market an exceptionally good film rewinder, which is fitted with a "free-wheel," and obviates the necessity of touching the spool with the hands at any time, but the film remains under perfect control. The new patent will be known as The Wrench "Perfect" Rewinder.

N.A.C.O. NOTES.

With reference to the National Insurance Act, which comes into force in July, the members of the National Association of Cinematograph Operators have had a scheme put before them in connection with the National Association of Theatrical Employees (the parent society), whereby the utmost value of their contribution may be obtained. Briefly, it is for the members to vote whether all the funds of the branches should be centralised, and the Association become an "approved society" under the Act. A meeting of the London members was held at the offices on Tuesday of last week, when Mr. W. Johnson, the general secretary, attended, and dealt with questions arising out of the issued leaflets. Mr. Johnson explained that, by centralising the funds of all the branches, the National Association of Cinematograph Operators' members would receive additonal benefits for their present contribution under the "trade and funeral section," and if the compulsory 4d. were added to this, raising the total weekly contributions to 8d., the members would have trade, funeral, sick, and benevolent benefits. An interesting discussion followed, and further consideration of the details was held over until the result of the ballot was known.

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"THE RING THAT BINDS."

AN EXCELLENT EXCLUSIVE FROM THE KINEMATOGRAPH TRADING COMPANY, LIMITED.

This is a fine picture, with a story which is unusually pleasant, as a whole, and pleasantly unusual as regards its ending. It is an "exclusive" picture with many of the qualities one has learnt to associate with films of this class; at the same time it has an element of novelty and of charm not always so readily met with, which renders it singularly acceptable. For one thing it is all too rare an occurrence for a lengthy social drama to end otherwise than in blood and tears. Life is almost invariably a sad, sorry, morbid business according to the producer of "exclusives"; he is never content unless he has dismissed his audience on a *finale* of gloomy tragedy. The man who made "The Ring that Binds," however, has understood that these woeful *denouements* are not necessarily either artistic or true to life. On the "legitimate" stage a sad ending has for a long time been synonymous with unsuccess, and one fancies that picture-goers are similarly beginning to rebel against so undue a predominance of sorrow. It is true that in the average cinema programme there are usually at least three or more comic pictures to counterbalance the "feature film"; but this *piece de resistance* is daily occupying a more important place in the menu (and often absorbing or crowding out many of the smaller dishes). To ask for at least a modicum of gladness in picture-plays does not necessarily mean that one demands farcically impossible endings. Real life is a thing of much joy and much sorrow, but more often than not the former prevails. Happiness, also, is much more complete than unhappiness. The spectators of a play, spoken or silent, like their hero and their heroine to endure tribulations, but they much prefer to see them satisfactorily through their troubles at the end; there seems to be some excuse for the midway anguish if it leads to joy at last. But to leave the unfortunate heroine (of whom the audience have by that time grown to be fond) languishing over her lover's corpse or "going out into the night for ever," with a snowstorm and slow music to add to the general disconsolateness, is far too depressing. The average theatre-goer is by no means an ill-disposed or pessimistic person; he likes to beam on humanity through rosy glasses, and he likes to believe that all's well with the world. It does not pay to disillusion him—he would not even be grateful for the truth (if it were truth); it is much pleasanter and more profitable to accept his philosophy and to cater for him accordingly.

In "The Ring that Binds" we have a play with which not the tenderest soul could quarrel, and which yet contains many pages of true pathos and even temporary despair. It ends in entirely the right manner, and, despite its length, one feels that one has not wasted one's time in waiting for this satisfactory conclusion. As a drama it is admirably proportioned, and the interest is cleverly maintained throughout, notwithstanding the simplicity of its theme. The acting is more than usually excellent, being, in every case, natural and sincere, and, on the parts of the "Renard" and the "Denise," really strong and emotional. A very clever (if somewhat cynical) study, is given by the lady who plays "Denise's Mother" of a typical woman of the world, frankly and coldly mercenary, who does not hesitate to dispose her daughter's future on her own responsibility, and according to her own ideas, without thought for natural affection or probable happiness.

The staging of the film throughout is as adequate and careful as one could wish. Most of the scenes are interior and they have all been dealt with so cunningly that no trace of artificiality is apparent.

The story of "The Ring that Binds" is as follows: Denise, a charming though inexperienced young lady, is sought in marriage by two men, Lieutenant Barreau, a young and rather untrustworthy "blood," and Colonel Renard. She, her-

self, with the natural predilection of youth for youth, is inclined to favour the former, but her mother coerces her into an engagement with the latter whose rank and wealth are so far superior. Denise, at this early stage, is too much a child really to love either of the men, but, piqued at not being allowed to gratify her fancy for the Lieutenant, she writes a note to her friend, Margot Dore, stating that she does not love the Colonel at all and is marrying him only for the sake of his money. Unfortunately, through a woman's jealousy, this missive falls into the hands of Denise's husband on the day of their wedding, immediately after the ceremony has taken place. The Colonel is truly fond of the girl to whom he has just been united, but he is also proud, jealous

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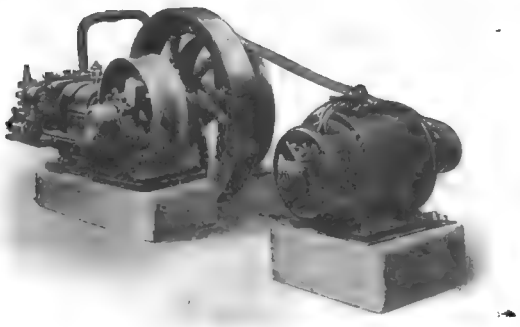

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and intolerant. He sees in the letter the cold and heartless confession of a designing woman and he acts acordingly. Terrifying his poor little girl-wife by his violent looks and his fierce behaviour during the wedding breakfast, he announces to her, as soon as they are alone, that he has been called to the Colonies, and that he intends to leave her at once. Thus it comes about that the unhappy bride spends her wedding-night alone and desolate, rising in the morning to find her husband gone to a far-off land.

We next see the unscrupulous Barreau endeavour to renew his courtship on hearing that Denise has been deserted. The temptation is a severe one, but the strong man who has left her has already taught his wife to respect and admire him, and the memory of his love, which she is even now commencing to return, induces her to repel the Lieutenant's dishonourable advances. Later, the Colonel is stricken by a severe fever. Denise is informed of this and immediately hurries out to "do her duty" by nursing him. Thanks to her untiring care, he recovers, and, her task accomplished, she returns, too proud, in her turn, to beg the love of a man who has scorned her. But in the end love triumphs. The Colonel, realising the hastiness of his condemnation and the true staunchness of his young wife, follows her home and finds her there waiting for him with arms outstretched, yearning for the affection she has so long been denied. And thus happily the story comes to an end.

WHAT IS A NON-FLAM FILM?

IMPORTANT APPEAL.

In the King's Bench Divisional Court on Friday, May 17th, before the Lord Chief Justice, and Justices Pickford and Avory, the Victoria Pier (Folkestone) Syndicate, Limited, who were represented by Mr. Drury, appealed against a conviction by the Folkestone magistrates under the Cinematograph Act for using films at the Folkestone Pier in contravention of the statute.

Mr. Drury said the point raised in the case stated was the meaning of the word inflammable in the Act, and the time and circumstances in which the films were adjudged to be inflammable.

The Lord Chief Justice: I don't see much law about that, Mr. Drury.

Mr. Drury said he thought it all depended upon the interpretation of the statute. He desired to call attention to three sections of the statute which dealt with the subject. The Folkestone Bench convicted the company on the ground that they gave an exhibition in a hall unlicensed for the purpose at which inflammable films were used. Under the Act regulating such exhibitions, chap. 30, the first section, provided that an exhibition of pictures by cinematograph for the purposes of which inflammable films were used, should not be given unless under the regulations compiled for the express purposes, and not otherwise than in premises licensed for the purpose. It was also provided that if an owner used a hall or theatre, or allowed it to be used, in contravention of the Act or its regulations, he should be liable to a fine not exceeding £20; and the fourth section stated that any constable, or any officer appointed for the purpose by any County Council, might, at all reasonable times, enter any premises, licensed or not, in which he had reason to believe such an exhibition was being given, or was about to be given, with a view to seeing whether the conditions had been complied with. Any person preventing or obstructing him should be liable to a penalty not exceeding £20.

The Lord Chief Justice: What is the provision you have broken?

Mr. Drury said it was asserted they gave, on unlicensed premises, an exhibition of pictures with inflammable films The summons was for allowing such films to be used at the Victoria Hall on January 7th. On that occasion the Chief Constable visited the hall, and took away certain parts of a number of films, and when these parts of the films were submitted to certain tests in the police court, some of them, when submitted to a light, burst into flame; others did not, and some gave off smoke. His contention was that these films were used in the cinematograph apparatus, and that the tests applied to them was not such a test as could be, or would be, applied in connection with an exhibition. They were held stationary in an arc lamp at the police court for some time, and he contended that was not a proper and fit test in law.

The Lord Chief Justice said these films were at times stationary in an exhibition, and had to be taken out and put into the machine, and accidents, as they knew, did happen. Did Mr. Drury argue that the only test was when these films were in the apparatus.

Mr. Drury said this was so. There was no definition in the Act of the word inflammable, and he contended that the films were substantially used only where there were no naked lights. If it was held that when they would ignite when held stationary in a naked light, of course he would admit that then they were inflammable, but he submitted that this was not the intention of the Act. Council also argued that the police had no right under the Act to go to this hall, as the Chief Constable did, and take portions of the films. The police had only the right of entry when an exhibition was on. Neither had they the right to take portions of the film, and, therefore, the conviction was illegal on these grounds.

The Lord Chief Justice: You say the police can only examine films when in the apparatus?

Mr. Drury: Yes, my lord.

The Lord Chief Justice: But we know accidents do happen, and there might be a panic if inflammable films are used.

Mr. Drury said that was reasonable, but the statute did not state so. If the Court, however, did not accept the contention that the proper time for the police visit was when the films were being used in the machine, he did not wish to labour the point.

The Lord Chief Justice said the appeal failed. There was no definition of inflammable in the Act, and if Mr. Drury's point was right that inflammable was subject to a certain degree of inflammability only when in the apparatus, one would have expected some reservation in the statute limiting it in this respect. But they had to remember that these films were used, not only in a machine, but also had to be taken out, handled, and put away. The justices found that several lengths of film ignited in a flame, though it could be blown out, and he was unable to say in law that these films were not inflammable when the magistrates thought that they were. Having regard to the fact that the safety of the public was the main reason for having this statute, it was impossible to come to the conclusion that the magistrates were wrong when they said that an exhibition was held on these unlicensed premises with films that were inflammable.

The other learned Judges concurred, and the appeal was dismissed with costs.

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AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

There has been but one topic during the past few days—the magisterial ultimatum regarding singing turns at picture palaces in Glasgow—but it has been a theme productive of plenty of candid criticism. The decision to bar all such turns unless the halls in question could conform to all the various regulations and requirements governing the music-halls is regarded as obviously unfair, and this view the general public shares. Picture hall proprietors locally are certainly being heavily penalised, and there will be numerous sufferers by the Napoleonic "verdict." Artistes who depend largely upon picture halls for their livelihood will now find it difficult to keep their date books filled; patrons who like the variety turn along with the pictures will grumble greatly; and proprietors will find the business less a bed of roses than ever. Truly, we are living in strange times—times when we really "dunno' where we are," or even where we are likely to be—and restriction follows restriction with irritating and automatic precision. By the way, Bailie King told the public that there was a "general feeling that music-halls proper should be music-halls, and cinematograph shows should be cinematograph shows." I hope that our local music-hall managers will take the hint!

There is no doubt about it that the real remedy lies in a very simple direction—a new licence to fit cases where a cinematograph proprietor desires to run a couple or so of singing turns. Such a proprietor does not want a music-hall licence, although, as Mr. J. B. Ballantine pointed out at the court, he has no option but to apply for the same. Just as the "punishment should fit the crime," so should regulations be made to fit circumstances. There are numerous picture-hall proprietors in the West of Scotland, and elsewhere, who could not possibly conform to all music-hall regulations in their present buildings, and hence they must suffer.

But the Glasgow Corporation halls are also hit by the curious decision, and such halls as "St. Andrew's" and the "City" are now placed under the same restrictions. For instance, at the court it was asked if the Corporation halls met the conditions of music-halls, and the reply was in the negative. Bailie Alston thereupon unhesitatingly affirmed that, personally, he was not prepared to grant any licences to the Corporation halls that were not to be granted to individuals, and Bailie Pratt likewise insisted upon the decision being civically applied as well—sentiments which were received with spontaneous appreciation and applause. And so it is to be, and rightly, too! By the way, what was the "very narrow majority" alluded to by the court. There were only seven magistrates sitting on the bench, and the only conceivable narrow majority is, therefore, 4 to 3. Certainly 5 votes to 2 would not have been describable by this term, and hence we may safely assume that the decision was arrived at by a majority of *one*! Isn't it tantalising?

One of the Glasgow evening papers subsequently had something caustic to say about the decision:—"The decision leaves the picture house, for the time being, a voiceless entertainment. The management may show pictures for hours on end, but if they permit a vocalist to step on to the platform and sing for five minutes to relieve the artistic monotony, they will commit a breach of the law, and risk forfeiture of the licence. On the other hand, a theatre or music-hall may interpolate a cinematograph "turn" between the musical or dramatic items of its programme, though presumably no vocalist will dare sing while the pictures are 'on.' Why these extraordinary anomalies?"

Meanwhile, it is announced that the Coronation Picture Palace, in Dundas Street—which is being so ably and enterprisingly managed by Mr. E. Norman Edwardes—is about to shut down for a short period, in order to make structural alterations to thoroughly comply with music-hall conditions. The hall will be reopened in due course as a first-class cinematograph and variety entertainment, under the name of "The Lyric."

Mr. Hugh Bowie is very enterprisingly managing the new Glasgow Film Company, 4, Howard Street, and splendid business is being done. The company are building up a big reputation, and Mr. Bowie is recognised as one of the experts of the picture business. The premises in Howard Street are excellently equipped in every detail.

Thanks very much to my esteemed correspondent, "Wee Aberdonian," for his letter of appreciation regarding my public mention of Bailie Scott's recent tirade on picture shows.

LICENCE REFUSED.

The City magistrates refused a cinematograph licence in respect of premises in Moorfields and Dale Street, Liverpool, the building surveyor being of opinion that the site would be an inconvenient one in the event of an outbreak of fire.

A NOVELTY.

A novelty was introduced into the programme at the King's Hall, Bradford, last week, when Miss Rena Briton, the champion lady ball-puncher of the world, who is a Bradfordian, issued a £100 challenge each night.

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HELP IN TROUBLE.

FOR PROPRIETORS, MANAGERS, AND OPERATORS.

"F.W.M.," who is seventeen years of age, wishes to get in the manufacturing side of one of the branches of the cinematograph industry, preferably one relating to the manufacture of films.

There is little opportunity of your getting in a film manufactory, "F. W. M." Apart from the fact that America and France are the principal celluloid film manufacturing countries, you would require to have a fair knowledge of chemistry before being considered. If you wish to become a pupil to a camera manufacturer, and you are without influence, the possibility is that a premium would be asked, and you would be expected to work a few years without, or with very little, wages. The easiest way to become connected with the industry is through the branch of operating, from which a smart man can frequently make a change to something possibly more conducive to his tastes. Regarding your last query, as to the amount paid for cinema plays, this naturally depends upon the originality and the character of the submitted scenario. Half a guinea to two guineas are common payments, whilst considerably higher sums are frequently paid for original and well-developed plots.

* * *

Opto says he is using a plano-convex condenser and a 6 in. lens, and projecting a 13 ft. 6 in. picture on a 90 ft. throw. He is troubled with a blue spot appearing in the centre of the screen, and wishes to know how to avoid it.

The spot of which you complain, Opto, is almost undoubtedly caused by spherical aberration, and there is just a possibility of the fault being in its simplest form—due to the too close proximity of the arc lamp to the condenser, with the lamp house drawn back from the gate. If you are a careful operator, this will hardly be the case; but, anyway, the solution is to withdraw the arc from the condenser and push the lamp house bodily towards the projector mechanism. However, to revert to the full explanation of the trouble, nearly all commercial condensers have, to some degree or another, the particular aberration mentioned, which shows itself, unless the arc lamp be abnormally drawn back from the condenser—in which case considerable waste of light occurs—by the presence of a dark patch in the centre of the screen. Now, with a plano-convex combination condenser, the point of least spherical aberration is where the arc and a point of light on the further side of condenser, where all rays should meet, are at equal distances from the centre of the combination. On the other hand, with the meniscus combination condenser, the point of least spherical aberration is one with the arc considerably nearer the condenser than the point of the cone of light on the further side. For this reason, with the arc lamp set in the normal position, there is far less chance of spherical aberration making itself manifest with a meniscus than with a plano-convex condenser. The great possibility is, therefore, Opto, that, by substituting for your present plano-condenser a combination consisting of a meniscus lens on the inside—concave side facing the arc—and a bi-convex lens on the outside, you will overcome your difficulty. It is almost unnecessary to add that you should purchase good condenser lenses, fre from colour and flaws.

* * *

Some questions from "O. N." regarding limelight. He says: "I am not satisfied with the light I am getting from my present mixed jet. It is of an early pattern, and consumes from six to seven cubic feet of each gas per hour. Can you advise me if I should obtain a good light with this consumption, or, if you think the jet faulty, what new one would you recommend?

If your jet will not consume more than six cubic feet of each gas hourly, it is evident that it is of a type not suited for cinematograph projection. When full on, a high-powered limelight jet will get rid of about ten cubic feet of oxygen and ten to twelve of coal gas—both gases under pressure—per hour. Possibly the most popular high-powered jet at the moment is Messrs. Beard's Biojector, a limelight jet that can be used either with both gases under pressure or with oxygen from cylinder and house gas from the supply mains. An alternative

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jet that can be in every way recommended is the Gwyer No. 2, which is guaranteed to give 1,600 c.p. To obtain maximum illumination, use the very highest grade hard limes, and of large diameter. In the ordinary way, if you order limes without any question, you obtain them 1 in. in diameter, which is what, we are afraid, too many limelight operators do. If you have been using this size, order next time 1¼ in. limes, and, with your new jet, you will be surprised at the improved light you obtain.

* * *

"P. N." asks how it is possible to tell the size of an electric cable. He says: "How can I tell a 7-20 from a 7-16 S.W.G. (whatever that means) cable? Cannot I tell the size of a cable by its diameter?"

S.W.G. simply stands for Standard Wire Gauge, representing the British legal standard for all wires and cables. You may be interested to know that, besides the standard gauge, there is the B. and S. (Brown and Sharp), Birmingham, and others. These, however, are never recognised in this country in connection with wires. Now, it is possible for us to give you the diameter of the various numbers of the standard wire gauge. For instance, a 16 S.W.G. is 1.625 mm. in diameter, whilst the 17 S.W.G. is 1.422 m.m. diameter, a difference so slight as to be unappreciable with a rule. A wire gauge can, however, be obtained, and by its use it is possible to immediately ascertain the size of wire of which any cable is made. "P.N." should, therefore, go to a tool shop or high-class ironmonger and purchase a standard wire gauge. We suppose, "P. N.," that you are aware that a 7-16 cable simply stands for 7 strands of 16 S.W.G. wire, whilst, say, a 19-20 cable means 19 strands of 20 S.W.G. wire. A full table of the diameters and sectional areas of all wires from No. 9 to No. 40 S.W.G. appears in "The Bioscope Electrician's Handbook," and if you actually require to know all the sizes, you would be well advised to turn up the pages of that useful little work.

* * *

Operator asks if we think it possible to obtain as good a light with alternating current as with continuous. He says: "Anyway, I have to use alternating current to illuminate a 17 ft. picture on a 90 ft. throw, so should be pleased with any advice or assistance you can give me."

We are of opinion, Operator, that you will never get so satisfactory a light with alternating as with continuous current. You may, with careful handling, obtain a light that will call for no adverse comment, but you will never get, owing to its particular nature, so steady a light as with continuous. However, you are in a position where alternating current has to be used, and to obtain the best results you should select an extra heavy type A.C. arc lamp, with specially inclined cut jaws, so that both carbons face towards the condenser, as in the manner of the scissors arc lamp. You will possibly require to use 70 to 80 amperes, for which 22 m.m. cored carbons should be employed in both upper and lower jaws. You should also file carbons slightly D shape, and set the flat surface to face the condenser. The carbons should be very carefully selected—the very best quality only being used. There has, relatively recently, been placed upon the market a special carbon for A.C. use, known as the White Flame carbon. In many cases most excellent and improved results can be obtained by its use, or you may try—as we have recently found to give most satisfactory results—a combination consisting of an ordinary high-class cored carbon in the top and a white flame carbon in the bottom of the lamp.

* * *

"J. W." anticipates opening a theatre to seat between 400 and 500 people, and asks for replies to the following queries:—

(1) Would you recommend limelight or electricity for the projector?

(2) What would be the minimum staff required?

(3) Cost of hiring films?

(4) Total weekly expenses?

With so little data at our disposal, "J. W.," it is somewhat difficult to give you definite replies to some of your queries. However, replying to your questions in order, we should say (1) Certainly electricity, which is far away ahead of limelight. In the town you write from, electricity is available at the very convenient pressure of 100 volts continuous current, and so your electrical equipment will be of the simplest description, and will represent the minimum of capital outlay.

(2) You will require an operator, cashier, pianist, doorman, attendant, and perhaps two boys or girls. This staff would represent the minimum for a theatre giving two performances a night. If you intend giving a continuous performance, an assistant operator will, in addition, be needed, and possibly more attendants will be required to conduct the various classes of patrons to their respective seats. Certainly the cheaper way is to run two shows a night, but your decision of this matter must depend upon local customs and conditions.

(3) The cost of hiring films is a very elastic matter. If you have no important opposition, £7 per week would see you through for about 4,500 ft. of film, changed twice weekly. You may take it, however, that that same length of new film—that is, first release film—would cost you £25—£27, a figure that would, in your case, undoubtedly be out of the question.

(4) Generally speaking, we should say that your total expenses would be from £15 to £20 per week. This would, of course, cover films, wages, electricity, advertising, and a reasonable sum for rent.

* * *

"T. B." is having a little trouble with his electrical installation. He says: "Occasionally, when

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my hall lights are switched off, they light up very faintly, and it frequently happens that, after switching out, they remain dimly flickering for some time. My operator has examined the switch, and says this is quite all right."

There is, without question, an "earth" on one of the circuits of your installation, and it is a wonder it has not made itself manifest by the blowing of one or other of your fuses. By your description, we should say the earth is of a high resistance and intermittent nature. You should immediately call in your local electrician, who will test out the circuits, and soon get down to the root of the mischief.

IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS.

The Picture House, Silver Street, Enfield, is now under the management of Mr. Stevens. The hall is one of the cosiest I have visited, and, indeed, the whole entertainment takes some beating. A well-selected programme is supplied by the Magnet Company, and a Brockliss-Motiograph gives an excellent picture By the way a special *Titanic matinee* was given last week and realised over £5.

The Queen's Hall, London Road, Enfield, is another popular theatre, and accommodates some 700 patrons. A well-chosen programme is presented, while a Pathé machine is worked with capital effect. Mr. Dudley Benda is the manager.

Another cinema is in course of construction at Palmer's Green. The work is being pushed on with all speed, and it is expected to open the hall in the autumn. The theatre will be under the same management as the Queen's Hall.

The Picturedrome, Enfield, is doing excellent business on the twice nightly system, under the capable management of Mr. Cassingham. A good all-round programme is submitted and meets with the hearty approval of a crowded house.

I wandered round Southgate and made my first call at The Coronation Hall, High Road. This is a very cosy and artistic theatre and enjoys the patronage of a high-class *clientele*. Mr. W. Dudley, Junr., is the manager, and he is ever on the alert to provide the right kind of programmes. The auditorium is carried out in figured sheet-iron and a very artistic appearance it presents. There is always a special Educational film in the bill, and it is interesting to note that it is always well received.

Mr. Arthur Kendall, the manager of the Stanhope Hall, Stanhope Street, North Finchley, is experiencing steadily increasing business. A good all-round entertainment is provided, including an excellent variety turn.

Ashby's New Halls', Limited, have every reason to be proud of their theatre, the Grand, North Finchley, which, under the direction of Mr. H. C. Ashby, is a great success. Ambrosio's great feature film, "The Stage," is finding much favour with a crowded house.

The Empire Picture Palace, East Finchley, is under new management and is doing well. A strong programme is provided.

Without doubt The Picturedrome, East Finchley, is one of the finest picture theatres in the district. After being closed for redecorations, the hall was re-opened a fortnight ago. Mr. Frank Oakden, late of the Picturedrome, East Sheen, is managing here, and right well does he perform his duties. Mr. Oakden is to be congratulated on the result of his recent *Titanic matinee*, which realised £21.

A suitable site has been secured in York Street, Twickenham, for a new cinema to be built by The Lyric Picture Theatre Company, from the plans prepared by Mr. R. B. Rowell, A.R.I.B.A., of Mortlake. The seating accommodation will provide for 624, and the new venture will be christened The Twickenham Lyric Picture Palace.

PAID BY THE YARD.

In the course of evidence given in a case before the Paris Courts, it transpired that the actors and actresses employed by a cinematograph company were paid by the yard of film. When it worked out to an odd farthing, we suppose the gentlemen received a box of matches and the ladies a packet of pins.

PUSHING AHEAD.

The activities of the Gaumont Company's new Branch at Cardiff have resulted in their securing orders for projectors and accessories for halls which are about to be opened at Aberdare, Aberfan, Dowlais, Porth, Skewen and Troedyrhiew. The eight machines which are being installed are the Company's well-known Maltese Cross Chronos.

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Latest Inventions.

WHAT INVENTORS ARE DOING FOR PICTURES.

Complete Specification.

28,347, 1911.—Date of Application, December 16, 1911.—Complete Specification left, January 24, 1912.—Accepted April 24, 1912.—An Announcement Slide for use at Cinematograph and like Exhibitions.—William Evans and Sarah Evans, 18, Morgan Street, Tredegar, Monmouthshire.

This invention relates to a slide for use with a magic lantern, kinematograph, or like projection apparatus, to announce the nature of the picture about to be exhibited. For this purpose the slide bears suitable wording, such as "the next picture will be No. (7) on the programme," and arrangement is made so that the number may be varied by simply moving a finger piece.

In accordance with the invention, the slide may consist of three elements—a back plate, a front plate, and an intermediate rotatable member. One of these plates, either the back or the front, has the required wording cut out in stencil, so that when in use with the projection apparatus white letters will be thrown upon the sheet. An annular depression is formed in the plate to receive the intermediate rotatable member, in the form of a ring, having cut out or stencilled figures, arranged so that any one may be brought over an opening in the plate by rotating the ring. When the ring is in position, it is secured in place by a cover plate, having an aperture to expose the stencilled wording and a smaller aperture to register with the one in the other plate through which any of the numbers may be exposed. This cover plate also has a C shaped slot, through which a pin on the intermediate member projects, and by which it may be turned to expose any one of the stencilled numbers through the apertures in the back and front plates.

The parts of the slide are preferably made of thin sheet metal, stamped to shape, and secured together by rivetting, brazing, or other suitable means.

In order that the invention may be more readily understood, reference is had to the accompanying sheet of drawings, in which:—

Fig. 1 is an elevation of the complete slide;

Fig. 2 is a cross section through the centre of same; and

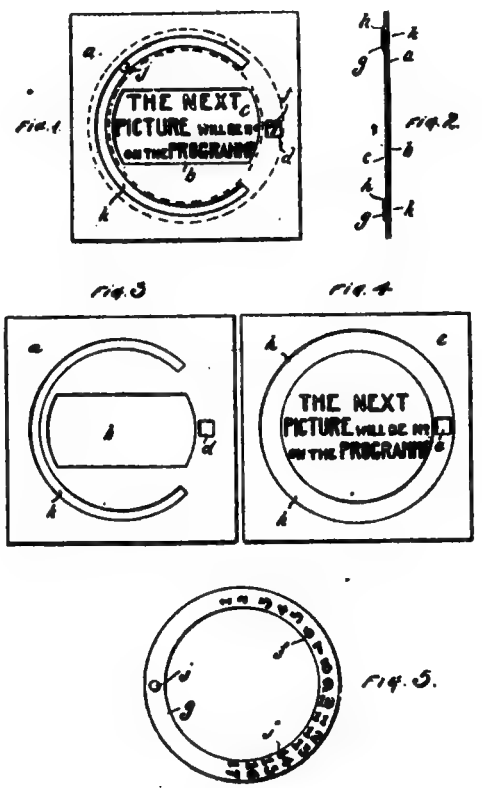
Figs. 3, 4, and 5 are respectively separate views of the two plates and the intermediate rotatable member.

The front plate *a* is shown with an aperture *b* to expose the stencilled wording on the back plate *c* and another smaller aperture *d*, registering with a similar opening *e* in the back plate *c*, through which are exposed the stencilled numbers *f* on an intermediate rotatable member *g* carried in the annular depression *h* in the back plate *c*. A pin or finger piece *i* on the intermediate member *g* projects through a slot *k* in the front plate *a*, and enables the intermediate member to be rotated to expose a different number through the apertures *e* and *d* in the back and front plates.

A slight projection on the intermediate member may be arranged to take into one of a series of slight depressions on the back plate, to assure each number registering in the centre of the aperture.

The inventors' claims are—(1) An announcement slide for magic lanterns, kinematograph, and like projection apparatus, consisting of a front plate and a back plate and an intermediate member between them, adapted to be rotated for the purpose of exposing any one of a series of stencilled numbers through apertures in the plates.

(2) An announcement slide for magic lanterns, kinematograph, and like projection apparatus, consisting of a rotatable ring carried in an annular recess in a plate having stencilled wording thereon, and covered by a plate having an aperture to expose this wording and a slot through which projects a pin on the ring, by means of which it may be rotated to expose any one of a series of stencilled numbers through superimposed apertures in two plates.



(3) An announcement slide for magic lanterns, kinematograph, and like projection apparatus, consisting of two thin metal plates rivetted or brazed together, and carrying between them a thin metal ring adapted to be rotated for the purpose of exposing any one of a series of numbers through apertures in the metal plates, and means for registering the ring in correct position for each number.

(4) An announcement slide for magic lanterns, kinematograph, and like projection apparatus substantially as described and shown in the drawings.

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NEWS FROM AMERICA.

FROM OUR OWN SPECIAL CORRESPONDENT.

Mr. Van Riper, of New York, has secured patents on a new model of projecting machine and a process for taking coloured moving pictures. Mr. Van Riper has been in Chicago for several months, and has interested a number of capitalists, who now have their patent attorneys in Washington looking into all the claims. In the event that they find no interfering claims at the Patent Offices they will invest a large sum in exploiting the Van Riper inventions. Mr. Lincoln J. Carterm, the theatrical producer, is one of the men who has interested himself in the Van Riper machines.

Representatives of the Government of Uruguay, South America, were recently entertained at Chicago by moving pictures which show how to use dynamite in farming. The exhibition was conducted by the Du Pont Powder Company.

The proposed convention of the moving picture exhibitors of Pennsylvania has been postponed from May 6th until June 24th, and will be held at Pittsburg instead of at Harrisburg.

It is said that, approximately, 1,000,000 ft. of film went down when the *Titanic* was lost, the Sales Company, the Ambrosia, and Great Northern Company being among the losers.

The Henry Belmar Moving Picture Manufacturing Company have resumed operations after a period of inactivity, which was caused by the work incidental to making extensive improvements in the studio.

Selig's much heralded "Coming of Columbus" was released on May 6th. Mr. W. N. Selig claims that this production cost him $50,000, employed the services of over 350 people, and took over three years to complete.

Among the new film companies are the Tennessee Film Company, of Nashville, Tenn., capital $2,000; the States Rights Film Company, of New York City; the Kinoplastikon Company, of New York; the Motion Picture Portrait Company, of New Jersey; the National Educational Film Company of Detroit, Mich.; the California Auto-Foto Company, of Sullivan, Indiana; and the Exhibitors' Service Company, of Indianapolis, Indiana.

The headquarters of the Mutual Film Corporation are at Chicago, with Mr. J. R. Freuler, as general manager.

Jules Brulatour, Adam Kessell, and Pat Powers have incorporated the Films Leasing and Sales Company at New York City. These three named incorporators are prominent members of the Sales Company, Mr. Brulatour being the president of that independent organisation, Mr. Powers the proprietor of Powers' Picture Plays, and Mr. Kessell a large stockholder in the Bison Company. It is the expressed intention of this new company to deal in moving picture films and machines.

Shakespeare's birthday, which was celebrated on an elaborate scale recently at Lincoln Park, Chicago, was made a matter of moving picture record by camera men employed by Mr. Carl Laemmle.

UNCONSIDERED TRIFLES.

There is a certain magistrate that I suspect of writing some of the "patter" for his eminence, George Robey. His utterance on the Bench has betrayed him, and if he wishes to keep his literary pursuits dark, he had better take this present warning to heart. The observation in question was made to a husband who was accused of using obscene language to his wife. "Why don't you call her a pig-faced owl or a wink-eyed wobbler?" suggested the cadi Really, you know, it runs our metropolitan Plowden very close.

* * *

The artist postman, it is gratifying to learn, has had a painting accepted and hung by the Royal Academy. From a remark concerning the work that is made by a contemporary, it would appear that there is more imagination in postal ranks than one would suspect, and that the Academy places high value on the possession of such a gift, for though the picture represents Westcliff-on-Sea, it is said to recall the "South of France or Italy."

The gentleman who retired to bed while his only shirt was at the wash meets in the King Penguin a brother This deliberate gentleman goes one better, for he retires into privacy for the space of a month, until his new coat has grown. Tailors who had thought of emigrating to the Antarctic had better carefully consider their decision. The point naturally arises as to whether the bird or the man first thought of the device.

* * *

A suggestion for the amelioration of the condition of "The Baby Bandit": hypnotise him. It comes out of Germany where a school-teacher experimented on his unruly pupils. Sad to relate—for the success of his endeavour—he was sentenced to ten days imprisonment. And this in spite of the fact that the hypnotised children had mended their ways and manners. Preparations are being made, and subscriptions invited from those in the cinematograph trade, for the preparations of a suitable testimonial to the martyr.

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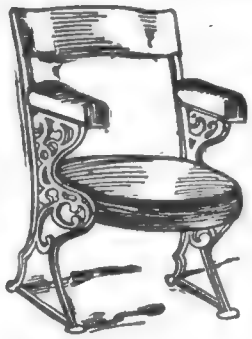

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

FINSBURY PARK CINEMATOGRAPH THEATRES, LIMITED.

In the Chancery Division, Mr. Justice Joyce had before him, on Wednesday afternoon, 15th inst., an adjourned summons in the case of the Premier Rinks, Limited, of Pancras Lane, London, *v.* the Amalgamated Cinematograph Theatres, Limited, which raised the question as to the rights of a lessor to refuse consent to an assignment or to make terms and impose conditions. The summons asked the Court to declare upon the true construction of a lease dated October 25, 1909, between the defendants and the plaintiffs of certain premises at Stroud Green Road, Hornsey, that the defendants were not entitled to impose a condition for giving their consent to an assignment to the plaintiffs of the residue of the term granted against user or permission of user of the premises for a cinematograph entertainment or for the exhibition of moving pictures or views or for any purpose or use connected therewith or supplementary thereto. The plaintiffs also asked for a declaration that the plaintiffs were entitled to assign the residue to one Marcus Spurway, without any further licence or consent of the defendants.

Mr. Hughes, K.C., for the plaintiffs, said the lease in question was an under lease, the head lease being held under the London County Council by the Finsbury Park Cinematograph Theatres, Limited, who were the lessors of the plaintiffs. The plaintiffs had agreed to part with their leasehold interest in the premises, but the defendants would not consent to their assignment of the under lease unless the assignee would consent not to carry on a cinematograph theatre.

His Lordship: Could they prevent you carrying one on?

Mr. Hughes said they had no right to prevent the plaintiffs doing so. By the terms of the lease between the parties, there was a clause with regard to consent to assignment, which consent, it was stipulated, should not be unreasonably or vexatiously withheld, in the case of a respectable and responsible assignee. The reversion of the lease, continued counsel, eventually became vested in the defendants, and the receiver to the debenture-holders in the plaintiff company agreed to sell to Marcus Spurway. The defendants write saying that they were satisfied with Mr. Spurway's references, but required to be assured that that gentleman did not want to acquire the property for the purpose of a cinematograph theatre. To this plaintiffs replied that neither Mr. Spurway nor they could be bound as to the use to which the premises would be put, and that the defendants had no right to make such a provision. The defendants said that they had a cinematograph theatre close by in Seven Sisters Road, and these premises and the plaintiff's premises had each an emergency exit into the same passage. Counsel argued that there was no provision in the lease against the place being used for the purpose indicated, the only exceptions stated in the deed being "dangerous, noisy, noxious, or offensive trades," and it was, therefore, unreasonable and vexatious on the part of the defendants to refuse their consent upon conditions which would alter the contractual relations of the parties. The lessor was not entitled, merely for his own benefit, to endeavour to impose on the lessee a modification of his rights, and make the lease less beneficial to him. The defendant's action would very seriously affect the selling value of the plaintiffs premises, a lease of which they held from 1909 for twenty-one years, at a rent of £500 per annum.

Mr. Younger, K.C., for the defendants, said that there were two well-known forms of covenant in such cases, the first where the lessor was entitled to absolutely refuse consent to assignment without reason or justification, and the second (which had been adopted in the present case) where consent must not be unreasonably or vexatiously withheld. The question to be considered was whether the lessee, who had granted land under the last-named covenant, for the reasonable protection of his own adjoining premises, might insist upon conditions as to the granting of an assignment. In this case, the plaintiffs had a skating rink, and the defendants had a cinema theatre, on the same premises, which were formerly used as a tramway depot. The lease was granted to the plaintiffs primarily for the purpose of a skating rink, whilst the defendants had a cinematograph theatre close by. It might seem at first that they might be prejudicial to each other, but perhaps one acted as an intoxicant to the other, and that the public went from one amusement to the other, by way of a change. Later, however, the rink proved unsuccessful, and, in a debenture-holders' action, it was agreed to sell the premises to Mr. Spurway, as the proposed assignee. When the plaintiffs were apprised of this, although they had no objection to that gentleman, they imposed the conditions referred to, and which, counsel argued, were not unreasonable or vexatious, under the circumstances.

His Lordship said that it seemed that the defendants had sought to impose upon the plaintiffs restrictions as to which there was nothing in the lease. It seemed to him that it was eminently unreasonable to extort from the under lessee a new and additional term to be put in the lease, which would restrict the occupation of the premises, and perhaps reduce their value. The plaintiffs were perfectly right.

Judgment for plaintiffs.

New Companies.

LYRICS, LIMITED. (121,954.)—This company was registered on May 11th, with a capital of £3,000 in £1 shares, to carry on the business of caterers for public entertainments, theatre, music-hall, and hippodrome proprietors, producers of cinematographic and bioscope displays, etc. and to adopt an agreement with J. H. Roberts. Private company. The number of directors is not to be less than two nor more than three. The first are: H. W. Green, Lyndale, Moorgate, Rotherham, and E. Humphrey, Leaver Villa, Moorgate, Rotherham. Qualification, 100 ordinary shares. Remuneration, £100 per annum, divided. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

LONGTON PICTURES AND VARIETY ENTERTAINMENTS, LIMITED. (121,953.)—This company was registered on May 11th, with a capital of £3,000 in £1 shares, to take over the business of picture theatre proprietors and variety entertainers carried on by G. C. Holt and J. Grice, at the Picturedrome and Alexandra Palace, Longton, Staffs, as "Holt and Grice," together with the buildings aforesaid. Private Company. The number of directors is not to be less than two nor more than five. The first are: G. C. Holt, 43, Leveson Street, Longton, and J. Grice, 51, Cromartie Street, Longton, Staffs. Registered Office: Picturedrome, Stone Road, and Gower Street, Longton.

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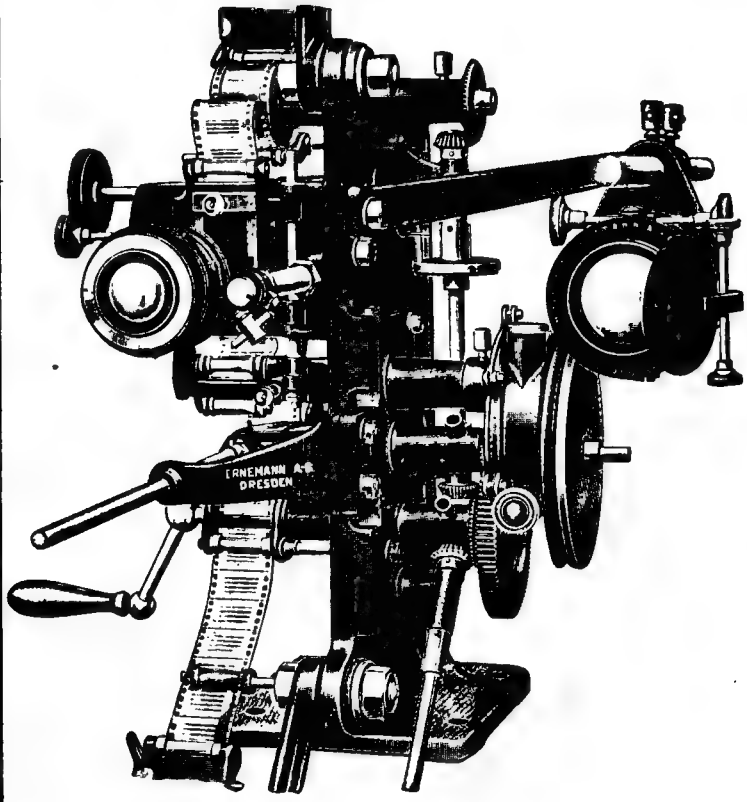

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GOODALL'S PICTURES, LIMITED. (121,927).—This company was registered on May 10th, with a capital of £15,000 in £1 shares (5,000 7 per cent. cumulative preference), to take over the picture houses or cinematograph shows belonging to Walter Goodall, at Albion Street, Cleckheaton; Croft Street, Heckmondwike; Duke Street, Macclesfield; and Glover Street, Stafford. Private company. The number of directors is not to be less than two nor more than five. The first are: W. Goodall, Richmond Grove, Birkenshaw, Bradford; B. Child, Upper Carr House, Liversedge; and H. Ellison, jun., Northfield, Cleckheaton. Qualification, £500. Registered office: Albion Street, Cleckheaton, Yorks.

LEITH PUBLIC HALL AND PROPERTY COMPANY, LIMITED. (8,248.)—Registered in Edinburgh on May 8th, with a capital of £7,000 in 6,800 preference shares of £1 each and 4,000 ordinary shares of 1s. each, to purchase property at 171-3, Constitution Street, Leith, and erect picture theatres. Private company. The number of directors is not to be less than two nor more than five. The first are: T. Sergenson, 11, Raikes Parade, Blackpool; and H. L. Jones, Northwick House, St. John's Wood Road, N.W. Qualification, £250 in preference shares. Remuneration, £150 per annum. Registered office: 5, Alva Street, Edinburgh.

LONDON PICTURE PALACE COMPANY, LIMITED. (121,786.)—This company was registered on May 3rd, with a capital of £1,000 in £1 shares, to carry on the business of proprietors and managers of and agents for biograph or cinematograph performances, etc. The subscribers are: F. Clayton, 179, Marthouse Road, Walthamstow; E. L. Krako, 60, High Street, Stoke Newington, N.; and J. Krako, 60, High Street, Stoke Newington, N. Private company. Table "A" mainly applies. Registered office: 110, Moorgate Street, E.C.

Bankruptcy.

James William Thompson, electric theatre manager, 72, Ditchling Rise, Brighton, Sussex, late Weavers' Arms, Stamford Hill, London, applied to his Honour Judge Mackarness, sitting at the Court House, Church Street, Brighton, on April 19th, for his discharge from bankruptcy. The ranking liabilities amounted to £272, but the proofs actually lodged only amounted to £138, and the assets, estimated to produce £25, had realised £40. A dividend of 1s. 1½d. in the £ was paid on £138. As there were allegations of betting, the Judge suspended the discharge for three years.

Mr. Registrar Brierley held a sitting at the Court House, Crawford Street, Wigan, on Tuesday, May 14th, for the public examination of Edward Jackson, film hirer, 4, Crompton Street, Wigan, late Victoria Hall, Hindley, near Wigan, Lancs. In reply to questions put by the Official Receiver (Mr. T. H. Winder), the debtor said that his gross liabilities amounted to £195 2s. 11d., and there was a deficiency of £179 0s. 11d. He started business on April 10, 1911, at the Victoria Hall. He had £10 of his own, and a brother lent him £30 with which he purchased stock and an operating box, etc., for cinematograph purposes. He sold the business last November, after being the tenant six months, the amount he received being £50, whilst he held a promissory note for £20. He commenced proceedings against a Mr. M. Smith, to whom he sold the business for the recovery of the £20. Mr. Smith counterclaimed for misrepresentation, and judgment was given against debtor, and the counterclaim of £50 and costs allowed. That £50 has not been paid. He had first of all traded as "The Australian Trading Company," and thought it would influence business by thus styling himself. Since leaving the hall, he had engaged in business as a hirer of films, but it was not as lucrative as he expected, and he was compelled to file his petition. The unsecured liabilities included eight creditors for hire of films amounting to £121 15s. 11d. In addition to that there was the judgment debt of Mr. Smith. The examination was closed.

Receivership.

NATIONAL THEATRES DE LUXE, LIMITED.—J. C. Gardner, of 24, Coleman Street, E.C., ceased to act as receiver or manager on April 4, 1912.

Mortgages and Charges.

ELECTRIC PAVILION (SHAFTESBURY AVENUE), LIMITED.—Particulars of £6,000 debentures, created May 7, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property Charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

GLOSSOP ELECTRIC PALACE, LIMITED.—Debentures, dated May 7, 1912, to secure £750, and as collateral security thereto, a mortgage of even date, charged on the company's undertaking and property, present and future, including uncalled capital, leasehold land and premises in George Street, Glossop. Holder: W. Rudd, 62, Dale Street, Liverpool.

SUTTON CINEMATOGRAPH THEATRE, LIMITED.—Mortgage dated May 2, 1912, to secure £1,500, charged on land in Cheam Road, Sutton, with cinematograph theatre and other buildings thereon, and right of use of a private roadway adjoining. Holder: P. J. Foley, The Grange, Lewisham Park, S.E.

ALLIANCE ELECTRIC THEATRES, LIMITED.—Debentures dated April 25, 1912, to secure £4,000, charged on the company's undertaking and property, present and future, including uncalled capital, subject to prior mortgages. Holders: F. Hollebone, H. W. Hollebone, and E. C. Hollebone, 19, Southampton Street, Bloomsbury, W.C.; and Mary H. Hollebone, 85, Westbourne Terrace, Hyde Park, W.

"COLUMBUS" AND THE "WELLESLEY" BOYS.

Through the kindness of the owners of the Howard Hall, North Shields, the boys of the Tyne training ship *Wellesley* were enabled to view the fine New Century exclusive, "The Coming of Columbus." They marched to the hall, headed by the ship's band, and none of the general public were admitted to the exhibition. At the close, the boys gave three ringing cheers in appreciation of the kindly action of Messrs. Reed, Brown, and Company.

A KINEMACOLOR TOPICAL.

At the Devonshire Park Pavilion, Eastbourne, a film in natural colours, showing girls and boys drilling on the sands at Hastings, has been shown. As they marched round the sands, or performed the various exercises in their many coloured bathing costumes, they formed a very pretty sight.

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Cape Town and Its Picture Theatres.

(By Our Own Special Correspondent.)

It is beyond a doubt that the latest form of entertainment, the cinematograph theatre, has succeeded in taking a firm hold on the public of South Africa. Every town and suburb, so far as I have been able to ascertain, has a large number of permanent picture playhouses, which are, as a rule, excellently well patronised, and their number is ever on the increase.

In Cape Town itself we have over thirty houses in flourishing condition, and others are in course of erection. Everyone here seems to frequent the cinematograph theatre; otherwise one might be excused for thinking the number of these places already excessive.

The best American productions are, perhaps, the safest draw, while a "Pathé Gazette," a "Gaumont Graphic," and more recently, "Payne's Springbok Weekly" (the latest thing in topicals, first introduced at the Tivoli), prove, in most instances, regular features of the bill.

All programmes, with few exceptions, are changed twice weekly, on Tuesday and Friday, but this is, of course, subject in some measure to the regularity in delivery of the mails. Prices of admission are 6d. or 1s. in the better houses, while those in the less fashionable parts range from 1d. to 4d.

Feature films are undoubtedly gaining in popularity here, and those managers who bill one every week tell me they find the process very profitable.

The music supplied in most cases is orchestral, except in the cheaper houses, where more often than not a piano proves all sufficient.

Considerable correspondence took place in the local Press some while ago regarding the appointment of a Censor such as I understand you are at present considering, and although the matter came before the City Council, nothing definite was arrived at. Personally, I consider any such appointment with us unnecessary, as no exception is ever taken to a film shown on the screen, for the simple reason that the showmen of Cape Town, at least, are as astute and as shrewd a body of men as will be found anywhere.

We are much behind the times, and unreasonably so in regard to locally manufactured pictures, as, with the exception of a drama, entitled, "Star of the South," and a few travel pictures, little or nothing has been done in this respect. Rumour has it that a strong combination is coming over here to take photo plays, but perhaps the best policy is to "wait and see."

There are a large number of very excellently well managed picture palaces in Cape Town, obviously too many to specify in one letter, but a few, at least, may be referred to.

The Bijou Theatre, for instance (run by the A.E.T., Limited), which is situate at the bottom of Adderley Street (Cape Town's principal thoroughfare), is making rapid strides, although, compared with others, it has not been in existence very long. The seating is comfortable, and arm chairs are even installed. A piano, violin, and clarionet provide some very excellent music, and sessions are held daily (Sundays excepted) at 3, 7.15, and 9 p.m.

Wolfram's Bioscope, which is owned and run by Mr. Wolfram himself, is next door to the Bijou, and has a good *clientele*. Mr. Wolfram has a vast amount of experience in this line of business, as he regularly toured the country before the coming of the 6d. show. In spite of opposition next door, it is often exceedingly difficult to obtain a seat at Wolfram's. Sessions are held every afternoon and twice nightly. A great improvement has been effected in regard to the operating box. Formerly inside the hall, it is now a chamber of concrete constructed outside the building. Mr. Wolfram's interests during his absence in England are well looked after by Mr. George Phillips.

The Union Bioscope, owned and run by the Union Bioscope Company, Limited, is situate in Church Square, in a hall which was once known as the Dutch Reformed, and on account of its being in the heart of the city, can always rely on good attendances. Only one evening session is held—8 to 10.20—and the music, which is very up-to-date, is supplied by the Union Orchestra. The seats are very comfortable, being of the broad tip-up sort.

Fisher's "Elite" Bioscope, in Burg Street, is rather out of town, but still the "House Full" board makes its appearance almost every night by 8.10. It is run by Mr. A. M. Fisher and family, and he, being agent for the African Film Syndicate, is, of course, able to present a really first-rate programme. The seats are all cushioned, and besides cooling fans, scent is disseminated through the air at intervals on warm evenings. Sessions are held every evening at 8, and on Saturdays two full shows are given, at 7 and 9. Afternoon performances are, of course, given for children. The music is by the Elite Trio—piano, violin, and drums. The pictures are advertised as "never been shown on a screen in the world before."

Plein Street, which is Cape Town's second principal thoroughfare, has two bioscopes—Royal Arcade and Oddfellows' Hall. Both of them are run by the same company—viz., American Bioscope Company, Limited. The same programme is shown at both places every evening, and business is excellent. Two performances at each place—7 and 9 p.m.

The Alhambra Picture Palace, in St. George's

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WESTERN FEATURE FILMS.

The Haters.

An odd incident which won a cowboy and sworn woman-hater to the other cause. . .

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Street, under the capable management of Mr. F. Potts (Messrs. N. Stodel and Potts), has been doing phenomenal business since its reopening early in April. On several occasions the "House Full" boards have greeted would-be patrons some time before the advertised time for the commencement of the entertainment. A great attraction here is the orchestra (ten in number), under the direction of Mr. C. A. Riegelhuth, than which there is probably no better in Cape Town.

I hope to supplement these notes next mail with a few comments on the suburban houses.

PICTURES IN IRELAND.

BY "PADDY."

The eminently successful season which the Irish Animated Picture Company have enjoyed at the Kingstown Pavilion is rapidly drawing to an end. In consequence of this Mr. Ernest Jameson is making strenuous efforts to wind up the season in a manner eclipsing even the splendid shows the public have been accustomed to connect with this popular hall in the past. Last week a very strong programme was provided, of which the principal picture was "The Great Indian Massacre." In this the eternal "rush" which attends the hazardous life of the pioneer was strikingly portrayed. Other pictures included: "The Two Brothers;" "The Attack on the Mill;" and "The Irish Boy." Usually there is a vaudeville "turn" each night at the Pavilion. Last week there were two. Notwithstanding the prevalent warm weather, the attendance justified the trouble this enterprising company are taking on behalf of their patrons

———

I notice the People's Picture Palace, 50, Thomas Street, Dublin, is again "going strong." The film featured last week was the "Nelson-Moran Fight." This class of subject is always appreciated by the Palace patrons.

———

Two changes, which must surely increase the pay-box receipts, have been made in that enterprising place of entertainment, the Cinema Theatre, in Brunswick Street. The programme is now renewed on Monday, Wednesday and Friday, and a special series of pictures is submitted on Sunday. For some time past the management have been debating the question of having a news-budget. I am glad to see that the "Topical Budget" of the latest events of the day "in Animation" now has a regular place on the programme.

An excellent programme was submitted at the Volta Electric Theatre on Sunday. The special films were: "The Legend of Lake Desolation" (drama); "As in a Looking Glass;" and "A Cure for Crime." Six other pictures were screened including a splendid travel film. The performances were at 4, 7, and 9 o'clock, and the orchestral arrangements were in the hands of Mr. Jack Larchet's Irish String Orchestra.

———

Yet another picture theatre for Dublin! Mr. Elliman, late manager of the Brunswick Street Cinema, contemplates opening in Camden Street, and plans are shortly to be submitted to the Dublin Corporation for approval. Should the necessary formalities be got through, the show has every chance of success. Mr. Elliman, in addition to his experience as manager of the theatre I have mentioned, has travelled considerably with touring shows in Ireland, and the experience he has gained must of necessity stand him in very good stead in his new enterprise.

———

Kinemacolor is shortly to have a two weeks' season, commencing on the 27th inst., at the Palace Theatre, Cork. If one half the appreciation accorded to it in Dublin is met with in our Southern Capital the management should be well pleased.

———

A correspondent, writing to me from Belfast, says that an enormous growth in picture shows is being experienced in that City. Not only in the heart of the town, but also in the suburbs, are halls, well constructed, beautifully decorated, springing up. It is good to witness such progress in what I heard described the other day as "the craze which has come to stay."

PICTURE THEATRE IN CAMP.

Speaking at a Bacup Territorial company's prize distribution, Colonel Craven Hoyle said they were trying to get a picture palace in connection with the forthcoming camp, and the new attraction would, he believed, be appreciated.

BEE LIFE ON THE SCREEN.

A lecture on bees, delivered at the Picture Palace, Letchworth, by Mr. J. Bee Mason, was illustrated to very great advantage by a series of films, from photographs taken by Mr. Mason, of almost every phase of bee life.

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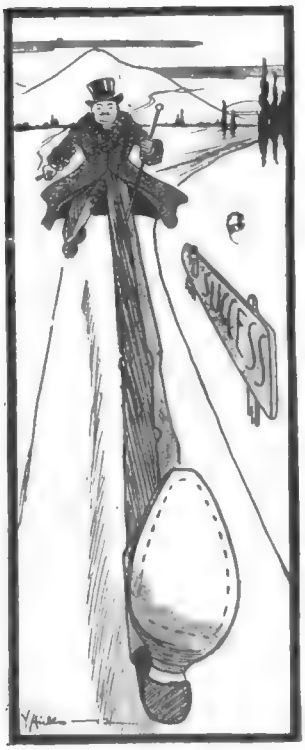

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Sidelights on Scientific Cinematography.

By Leonard Donaldson (Author of "The Cinematograph and Natural Science.") *

3.—The Motion Picture in Scientific Teaching and Research.

In this article, the writer treats with what is, perhaps, the most important phase of scientific cinematography—the application of the motion picture to educational methods, and its potentialities as a vehicle of research in experimentary science. If only the cinematograph had existed in their time, we might have had the wonderful philosophy of Darwin, the theories of Locke or Lubbock, materialised on so many feet of film, and bequeathed to posterity, to enlighten and assist the peoples of all ages. Now, however, that cinematography has come into its own as an educational factor in no less than six countries, and that its possibilities in the service of science are no longer disputed, it remains for England to put into practical form the teachings of its philosophers—to prove the real value of their deductions, and, incidentally, to perform an invaluable service to humanity.

The national necessity for scientific education is imperative. The modern man is too prone to forget how much he owes to science, because so many of its wonderful gifts have become, as it were, part and parcel of his everyday existence. Familiarity has begat a certain amount of contempt or carelessness as to the origin of the inventions that help to make their existence tolerable. Scientific study in the schools at the present time is nothing far short of a ludicrous farce. Even where students are allowed to conduct experiments in the laboratory, the nature of the work is of such a limited and stereotyped character as to render the results worthless. No scope is allowed for personal research—it is simply the repetition of certain performances, which are no longer experimental. It is a simple matter, then, to explain why there is so very little progress in scientific teaching. In this, as in so many other matters, we Westerners are the victims of convention. The existence of the cinematograph, in truth, almost justifies a complete educational reformation. It has certainly sounded the death knell of the textbook in very many directions. The *visual* method of instruction is one which *has* to come; why, then, further delay?

Sir John Herschel has impressed upon us that "it can hardly be pressed forcibly enough on the attention of the student of Nature that there is scarcely any natural phenomenon which can be fully and completely explained in all its circumstances, without a union of several, perhaps of all, the sciences." It is necessary, then, to *complete* the code of scientific study before it can become of any *real* value.

One can almost imagine that Locke had in mind the discovery of some such invention as the cinematograph when he said: "That discoveries, innumerable, marvellous, and fruitful, await the successful explorers of Nature no one can doubt." "We are so far," he says, "from being admitted into the secrets of Nature, that we scarce so much as approach the first entrance towards them." Then, again, Sir John Lubbock asks, "What would one not give for a science primer of the next century, for, to paraphrase a well-known saying, even the boy at the plough will then know more of science than the wisest of our philosophers do now?" This is indeed true, and it lies quite within the power of the cinematograph to bring about this desirable state of things. Herschel told us that "we may expect a constant increase in the physical resources of mankind, *and a continual accession to our power of penetrating into the arcana of Nature, and becoming acquainted with her highest laws.*" Sir John Lubbock makes the same complaint, that has so repeatedly been made in this journal, as to the misguided method of our educational authorities in their system of teaching. "Though so much," he says, has been said about the importance of science and the value of technical instruction, it is unfortunately true that, in our system of education, from the highest schools downwards, both of them are sadly neglected." We, however, anticipate a vast improvement upon the present conditions, when we learn that the Educational Department is now seriously considering the advisability of introducing the cinematograph into the schools. I would fain take the responsibility of inviting those in authority, should they not deem such a procedure *infra dig.*, to attend the series of educational *matinees* which are being organised by the proprietors of this journal, and which take place next month. I am glad to notice that our esteemed contemporary, *The Schoolmaster*, is enthusiastic in its support of THE BIOSCOPE's venture, for it is consistent, and a fitting sequel to the complaint concerning the laxity of educational methods laid in the former journal by Ascham many years ago.

In conclusion, I would commend the words of Sir John Lubbock to all those who have at heart the instruction of the next generation. "Too much concentration on any one subject is a great mistake," he says, "especially in early life. Nature herself indicates the true system, if we would but listen to her. Our instincts are good guides, though not infallible, and *children will profit little by lessons which do not interest them.*" It is our duty, then, to amuse as well as instruct—and what is more capable of achieving this than the cinematograph? The true power and value of the motion picture lies in the best of which it is capable, *delectando pariterque monendo.*

(To be continued.)

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The Proposed Licensing of Film Stores.

PROCEEDINGS BEFORE A COMMITTEE OF THE HOUSE OF COMMONS.

(Specially Reported for THE BIOSCOPE.)

The Committee of the House of Commons, which has under consideration the provisions of the London County Council General Powers Bill, reached, on May 16th, the clauses dealing with the licensing of cinematograph film stores and other so-called "dangerous businesses." The matter is of such importance to the Trade that THE BIOSCOPE has made arrangements to publish an extended report of the proceedings of the Committee, which will be resumed after the Whitsuntide recess. Our issue of January 25th last contained a reprint of the General Powers Bill, which defines a cinematograph film store as "any premises in the county (not being premises licensed under the Cinematograph Act, 1909) in or upon which cinematograph films are stored, repaired, cleaned, offered for sale or hire, or otherwise dealt with for the purposes of gain."

Sir Charles Nicholson presided over the Committee, whose members included Mr. Hambro, Mr. Edgar Horne, and Sir William Priestley.

The Hon. J. D. Fitzgerald, K.C., appeared with Mr. Charteris on behalf of the County Council, Mr. Balfour Browne, K.C., represented the Trade, and Mr. Pritchard appeared on behalf of Messrs. Kodak, Limited.

Mr. Fitzgerald, in outlining the provisions of the Bill as a whole, said that the cinematograph trade was of quite recent origin, and it had become concentrated in one district in London close to Leicester Square. In certain streets there, quite narrow ones, some of them, were a very large number of film stores. The films were of a highly inflammable character, and large quantities of them were kept in places which frequently occupied the basement or ground floor of a house, the remaining portion in some cases being let out in flats or as workshops. The necessity of dealing with the matter, and taking some steps to obviate the great risk which really existed in the way these stores were placed and managed at present, had been brought before the Council by the Home Office and by representation from a coroner's jury.

The Chairman: Are these films explosive in any form, or are they only highly inflammable?

Mr. Fitzgerald: As I understand, they are highly inflammable.

The Chairman: They do not give off inflammable gases at whatever temperature they may be kept?

Mr. Fitzgerald: That is a scientific matter: the very least thing causes them to ignite.

The Chairman: If they are explosive, they could be dealt with under the Explosives Acts.

Continuing, Mr. Fitzgerald said that in the case of film stores situated in the position he had indicated, the very least that should be done would be to separate, by means of fireproof doors, the portion of the building used as a film store from residential portions of the building, so that if a fire broke out it would not spread to other portions of the structure. It might be doubtful whether even that was sufficient in all cases. The Council was proposing that all premises used as cinematograph film stores should be licensed by the Council, and that the licence should contain the conditions that would be applicable to the particular circumstances of the case. The conditions that would be applicable in one case might not be necessary in another, and so on. Where the whole building was occupied by a store, the same requirements obviously would not be necessary as where half the building was occupied as residential flats.

The Chairman: You only propose to register these, then?

Mr. Fitzgerald: To license them, not to register them; of course, that has the effect of registering them as well.

The Chairman: You want powers for alteration of premises, I suppose?

Mr. Fitzgerald: No, sir. This is a new trade; the buildings they occupy are not large. What we propose with regard to these premises is that all stores should be licensed—an annual licence, renewable every year.

The Chairman: Unless the special alterations are complied with on the demand of the County Council the licence would not be granted, so that it comes to the same thing.

Mr. Fitzgerald: Yes; but to prevent any feeling of insecurity or injustice, an appeal to the Secretary of State is provided for, either with regard to the withholding of the licence or to any conditions imposed.

Mr. James Ollis, chief officer of the Public Control Department of the London County Council, giving evidence in support of the clauses of the Bill relating to film stores, said that these were situated in an important area, where, in the event of any further accident, a very serious condition of alarm would arise. The matter was first mentioned in May, 1907, in a rider to the verdict of a coroner's jury sent to the Council. The witness produced a strip of film, and said the photographs were printed on long strips, which ranged in length from a few hundred to 1,200 ft. In a large depôt there might be from 9,000 to 15,000 separate films in stock, and, taking them at the larger number, 15,000, with an average length of 750 ft., there would be $11\frac{1}{4}$ millions of inflammable film in stock.

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He had cut off a piece of the film produced, and found it highly inflammable.

Mr. Charteris: I want you to explain to the Committee the operations carried on at a film hirer's or film renter's premises.

Witness: So far as I know they include (1) the storage of films, (2) the unwinding and rewinding of films on the spools, (3) the joining and repairing of films, (4) cleaning, (5) the testing of films. They are kept wound in the form of rolls. It is the practice, when they come back from hire, to unwind them and see if they have been damaged. This involves exposure of the film.

Occasionally the films require cleaning?—Yes; they become what I believe is termed "greasy."

Does that involve the use of methylated spirits?—I believe that is the liquid employed for the cleaning of films.

The witness explained that the cleaning machine comprised a small tank for the spirit, fitted with circular brushes, and an arrangement by which the films might be unwound past the brushes and then rewound on to another spool. The testing of films was done, as a rule, by running them through a cinematograph lantern similar to those used in public exhibitions. It was practically the same process as that guarded, when given in public, by the Cinematograph Act, 1909. The witness mentioned the safety device on the projector to prevent the whole film from becoming ignited if a stoppage of the machine occurred. At a film hirer's premises there was much handling and exposure of films, and consequently it was necessary to take great care to prevent an outbreak of fire.

Mr. Edgar Horne: When these films catch fire, do they explode?

The witness: They burn very rapidly. If there is a considerable amount of heat, I think the films within reasonable proximity would be ignited from the gases which would be evolved.

In reply to further questions, the witness could not say at what distance a film would become ignited through heat. He had never made a test. He thought that, as far as possible, the storage of films should be apart from a room where the manipulation of films was going on. There was much more than the average danger and risk of fire on the premises of a film hirer than on ordinary premises. Hundreds and thousands of films were kept in stock, and celluloid was one of the most inflammable solids known in common use. It had a very low ignition point—viz., 140 degrees Centigrade—not very much higher than the boiling point of water. The majority of film stores were situated in buildings which might not be entirely in the film renter's occupation. The film renter apparently did not need a large space for the conduct of his business, and as he required to be in central parts of London, where property was expensive, he was generally found to occupy quite a small part of the premises, the remainder of which was in other occupation. By storing a large quantity of highly inflammable material in such a building, the renter might seriously jeopardise, not only other people's property, but their lives.

Mr. Charteris: Is it the fact that these stores do not exist solely for the metropolis?

The witness replied that London was the centre of the exchange system, by which the films were hired out to various picture theatres, not only in London, but all over the country. For this reason the renters had settled in the heart of London, so that they could be at the centre of communications. From this centre films were constantly being dispatched north, south, east, and west, and constantly returning. London stored films, not only for its own picture theatres, but for the whole country. London's position in this matter was quite special, and therefore needed special legislation.

Mr. Charteris: What do you say as to the suggestion that licensing would hamper the work of the Trade?

The witness did not think that would be the effect. The cinematograph trade might be compared to the motor-car trade. Petrol was as vital to the motor-car as celluloid to the bioscope. Petrol might only be kept under licence, and the licence covered all sorts of conditions. He produced specimens of the licences granted under the Motor Car Acts in order to illustrate the flexibility of the system adopted by the London County Council. He believed there had not been a single appeal to the Home Secretary under those Acts in twenty years, although 30,000 licences had been granted. A licence was far the best way of dealing with the matter in hand. Each licence would contain special conditions for safety applicable to the particular premises, so that each applicant would receive a separate licence. The annual renewal was advisable because it stimulated the licensee to observe the conditions for safety contained in the licence; it could only be refused when serious alterations of the premises had been made.

In cross-examination by Mr. Balfour Browne, K.C., the witness assented to various statements as to the importance of the Trade and the approximate number of picture theatres now in existence in this country. He had been informed by someone in the Trade that, with the exception of one other town in England, the whole of the work was concentrated in London.

Mr. Balfour Browne: Is the proposal of the Bill to touch the manufacturer of the film?

The witness: It is to touch the hirer in London who is hiring out films to whatever market may wish to have them.

Are not the films equally dangerous wherever they are?—Not so dangerous as when they are concentrated.

Do you know that, while there are 68 manufacturers and renters in London, there are 62 in the provinces?—I have no knowledge of that.

Do you know how many cubic feet would be required to store 11¼ million ft. of film?—I do not.

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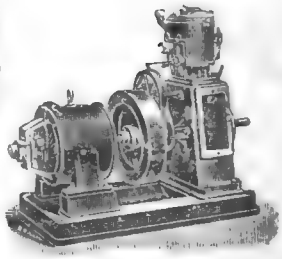

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Do you know that one of the largest manufacturers and renters in London never has, even on exchange days, more than a million ft. on his premises, and on ordinary days only 100,000 ft.?—I do not know.

Messrs. Gaumont are, I think, the largest. They never have more than a million ft. on the premises on exchange days. Do you know that the film is run off in a place where exceedingly great care is taken with regard to fire?—I only know there have been serious fires in London.

You know of two fires in renters' premises. Do you know no smoking is allowed on the premises?—I do not.

Do you know the premises are fitted with sprinklers?—I do not know that all film hirers' premises are fitted with sprinklers.

The Chairman: It would be impossible, I suppose?

The witness: Quite impossible where only a portion of the premises are in the occupation of the hirer.

[The report will be continued in our next issue.]

PICTURES ALL ALIVE.

GAUMONT'S "FILMPARLANTS."

It is probable that few things recently have been looked forward to in Trade circles with so much interest as the mysterious Thursday afternoon entertainment announced in these columns by the Gaumont Company, Limited, some time ago. There can certainly have been few more representative film gatherings, not even excepting the Trade dinner, than that which was to be found on May 16th at the London Pavilion. Everybody was there—manufacturer, agent, hirer, and showman—and everybody, to judge by the applause, was equally impressed by what is, without question, a most wonderful invention.

The lights go out, a huge cock leaps into being upon the screen, and then suddenly craning his feathered neck and thrusting back his scarlet-crested head, this Brobdignagian bird begins to crow—in a voice of thunder magnified proportionally with his increase in size, but naturally and realistically, as though, indeed, it were a living fowl actually hailing the morning in living tones. The next picture was a little humorous sketch inside a French railway carriage, and after that came a banjo solo, as realistic, through this wonderful alignment of sound and sight, as though the player were of flesh and blood, not a reflection upon a screen, and the instrument likewise. Then there were monologues by Mr. Charles Pond, the well-known character actor; little plays in which subtitles were no longer necessary because the actors talked as well as moved; a recitation by Mr. Ian Colquhoun; and, finally, a really sensational "act" inside a den of lions, whose fierce, hollow roar came across the Pavilion footlights precisely as if the beasts themselves were there upon the stage.

The demonstration was introduced by a few prefatory remarks from Mr. Durant, of Messrs. Gaumont's, who explained that, for the purpose of manufacturing these speaking pictures, a new type of recording cabinet had been perfected, capable of being used at a distance of from 18 ft. to 20 ft. from the speaker, and thus making it possible to take both film and record simultaneously. The consequent increase in the perfection of the synchronisation will be obvious; the records of sound and movement being made together in the first place, they follow each other automatically when reproduced. The synchronisation of the Gaumont apparatus is quite flawless; at no moment throughout the whole performance could we detect the slightest variation between picture and gramophone.

As an amusement alone, its scope immediately impresses itself upon one. It was to be noticed, for instance, in Mr. Colquhoun's photo-gramophonic recitation of "The Ballad of the Clamperdown" how strongly the artist was able to hold his audience in thrall, despite the imperfections of what was, perhaps, the most indistinct record of all those exhibited. When he fixed his eyes on the audience and turned to them in appeal, he fixed his eyes

upon and appealed to each individual. Magnified in stature and in vocal volume, also, he was able to dominate the house in a manner which would never be possible to the performer treading the boards in actuality. The "film parlant," when properly used, will not only equal the living performance, therefore, but in many respects will surpass it. The subject is too wide to treat with any degree of exhaustiveness in the space at our command. We shall hope to return to it later, however, for it provides an entirely new aspect of cinematography, and is so important that, as we have said, its possibilities at present can only be faintly foreshadowed.

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IMPORTANT CASE AT ALDERSHOT.

FILMING THE KING'S VISIT.

At the Aldershot Police Court, on Monday, Alexander Walker, a Cinematograph Operator, in the employ of the Warwick Trading Company, was charged with "unlawfully continuing upon War Department Lands after being warned off by a person acting under authority of an officer at Farnborough on May 15th. Mr. Norman Clinton, Solicitor, of Aldershot, defended. Sergt. J. E. Rodgers of the Military Foot Police was the first witness and his was the only evidence for the prosecution. He stated that on Wednesday evening last, the 15th, he was on duty in plain clothes at Farnborough Common. He saw the defendant, who had a cinematograph camera fixed on a tripod, in the front line of the spectators. He went up to him and told him that he was a Sergeant in the Military Police and inquired whether he had a special pass entitling him to take photographs on War Department Land during the King's visit. Walker stated that he had no special pass, and the witness told him that he must pack up his camera and leave War Department Land. Walker replied: "I refuse to do so." Witness then said: "You must quite understand that I am a Sergeant in the Military Police and it is quite contrary to Military Bye-laws for any person to continue on War Department land after having been warned off by a person acting under authority of an Officer. I am acting on the authority of an officer and in that capacity I now warn you to leave War Department Land at once." Walker still refused to go and witness told him that if he did not go he would take him to the Police Station. Walker replied: "All right, get on with it. I shall not go." He was then arrested and taken to the Police Station. Witness produced his authorities.

In cross-examination witness stated that there would be a thousand of the public on this spot, and the only reason why he told him to leave was because he had a camera. He had seen several other men with cinematograph cameras, and if they had not a special pass he had asked them to go.

This closed the evidence for the prosecution and Mr. Clinton stated that the case had a very far-reaching effect, going as it did to the question of the privilege of the British press and the liberty of the British subject. Speaking regarding the man in the dock, Mr. Clinton said that Walker was there to take photographs for the Warwick Trading Company, one of the largest cinematograph companies in England. Walker was at Delhi and took pictures of the Durbar and also attended by Royal Command at Balmoral Castle to take photographs. He therefore came before them as an expert operator, a man who had had the privilege of taking photographs under exceptional circumstances and a man who was not likely to do anything he should not, and unlikely to abuse any trust that might be placed upon him. That was the man who was arrested by a non-commissioned officer and taken to the police station, searched in the same way as an ordinary criminal and locked up in a felon's cell. Mr. Clinton then went on to deal with the Military By-laws and the Military Lands' Act, under which the proceedings were being taken, and said he felt certain that he would be able to convince them that the prisoner had been locked up for nothing, arrested for nothing, and before he had committed any offence. The Warwick Trading Company made application for a permit, and received the following letter, signed by Major Gazebrook for the D.A.A.G.

Headquarters Office, Aldershot,
May 10, 1912.

DEAR SIR,—With reference to the previous communications on the subject of according permission for photographs and cinematograph pictures being taken of the events in connection with H.M. the King's visit to Aldershot, I am to inform you that it had been decided to limit the number of passes for photographers and cinematograph operators during such visit to one operator for a general and one for a local agency, and it is proposed, before deciding on a particular firm, to find out what amount the firm is prepared to contribute to the Aldershot Central Military Association in return for the monopoly. Would you, therefore, on receipt of this letter, kindly wire how much you are prepared to contribute for the privilege of providing the operators for the general agency—*i.e.*, one operator and one cinematograph operator only during the whole period of H.M. visit. An early reply will oblige.—(Signed) G. GAZEBROOK, Major, D.A.A.G., Aldershot Command.

Mr. Clinton described this as an extraordinary letter that was received in answer to an application by one of the biggest cinematograph firms in England for the privilege of taking these pictures. The firm absolutely declined to be party to any such bargain and wired immediately and also wrote emphasising their protest. They considered the absolute right of public press to send men down to photograph a public ceremony. Walker was sent down to take these photographs in his capacity as a pressman of the *Warwick Chronicle*, and they were not going to disappoint the people waiting for their weekly Chronicle of events if they could help it. The letter above quoted was an attempt to obtain money for a military charity by granting some firm a monopoly to take pictures of a public ceremony, by public servants, on public ground, and naturally enough these people refused to be a party to any such policy. Mr. Clinton, in dealing with the question of whether Sergt. Rodgers acted legally in arresting

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the man, said he thought he might say without fear of contradiction that it was a good and sound point of law that no by-law could give greater powers than the statute itself. On referring to the by-law under which the arrest was made it would be seen that it was set out as to who was entitled to make arrests under such circumstances as this Act. They would find that the by-law in question was made under the Military Lands Act of 1892 and they would see that by section 17, sub-section 2, the powers of the authorities and the penalties under these by-laws were clearly set forth. It was stated that an offender might be removed by any constable or officer authorised, and to get the definition of the word "officer" they must turn to Army Act and they would find that an officer was defined to mean an officer commissioned in His Majesty's forces. There was no power for an officer under the Act to delegate his authority, and he contended that the arrest in this case was *ultra vires*. The man not being arrested by an officer had been illegally arrested and was illegally before the Court and was entitled to be discharged. He also called attention to the fact that the by-laws had been formed for the purpose of regulating the use of Government land for the purpose to which it was appropriated and for prohibiting the intrusion of such land and obstruction of the use thereof. In what way had Walker intruded or interfered with the use of the land. They had it from the only witness for the prosecution that the land was being used by the public, and if it had not been that the man had had a camera in his hand he would have had nothing said to him. There was no breech of the by-laws for the land was being used for a public purpose. There was no intrusion because the Army authorities had thrown the land open to the British public. Why was he tackled? Simply because he had a cinematograph camera and because the by-laws were being used to enable the authorities to support a contract they had entered into in granting a monopoly to certain firms.

Walker then went into the witness box and bore out the statement made by Mr. Clinton.

Major G. C. Gazebrook was called to prove certain signatures.

Alfred Henry Sowerbutts stated that he was the General Manager of the Warwick Trading Company, Limited, and bore out the statements made by the solicitor for the defence.

Mr. Steer, the Editor of *Pathes Gazette*, stated that he made application in the ordinary manner for a permit and received the following letter.

Headquarters, Aldershot,
May 6, 1912.

DEAR SIR,—In reply to your letter of April 26, 1912, requesting facilities for two cinematograph photographers to take pictures during the forthcoming visit of His Majesty the King to Aldershot, I am directed to inform you that, owing to the large number of applicants for such permission, it was found necessary to draw lots, and your firm were successful. In the event of passes being issued, would you kindly inform me to what extent your firm are willing to subscribe to the Aldershot Central Military Charities Association in view of the concession which it is proposed to grant you, and in view of the fact that, with the exception of one local photographer, you will hold the monopoly of the occasion. So far as you may desire it, the pass would be issued from 6 a.m. on the 16th inst., to 6 p.m. Monday, the 20th inst. I must add that the pass would be granted for one photographer only, and that he must at all times be in possession of it.—Yours faithfully,

TRAVERS CLARKE, Major,
D.A.A.G., Aldershot Command.

They did not however get permission so they sent their man down to get what he could. In reply to Sergt. Rodgers this witness stated that they did not make application of the monopoly for themselves but made application in the ordinary way.

The magistrates retired to consider their verdict and on their return to Court the Chairman stated that, "We have come to the conclusion that reading the by-laws in conjunction with Military Lands Act of 1892 the defendant has not committed an offensive act under the special circumstances. The Act provides that the Secretary of State shall make by-laws for regulating the use of land for the purpose of which it is appropriated and for the prohibiting of intrusion on such land and of obstruction of the use thereof. On this special occasion we do not think the defendant was intruding, and therefore the officer had no authority to warn him off. The case is dismissed."

There was also a summons against J. R. Parker that he "continued on War Department Lands after being warned off by a person acting under the authority of an officer at Farnborough on May 15th."

Sergt. Rodgers said that in the circumstances he was instructed to withdraw the charge.

OF LOCAL INTEREST.

Mr. Lacey, of the Theatre de Luxe, Bradford, has followed up his success with the film of the Bradford Police Force at drill by an excellent series, presented last week, showing the Bradford City Fire Brigade at Work. The portrayal of the skilful handling of the motor fire engines was particularly appreciated by the audiences.

CINEMATOGRAPH AS DETECTIVE.

It is stated that an ingenious invention has recently been offered to the Paris police authorities for the detection of crime committed in the streets. The proposal is to instal in the clock towers in the various streets a cinematograph apparatus directed by wireless telegraphy.

"LIEUTENANT DARING" AT EASTBOURNE.

There were crowded houses at the Cinema Palace, Eastbourne, on Saturday, May 18, when Lieut. Daring, R.N. appeared personally with his photo play, "The Secret Service Agents," and addressed the audience on his series of naval adventures.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

NEMESIS.

This is a picture which displays the talents of the Vitagraph Company to the very fullest advantage—praise, it is hardly necessary to add, of the very highest description. Its plot is simple and not particularly novel, and yet it holds and thrills one as a dozen other pictures in other hands, with far more elaborate themes, would entirely fail to do. It tells the story of a young doctor whose *fiancee* or wife (the latter seems the more likely relationship in view of the action) is induced to give him up by a wealthy profligate, who shortly afterwards deserts her. Years afterwards the man who has ruined his life comes to the doctor for treatment. The latter locks him in a room with a photograph of the deserted woman, who is now dead, and, his conscience asserting itself, the aged *roué* becomes so agitated that he drops dead of heart disease. It is not the plot of the film which is remarkable, however, but the manner in which that plot has been developed. As the doctor, Mr.

Costello gives a performance which, for unforced pathos and real power, cannot often have been equalled. He plays throughout naturally, quietly and sincerely, and, as a result, he always triumphs. When he learns that the woman he loves has deserted him, for instance—a situation one has seen enacted a thousand times by various picture players, and almost invariably with the same conventional bathos—he behaves simply as a man naturally does behave under those unhappy circumstances in real life; he does not wave his arms and cast himself violently upon sofas in the manner which is usually favoured. The death of the woman, who eventually returns to him, starving and worn out by her sorrows, is another little scene of infinite beauty and pathos—true pathos. As the worthless profligate, Mr. Van Dyke Brooke is also wonderful, and by his art he renders the rather false and artificial situation at the end of the play perfectly natural. Altogether, it is an impressive and a remarkable picture. One would like to see many more such productions. ("Vitagraph" film. Released June 20th. Length 1,003 ft.)

A DANGEROUS MODEL.

This is an admirable example of a type of drama which the Majestic Company may almost be said to be making their own. No time is ever wasted in this clever American company's productions. Scene after scene passes by with almost bewildering rapidity, and the plot, likewise, is developed as speedily and precisely as realism will allow. In the matter of sub-titles it is the same, and noticeably so in the present film. There is no tedious repetition of the same letter or telegram after it has once appeared upon the screen; subsequent perusals by persons in the film are left to the commonsense of the audience. This is a very refreshing detail, slight as it may be. One grows so bored with the methods of some producers, who must needs interrupt the action and waste celluloid five or six times in the same play with a single letter, which crops up like a lost orphan, but whose purport is always entirely obvious after it has been set out once. "A Dangerous Model" is admirably acted, and its plot is not without an element of novelty. It is excellently staged, and its scenes are widely diverse in character. Indeed, as a whole, one could wish for no better play. It will prove popular everywhere. (Mystic film. Western Import Company, Limited. Released June 22nd. Length 993 ft.)

COWBOY *versus* TENDERFOOT.

We have here an excellent new version of an old story, whose effectiveness is so well proven as to leave its popularity in no doubt. The film is remarkable for its impressive scenery, its thoroughly capable acting, and the daring feats of horsemanship it includes, which are quite a feast in themselves. Its plot tells the well-known tale of a "tenderfoot" from the East, who falls in love with a girl of the West, and thereby arouses the enmity of a cowboy rival. The latter attempts to cast the shadow of a crime across the path of the "tenderfoot," but the heroine of the story establishes her lover's innocence, and all ends in the most satisfactory manner imaginable. "Cowboy *versus* Tenderfoot" is an example of the Western drama in one of its best aspects. There is always room for such films. (American Wild West film. J. F. Brockliss. Released June 29th. Length 1,005 ft.)

THE WOODEN BOWL.

This is a pretty Dutch romance, which, despite the slightness of its story, is worthy of considerable

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is the summer season, when, despite advertised attractions, audiences will thin out. It is quite natural. Every intelligent manager tries to meet this state of things. Foolish to close the theatre; rent, etc., to be paid just the same. Why not take your courage in both hands and reduce expenses in a reasonable way? How about your bill for film hire? By keeping up a £20 programme when a £4 would do equally well during the "dead centre" you really please one man only—your renter. Mind, your audiences will rightly kick at "junk" and "rags," such as you get with the usual cheap services, but with the

Safety Cheap service you have **Perfect** films.

It must be a SAFETY service to give perfect satisfaction. We do not say they are NEW films; some of them are reprints of very old ones, but we DO guarantee their perfect condition in every way. The chances are 10 to 1 they have not been seen at your theatre. Think this matter over for yourself. We are certain you will see the horse sense of it. A post-card will bring you a programme that would please the most fastidious. Pick out any film you like, and see it shown on the sheet at any time you like to call. Don't believe this advertisement only, but DO have the pluck to follow your own judgment. "Look at the stuff yourself."

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attention on account of its charming setting. The whole thing is like a piece of Delft ware, and it certainly realises the atmosphere of Holland in a wonderful manner. It is excellently acted, especially good being the pathetic study of the frail old father, who has grown to be looked upon by his children as an encumbrance in the house, whose presence is a trouble and a burden. Infirm with age, he allows things to slip through his trembling hands at times, and in this way several china vessels are broken. As a result, his daughter-in-law, impatient of the old man's clumsiness, insists that he shall take his food from a wooden bowl. The indignity stabs him to the quick, and his grandchild, more tender than his parents, remonstrates with them. They will not listen, however, and the little one, having induced his grandfather to eat, slips away by himself. After a long and anxious search, he is eventually discovered fashioning two wooden bowls for his parents, against the time when they, also, shall have grown too feeble to use more fragile ware. The reproach, of course, strikes home, and the old man is once more treated with the respect due to his years. Amongst the beautiful scenery included in the film is a delightful study of a typical Dutch kitchen, as well as various outdoor pictures, in which windmills figure prominently. As is usual with the work of the Lubin Company, the photographic quality is flawless and unsurpassable. (Lubin film. M.P. Sales Agency.)

THE WRONG HAT.

This is quite a delightfully amusing "comic," in which there figures that clever comedian who is often seen in Messrs. Cines' films, but who is not, apparently, blessed with a name. He does some droll work as "Mr. Stout" in the present picture, the plot of which hinges upon an inadvertent exchange of hats, resulting in the wrong delivery of a love-letter, and the consequent confusion of a midnight appointment. It is all frankly farcical, of course, but it is quite funny. (Cines film. Released July 6th Length 679 ft.)

NORTH WALES: SERIES II.

This is a satisfactory series of pictures, taken in and around the Snowdon district. The film includes a delightful ascent to the summit of Y-Wdffa, with panoramic views of the country for miles around. One rather regrets the inclusion of the mountain railway train in nearly every picture of the ascent, by the way; it is sufficiently obnoxious when one is there in actuality, without there being any necessity to drag it so repeatedly into the film. The efforts of photographers to inspire all their pictures with "movement" and "life" are sometimes a little over-zealous. With this small exception, the film strikes us as being quite delightful, and even better than its predecessor. (Kineto film. Released June 6th. Length 450 ft.)

THE MYTH OF JAMASHA PASS.

This is quite a new kind of play for the "Flying A" Company to attempt, and it does them much credit that they have been so largely successful in their first endeavour. Hitherto, they have confined themselves to the things of this world; in "The Myth of Jamasha Pass" they deal with the occult, the supernatural, the unknown. The story of the film is of a kind of Western "Loreley," who lures men to their death in the mountains. Two comrades behold her while they are sojourning in a lonely pass, and, falling under her fascination, they follow this intangible syren to their

destruction, one murdering the other in the blindness of his mad passion, and finally perishing himself, after a hopeless, heart-breaking pursuit across the stony mountain side. It is, of course, a very difficult subject to inspire with the requisite degree of horror or mysticism, and, if Miss Van Trump acts rather conventionally, and looks rather solid as the "Maid of the Pass," it is not altogether unforgivable. However, in many respects, she manages to give an exceedingly capable performance, and the two men are wholly excellent. It is an interesting picture of a class which has never yet received the attention it deserves. One fancies that "The Myth of Jamasha Pass" has much popularity awaiting it. (Flying A" film. American Company (London), Limited. Released June 26th. Length 975 ft.)

WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

BEYOND THE LAW.

The second series motor bandits. Fine, stirring Eclair subject, showing the last stand of the Paris motor bandits. Length 1,415 ft. Released June 23rd. (Tyler Film Company.)

A CASE OF EXPLOSIVES.

In this Fitz film the audience is held at high pressure throughout, expecting to see the messenger blown up in every scene. Length 337 ft. Released June 22nd. (Western Import.)

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Nelson Moran Fight	2840	...	Exclusive	3	0	0
Saved by Her Lion	1012	...	...	3	10	0
Diamond "S" Ranch	1000	...	...	2	5	0
Blackmail	2266	...	...	6	0	0
The Danites ...	2000	...	...	3	15	0
The Hypnotic Detective	1000	...	...	1	10	0
Broadway meets mountains ...	990	...	...	1	0	0
The Reckoning ...	826	...	...	0	17	6
Grub Stake Mortgage ...	1000	...	...	0	17	6
The Best Policy...	980	...	...	0	17	6
Love & Lemons ...	995	...		0	17	6
The Prosecuting Counsel ...	1000	...	...	0	17	6
Fisher Girl of Cornwall	1150	...	...	1	0	0
Red Cross Martyr	1040	...	...	1	0	0
Objections overruled	1000	...	...	0	15	0
Arson at Sea ...	1686	...	...	1	2	6
Absalom	1340	...	...	1	0	0
Duel of the Candles	1000	...	...	0	17	6
Auld Lang Syne ...	1624	...	...	1	0	6
Mystery of Souls...	3211	...	...	2	5	0
At the Bottom of the Sea ..	2000	...	...	1	5	0
The Cowboy Pugilist	950	...	...	0	17	6
Queen's Necklace...	2280	...	...	1	15	0
Before Yorktown...	2000	...	...	1	10	0
Run on the Bank...	1014	...	...	0	15	0
An Aviator's Generosity ...	2560	...	...	2	0	0
A Dead Man's Child	2624	...	...	2	0	0
Sins of the Fathers	2300	...	...	1	10	0
The Battle... ...	1100	...	...	0	15	0
Siege of Calais ...	2045	...	...	1	10	0
Foe to Richelieu .	2480	...	...	1	10	0
Aeroplane Elopement	1033	...	...	0	15	0
Court Intrigue, Henry VIII. ...	2640	...	...	1	10	0
The Martyrs ...	1370	...	...	1	0	0
Great Mine Disaster	2450	...	...	1	10	0
Lt. Rose and Battleship	1085	...	...	0	15	0
Lt. Daring and Secret Service	770	...	.	0	12	6
The Black Arrow ...	1000	...	...	0	15	0
After Fifty Years ..	1500	...	...	1	0	0

VACANT JUNE 3rd.

Harvest of Sin	1250	...	...	2	10	0
Real Estate Fraud	990	...	...	0	15	0
Zigomar v. Nick Carter	3600	...	...	3	0	0
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Also one new copy of "East Lynne." 1,500. Vacant June 10th. £2 15s. 0d. week.

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Code.	Title.	Maker.	Length. ft.
Sea	From Bottom of the Sea	Imp	2000
Paris	Bohemians of Paris	Pathe	2600
Durward	Quentin Durward	Pathe	1270
Arson	Arson at Sea	Pathe	1686
Blas	Ruy Blas	Pathe	1590
Joseph	Josephine	Cines	1263
Red	Red Falcon	Pathe Col.	2128
Necklet	For the sake of a Necklet	Pathe	1205
Country	His Country before all	Pathe	1142
Pole	Conquest of the Pole	Pathe	2978
Tragic	Tragic Love of Mona Lisa	Pathe	1780
Lion	Attacked by the Lion	Gau Col.	1375
Path	Path of Atonement	Pathe	2528
Mass	Indian Massacre	Bison	2190
Mafia	Vengeance	Pathe Col.	1306
Daughter	Their Daughter	Pathe	1105
Max	Max Linder versus Nick Winter	Pathe	1352
Plains	War on the Plains	Bison	2150
Black	Blackmail	Cines	2266
Antor	Antor	Pathe	1238
Vengeance	Her Vengeance	Cines	1790
Necklace	Charlie Colms and Dancer's Necklace	Pathe	1542
Red	Battle of Red Men	Bison	2000
Sin	Harvest of Sin	C. M.	1250
Sham	Sham Secretary	Cines	1932
Brien	Shamus O'Brien	Imp	2020
Treasure	Lieut Rose Hidden Treasure	Clar	1420
Grat	Lion's Gratitude	Gau Col.	1000
Revenge	Lion's Revenge	Gau Col.	980
Carbonari	The Carbonari	Pathe	2280
Vanda	Vanda	Cines	2240
Shamus	Shamus O'Brien	Imp	2020
Deserter	The Deserter	Bison	2000
Stormy	Love's Stormy Path	Cine	2029
Havoc	War's Havoc	Kalem	1036
Time	In After Years	Lubin	1043
Mormons	Flower of the Mormon City	Cosmo	2800
Martyrs	Life's Martyrs	Pathe drama	1828
Victoria	Victoria Cross	Vita	1000

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THE SOLDIER'S LAST CALL.
This Rep subject is a stirring military drama, played entirely by men, and lacks the usual love tale. Vivid portrayal of troops in action—artillery, cavalry, and infantry. Length 875 ft. Released July 6th. (American Film Releases.)

MIRKA'S REVENGE
A coloured drama, in which Mirka inhabits the ruins of a castle with her father and her goats. Prince John discovers her retreat, and drowns one of the goats. In revenge, she lures him into the castle. We see him endeavouring to escape down a rope, surrounded by flames. Length 779 ft. Released July 7th. (Gaumont Company, Limited.)

BLAZING THE TRAIL.
A splendid 101 Bison, with many fine situations. Photography perfect, beautiful scenery and staging. Length 2,120 ft. Released June 23rd. (Cosmopolitan Film Company, Limited.)

NATURE'S LITTLE TRAGEDIES.
A striking subject, depicting the battles which take place between reptiles of Asia Minor, such as snakes, spiders, and centipedes. (Kineto, Ltd.)

A MAN AND A SERVING MAID.
A girl, in order to find a man who loves her for herself alone, masquerades as a servant, and is successful in her task. Length 775 ft. Released July 12th. (Hepwix.)

THE SPUR OF NECESSITY.
In this American Wild West drama, a woman proves to a man that intoxicating liquor is not the only thing worth living for. Length 1,000 ft. Released July 6th. (J. F. Brockliss.)

THE LIFE OF A RACING PIGEON.
A nintensely interesting Heron film; from the egg to maturity, showing every stage in the bird's life. The release of 4,000 birds is a sight alone. Length 505 ft. Released July 14th. (Universal Film Company, Limited.)

OUT OF THE NIGHT.
One of the most beautiful dramatic novelties ever released. A positive revelation of enthralling plot, brilliant acting, and superb photography. Length 990 ft. Released June 30th. (Essanay.)

ANDALUSIAN SUPERSTITION.
Coloured film, played with fine skill by a good Spanish company. Fine scenery. Excellent chase on horseback. Good trick effects in the bandits' cave. Length 790 ft. Released July 3rd. (Pathé Frères.)

LEGITIMATE DEFENCE.
Strong dramatic subject, depicting how a neglected wife revenged herself on her rival. Length 2,374 ft. Released July 6th. (Cines Co.)

HONOUR AND THE SWORD.
A fine Lubin drama, with many enthralling incidents. Length 1,058 ft. (M.P. Sales Agency.)

THE WAY OF A MAN WITH A MAID
A lesson in love-making that is worth two of the ordinary kind. It shows two ways. This man's way was a good way either way. Released July 13th. (Vitagraph Company of America.)

THE STAMPEDE.
Splendid Solax drama, in which there is a very fine scene of a stampede of horses. Length 960 ft. Released July 10th. (J. F. Brockliss.)

AN UP-TO-DATE THEATRE.

Our illustration is of the Electric Theatre which was erected on Soho Hill, Handsworth, for the Hockley Picture House Company, Limited. Opened in November last, it has from the very first performance justified its existence, and its continued popularity is testified to by the throngs which gather at each show to view the very latest and best in the way of films. In the auditorium there is seating accommodation for no fewer than 500 persons, and the building measures 30 ft. by 115 ft., inclusive of offices, etc. As is shown in the photograph the recessed centre forms a capital position for the advertising of the current programmes. Another advantage of this recess is that a door from the operating chamber opens direct on to it, thus giving the operator a direct means of escape should a fire occur. He can also by the same means, obtain a plentiful supply of fresh air should his box become too hot. The building was designed in the Renaissance style and carried out under the supervision of the architect, Mr. Hurley Robinson, A.R.I.B.A., 6, Cherry Street, Birmingham.

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FROM FOAL TO FAVOURITE.

A GOOD HORSE PICTURE BY THE CO-OPERATIVE CINEMATOGRAPH COMPANY, LIMITED.

This is a delightful picture of horses and horsemen, giving an admirable idea of the business side of sporting life. Its appeal will be by no means confined to racing men, however; it is the sort of film to be enjoyed by the merest outsider as thoroughly as by the man most deeply in the know. It is an ideal "illustrated article," far from being too technical, and yet dealing sufficiently closely with its subject to be as exhaustive as it is interesting. It is not without its moments of sensation, also: such scenes as "Breaking in Yearlings" compare very favourably, as regards excitement, with the very Wildest Western pictures of bucking bronchos and the like.

The process of transforming foals into favourites is evidently far from simple; it is, indeed, quite an intricate industry in itself. Racehorses are nursed from their infancy upwards with a care and tenderness which many human babies might envy. They are subject to the strictest discipline, however, and certainly do not lead the life of idle luxury which might be imagined. Their day begins very early. With the clock pointing to half-past seven, we see see them, in the film, trooping down the deserted High Street on their way to the exercise ground. Here they are set all sorts of strange tasks, such as practising at the starting gate—highly necessary for the good of their future careers, but curious to the unsophisticated onlooker. Further pictures show these sleek, nervous-looking steeds "Setting off for a Canter on the Can," "Galloping a Trial on the Limekilns Training Ground," and "Being Dressed After a Sweating Gallop." Hitherto the film has dealt with their "school days"; we next see them embarked on the world as well-to-do favourites, leaving home for a race meeting. Everybody turns out to see them off, and they are "boxed" at the railway station, the cynosure of a hundred speculative eyes.

Lastly, we see the "finished article" in all its glory. The film terminates with a very striking picture of "Tagalie, by Cullene-Tagale, winner of the Thousand Guineas, and engaged in the Derby and Oaks, 1912." If we were turf men, we might whisper something about a "good thing" in this connection, but, in the circumstances, it is better, perhaps, that our lay pen should eschew so controversial a subject. Nevertheless, one fancies that the name of "Tagalie" may loom rather largely in the public eye in the not very distant future—and that is a probability which should not lessen the interst of the film.

There seems nothing much else to recount of this excellent picture, which, as mentioned above, is being filmed by the Co-operative Cinematograph Company, Limited, save that its photographic quality is admirable, and that its scenes have been so cunningly assorted that one's interest is held unflaggingly from beginning to end.

Wise—and Otherwise.

Two boys entered a church in Derbyshire and made a bonfire in the chancel with the Vicar's Bible, hymn book and loose papers. They had, of course, been induced to do this through visiting picture-palaces!

* * *

The *Orion's* guns have been heard ninety-seven miles away. Has anyone heard the cuckoo this year?

* * *

Maarten Maartens's real name is—wait a minute—Joost Marius Willem van der Poorten-Schwartz. The first name *is* a name, not an apology for the brevity of what follows.

* * *

There is something wrong about the report of what the Welsh town-crier said, for there's not one "whateffer" nor is there a "look you." With the concluding remark of "the premier bill poster, town-crier in chief," I quite agree. He said "It is a pity the Welsh nation is condemned because of one or two who commit perjury."

The Law Courts, where so many grievances are aired, are themselves to be ventilated, which seems after all to be but a form of poetic justice.

* * *

The conference on what is proper for school-children to eat seems to be eliciting some curious statements. One gentleman, who boasts acquaintance with a tribe of cannibals, mentioned that they ate their own women-folk, and that they had splendid teeth. What did their women-folk eat, we are prompted to inquire? And what particular relative was the most popular? Mr. Pélissier has here an opportunity for writing "Potted Mothers-in-Law." Music-hall authors and comedians please copy.

* * *

Now that the Cambridge School of Agriculture is arranging for hens to lay brown eggs as being more saleable, I trust that the foundation of an *entente cordiale* will be laid between the peacock and the rooster.

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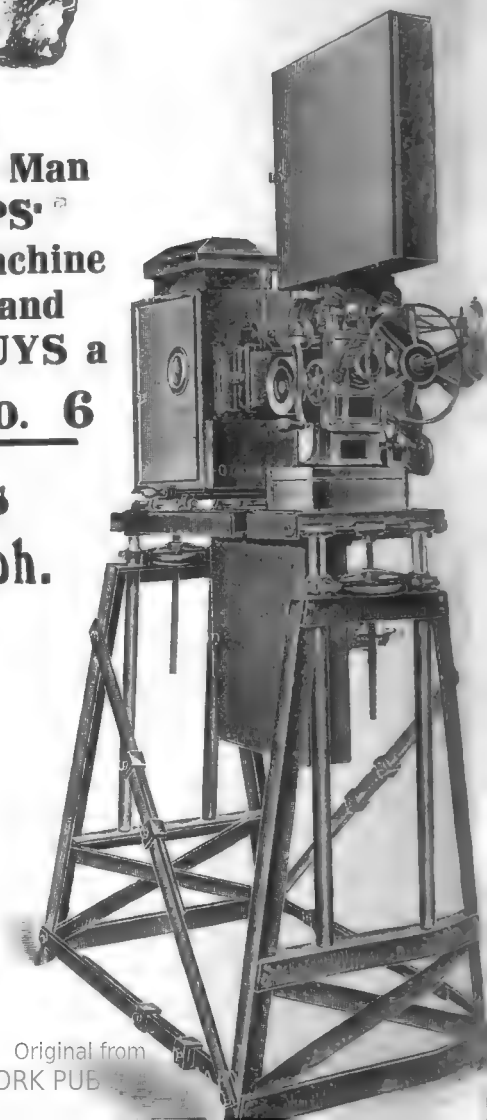

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1	,,	,,	,,	3 days,	May 27	1	0	0
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3	,,	,,	,,	3 days,	,, 27	2	0	0
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Topical Film....598
Tyler Apparatus....554
Tyler Film....603
Uniform Clothing....604
Universal....558
Vitagraph....xxvii.
Walturdaw....600
Warwick....xxx.
West....572
Western Import....562
Westinghouse....554
Wilkins....608
Williams Amusement....603
Williams Williams....601
Williamson....601
Williamson Kine....603
New Century....vii., viii., ix., x.
Pathe....540, 541
Philograph....608
Photoplays....xxii.
Prieur....xii., 534
Rex....556
Reliance....566
Rogers....602
Royal Film....586
Safety....594
Solax....580
Spencer....603
Stafford....xxxii.
Standard Feature....602
"The" Film Service....548
The Miracle....605
Africa's Amalgamated....572
American Company (London)....578
American Releases....xviii., xix.
American Wild West....560
Andrews....584
Autograph....608
Bacon....602
Barber....604
Beard....533
Bedford Head....604
Brockliss....xxxv., 556, 560, 580
Butcher....536, 538
C.F.H....i.
Cines....592
Cinema-Halles....xxxii.
Co-operative Cine....533, 544, 607
Cosmo....iv.
Cricks and Martin....566
Cross....586
Crossley....ii.
Crown....594
Crypto....586
Dean....xvi.
Eclair....568
Edison....546
Educo....586
Electrical Constructions....xxi.
Ernemann....574
Essanay....582
Express....538
Fielding and Platt....xvi.
Fuller....602
Gardner....xxxii.
Gaumont....533. xxviii., xxix.
Ginger, Lee....602
Grover....601
Harper....568
Harris and Gillow....601
Hearn....601
Hepworth....xxiv., 564, 565
Ideal....538
Imp....xxxv.
Jukes, Coulston, Stokes....602
Jury's Imperial....533
Jury's Kine....581
Kineto....xxxv.
Kinemacolor....xxxvi.
Kine Trading....xxii., 558, 560
Leeds Film....xxii.
Lux....534
Lyon....572
Magnet....596
Mansell....572
Monopol....550, 590
M.P. Sales....570
Morgan....602
Moss Empires....558
Müller....604
Nestor....xii
New Agency....542

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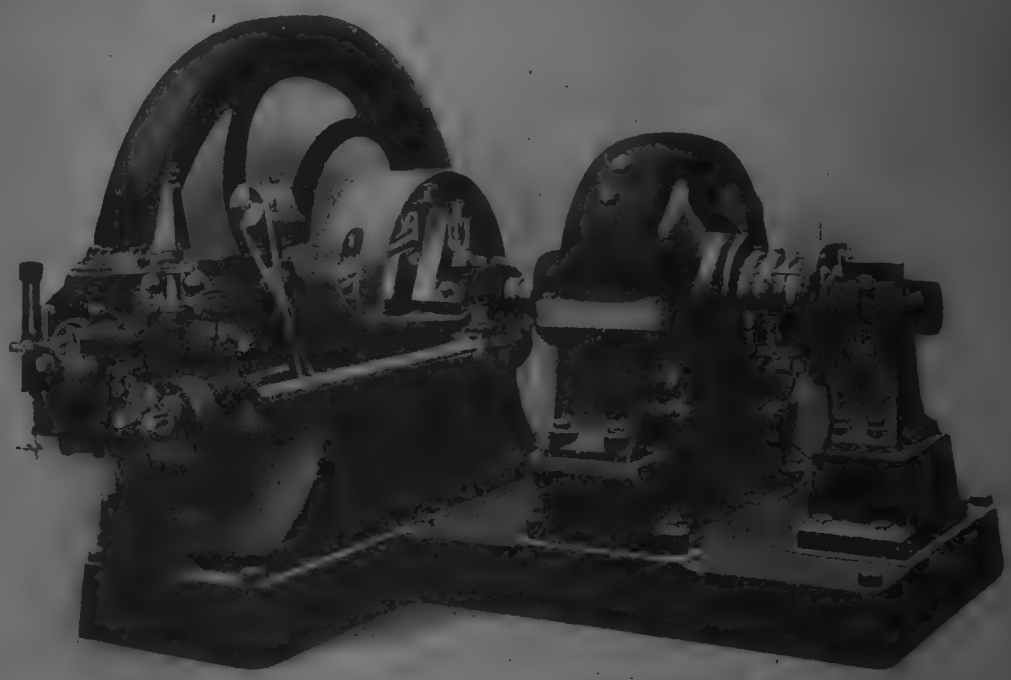

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Pathe.

Winter in the Upper Engadine.—A land of snowfields, snow-covered mountains, dark pines, merry-makers in white caps and jerseys, and straight roads. Everything is beautiful, from the majestic parks to the sturdy sleigh horses and the laughing faces of the straight-limbed modern girls—real sports, sliding down the slopes on their skis. (Released May 29th. Length 445 ft.)

The Message of the Arrow.—The film tells the story of a plot between some white men and a renegade Indian to steal certain Indian lands. This is foiled by a cowpuncher, who incurs the enmity of the plotters. One of them attempts to assassinate him, but is shot by an Indian maid. The cowpuncher is held for murder. The little redskin is hidden in a cave by one of her tribe. She escapes by writing a message on a portion of her clothing, tying it to an arrow and shooting it into space. This arrow and its message are found by another Indian maid, who rescues the first one. The latter is able to give evidence at the eleventh hour, and the cowpuncher is released. (Released May 29th. Length 975 ft.)

Josette.—Charles Vernecourt will devote himself to art, in spite of his father's disapproval. Charles falls in love with Josette, who comes to his studio in answer to an advertisement for a model. He continues to love her in spite of the presence of an unprepossessing brother, a regular Parisian apache, who pesters him for money, and does his best to lead him to believe that Josette is a thief and a liar. Josette gives signs of ill-health, and Charles learns from a doctor that her heart is weak. He appeals to his father for funds to give Josette more care and luxuries. Vernecourt's refusal leads to a quarrel, and Charles breaks with his father. Days of hardship follow, and he is reduced to hanging about stations in search of odd jobs, to get money to provide Josette with necessities. He collapses one day under a heavy trunk. He is picked up and carried to the address found on him—his father's. Here his lamentable state leads to a reconciliation, and to his father consenting to help him and to see Josette again. But shortly after Charles's departure, Josette has suffered the shock of seeing their goods seized for rent in arrears. It kills her, and when Charles and his parents come with the message of peace, she is beyond all recall. (Released May 29th. Length 1,270 ft.)

Jim as Magistrate.—Reginald Lanktly is asked to replace one of his brethren on the bench, and he goes, leaving his daughter alone in their flat. His daughter does not remain long alone, for by means of a secret trap-door she is able to communicate with Jim, who lives in the flat above. The lovers are surprised by Mr. Lanktly, obliged to return to sign some papers. He and Jim do not agree, and the latter takes to flight. In the street, Mr. Lanktly's brougham is waiting, and into this Jim hastily steps, he having lost his outer clothes in his hurry. While the coachman is driving him in mistake for Mr. Lanktly to the courts, Jim dons the magistrate's robes. At the law courts Jim is naturally mistaken for the magistrate. Unfortunately, his conduct on the bench brings down a storm of indignation on his head. He is being carried on the shoulders of the liberated criminals in the midst of a procession when Mr. Lanktly, at the head of a detachment of police, arrives to effect his arrest, and to restore the courts to their normal state of quietude and decorum. (Released May 29th. Length 710 ft.)

Love versus Avoirdupois.—In his poorly furnished little room, William Bosworth receives a letter informing him that his uncle has left him 50,000 dollars on the understanding that he marries Miss Blossom. William makes his way to Miss Blossom's house, and is staggered by his future bride's ample charms. He beats a hasty retreat, but not before Miss Blossom has succumbed to his good looks. She endeavours to reduce her figure, and in this hope takes gymnastic lessons. William reaches the end of his endurance and patience whilst he and Miss Blossom are staying at the seaside. He takes part in a swimming competition, and is outdistanced by a young and pretty bather. A friendship is struck up between the two, and he falls head over heels in love with her, and goes to tell the lawyer that he will not marry Miss Blossom. The lawyer hands him an envelope, bearing the words, "What is to happen in case my nephew refuses to marry Miss Blossom." Inside it is a second will, stating, "As my nephew refuses to sacrifice his happiness for money, I double the amount of the legacy left him." William rushes off to make the pretty bather a novel proposal in the briny, while the lawyer endeavours to console Miss Blossom as best he can. (Released May 29th. Length 824 ft.)

Lucretia Borgia.—Lucretia Borgia learns from her brother, Cæsar Borgia, Duke of Valentinois, that he is preparing to force his vassal lords of Romagna into renouncing their lands and placing them under his rule. This is to take place at a banquet, to which Cæsar intends to invite the lords of Romagna, it being arranged that, at a given signal from him, his guests shall be surrounded by armed soldiers. Lucretia falls in with Maffio Riari, one of the lords, on his way to accept Cæsar Borgia's hospitality. She determines to save him from the fate hanging over him. She arrives at Cæsar's palace just as Maffio Riari, with his fellow lords, is led away to prison. From this prison Lucretia effects his escape. As Maffio leaves her, she gives him a cross, and he takes it as a token from his unknown rescuer. Maffio is instrumental in rescuing two ladies from an attack by bravos. One of these is Lucretia. She recognises Maffio, and her joy knows no bounds. She promises him that if he will attend the Duchess of Ferrara's ball, he will see her unmasked, and will know her by a bunch of roses, which he plucks at her request. Maffio attends the ball, and learns that the woman with whom he has fallen in love is none other than Lucretia Borgia, the woman execrated by all Italy on account of her many crimes and cruelty. As a penance for what he considers to be his criminal love, he commits high treason by removing the initial letter from the name on a statue of Borgia, the word "Orgia" so remaining, making allusion to Cæsar's immoral character. He is imprisoned and condemned to death. Lucretia approaches her husband, the Duke of Ferrara, and begs him to give her the prisoner's life to end it herself. The Duke, whilst complying with her request, remains on the watch. Left alone with Maffio, Lucretia begs him to fly. For the first time connecting Lucretia with the unknown woman who led him from his first cell, Maffio yields to her entreaties, and endeavours to escape by means of a rope from a balcony. But he is shot by the guards as he swings in mid air, and when Lucretia comes to mourn over the mangled body in the courtyard, she sees the malicious, taunting face of her husband smiling over her grief in the background. (Released June 1st. Length 2,310 ft.)

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Tom Thumb.—At his birth Tom Thumb was cradled in a walnut shell. At ten years of age he used his mother's wooden shoes as a recreation ground, and played about on the kitchen table. Mischief led him one day to fall into the batter his mother was making, and later his mother thought it bewitched, and threw it away. A beggar picked it up, and Tom, in fear of his life, escaped, and took to his heels. He fell into the river, where he was swallowed by a big fish. The fish was caught, and sent to the King's kitchen, where Tom was discovered inside. He was served up on a dish to be taken to the King, and amused the whole Court by his antics. Unfortunately, his promising career was cut short by an untimely fall into the mustard pot. (Released June 1st. Length 725 ft.)

His Forgotten Keys.—A fussy old gentleman, who has left his keys at home, is unable to awaken anybody at a late hour, and accepts the help of an affable passer-by. With the assistance of a couple of gendarmes, this gentleman effects an entrance into the old gentleman's flat, and robs it before tossing the keys out of the window. Before a hue and cry can be raised, he is well away over the roofs, but chance leads to his falling down the chimney of the police station, and to his arrest. The police convey a trunk to headquarters, under an impression that the thief has concealed himself in it, whereas he has merely used it as an effectual trap for Jake, the dog. (Released June 1st. Length 428 ft.)

Coster Bill.—A widowed Jack Tar leaves his little girl to the care of his lodgers on his rejoining his ship. The lodgers ill-treat the child, and exploit her for monetary gain. The child makes friends with a coster, and in her distress she runs away from her brutal guardians to the refuge of the coster's home. A month or two after her disappearance, the sailor returns home, and sets out in search of his child. Coincidence has it that he shall make acquaintance with the coster, by asking for a light. The sympathetic coster soon draws his story from him, and the child, after one more adventure, is restored to her father. (Released June 1st. Length 710 ft.)

The Escape of Hugo Van Groot.—Hugo Van Groot, a celebrated diplomat, suffered disgrace, and was condemned to prison for life. His escape was effected through the devotion of his wife, Maria di Reigersbergein. She is represented as bringing him a vast number of books in a huge box. On leaving the prison, she takes the box with her, but with her husband concealed inside. Within his cell, the books have been left roughly piled beneath the coverlet on his bed to represent a human form. The fugitives reach a mill, where Van Groot is to lie hidden. His wife precedes him to Antwerp, and after two days her husband is able to join her and his children. (Released June 1st. Length 939 ft.)

Hydroplanes *versus* **Motor-boats.**—This is a record of the competition at Monaco between Renaux, the French hydroplanist, and motor-boats. He is depicted flying above his competitors, outdistancing them one by one, and eventually beating the "Ursula," owned by the Duke of Westminster. (Released June 1st. Length 478 ft.)

Among the Echinoderms.—This film depicts the struggle for life in the deep, and gives interesting views of starfish and sea urchins, ending with a battle royal, and the victory of the starfish. (Released June 1st. Length 460 ft.)

Clarendon.

A Tame Cat.—Algernon disgraces himself in his aunt's favour by kissing the servant girl. He manages to reinstal himself, however. (Released June 9th. Length 560 ft.)

Edison.

Children who Labour. — A foreigner applies for work at a mill, but is sent away, with the intimation that, if he has a child, there will be work for it. We then travel in vision to the home of a mill-owner, to whom an appeal is being made to use his influence against child labour. He indicates that he can do nothing. His wife shows her interest in the project. We return to the mill again, and find that the foreigner finally yields, and puts his little daughter to work. Hanscomb, the rich mill-owner, has sent his wife and child on a journey, and the little one, getting off the train, is left behind in a small town, which happens to be the same one in which the foreigner and his family live. The child is found by them, and his kindly wife takes her home and shares her poor cottage with her. Hanscomb and his wife are frantic, and put detectives to work, but without success. The foreigner puts the little stranger to work with his own child. Hanscomb buys the mill, and unconsciously becomes the employer of his own child. He enters the mill just as his own child has fainted, and is carried out by her little companion, and so he misses her. She is carried past her own mother at the gate, and Mrs. Hanscomb, not knowing, of course, who the strange child is, gets her address, and in the evening goes there with the footman with a basket of food. Of course, there is a reunion. Hanscomb is sent for, and finds that his little daughter has learned a lesson that he has not as yet. She pleads that all the other little children be set free from their slavery. He is unable to refuse her request, and the story closes with the better conditions put into effect. (Released May 29th. Length 1,000 ft.)

A Cowboy's Stratagem.—Frank Fuller, a cowboy, is in love with Jessie, the daughter of John W. Scadds. To ask Mr. and Mrs. Scadds for her hand is a task which he very much dreads. He musters up courage enough to ask her mother, whom he finds sympathetic, but her father sternly rejects Fuller's suit, and later on refuses to recognise him at all. This does not prevent the young people from planning how to bring about their union without resorting to elopement. At last they hit upon an idea. The scheme is to let an unknown cowboy sell one of Fuller's horses to Scadds, and then Fuller's cowboys are to scour the country for the supposed stolen horse, and, when they find Scadds in possession of it, accuse him of horse-stealing, and proceed to hang him to the nearest tree. At the psychological moment Fuller is to arrive, and pretend to save Scadds from an awful fate. The plan works out most beautifully, and Scadds welcomes his heroic rescuer into his hitherto impenetrable family circle. (Released May 29th. Length 620 ft.)

Niagara Falls.—Many views are shown of the churning rapids and whirling whirlpools, infuriated by jagged rocks and stony barriers, that agitate the maddening course of the river. The prodigious leap of the great falls, and its final plunge over the glassy crest, carries with it a water power equivalent to four million horse-power. A hundred and sixty feet below, the perpetual deluge lands in fragments of white and emerald foam, from which a watery mist arises, enveloping the well-known *Maid* as she plies her way. (Released May 29th. Length 500 ft.)

The Yarn of the "Nancy Bell."—The story begins by the finding of an elderly naval man by a traveller, and the former's recital of the verse—"Oh, I am a cook and a captain bold, And the mate of the *Nancy* brig, and a bo'sun tight, and a midshipmite, and the crew of the captain's gig." His recital proceeds with the comic wreck of the good ship *Nancy Bell*. The next situation indicates that "For a month we'd neither wittles nor drink, Still a-hungry we did feel, So we drawed a lot, and, accordin' shot The captain for our meal." A large paper cannon despatches the captain. And the succeeding scenes show the disappearance into the pot of the mate, the midship-

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mite, the bo'sun tight, and the crew of the captain's gig. The effect of these scenes is ludicrous in the extreme. As he finishes his tale of war, we fade back to the original scene, where the apparitions of his former shipmates appear. (Released June 1st. Length 970 ft.)

New York City Street Cleaning.—First there is the ordinary sweeper, which sweeps the streets, brushing the dirt to one side, where it is at onse picked up and carted away. A recent innovation is the pneumatic sweeper, which sweeps and picks up the dirt simultaneously. The latest type of flushing machine has a gasoline engine, which forces the water to the pavement under a pressure that washes it absolutely clean. For wet pavements the squeegee, with its revolving rubber drums, serves both for cleaning and drying. The disposition of garbage and refuse is perhaps a mystery to many, but this is done during the night, so that only the early riser encounters the carts on their way to the receiving scows on the river front. (Released June 1st. Length 425 ft.)

Eclair.

Paris Motor Bandits.—The story opens by showing us a group of bandits planning a robbery round the *cafe* table. Then, re-enacted before our eyes is the robbery and murder in broad daylight of a bank messenger. The criminals travel like the wind to a deserted spot, hide the car, and escape. Next, they attack the house of Lefort, the notary. They are disturbed, and again there is a rapid discharge of fire-arms, and the bewildering disappearance of the bandits. They meet with a hot reception when they attack a garage. Next, they hold up a motor-car, shoot the occupiers, ride off, and proceed to rob a bank. Then follows a pursuit of the motor-car by another car and cyclists. Whilst the car is travelling at top speed, one of the inmates steps along the footboard and attaches a disguise to the chauffeur. One of the bandits fires repeatedly at the pursuing car. Finally, we see the group at rest in their retreat One of them sees in a vision what their end must be. With a cry of horror, the bandit arouses himself and his companions also, and we leave them making explanations. (Released May 30th. Length 920 ft.)

Hatred at the Music Hall.—Privileged to see the stars in their dressing-room, the superficial friendliness between them does not conceal from us the rivalry which exists. The animosity is further kindled by the attentions bestowed by admirers upon one whilst the other is neglected. To be revenged on her rival, the slighted star bribes a scene shifter, who removes a trap door, leaving a treacherous gap, down which the favourite star falls as she backs away from the stage. The rest of the company rush to the spot, and raise the body of the injured star, carrying it to one of the dressing-rooms. The scene-shifter, suspected, is found drinking. He reveals the secret, and the unhappy culprit is brought in to see the result of her vindictive jealousy. It is a moving spectacle, ending in the death of the injured star, the agonised remorse of the culprit, and her final removal by the police. (Released May 30th. Length 825 ft.)

Gontran, Snake Charmer.—Mother-in-law contrives to make Gontran's married life anything but happy. After being handled severely he is flung out of the window. He discovers a fair young creature charming a snake by means of a flute. The question arises, If music will charm a snake, will it charm my mother-in-law? He purchases a massive wind instrument of the trumpet species. A crowd of intending passengers struggling round a 'bus, at the first notes of his instrument gather round him, smiling, and perform snake-like and comical evolutions. Two ruffians and the police are similarly charmed. Gontran proceeds home, where the entire family are waiting for him with horrid looking instruments of chastisement. Their rush for him is stayed by his melody, and they soon begin crawling round the floor in the most amusing fashion, being gradually speeded up to the most rapid, fantastic antics. (Released May 30th. Length 430 ft.)

A Moslem Lady's Day.—Leaving her house, the Moslem lady walks into our view clad in oriental dress, with the face half concealed by a handkerchief. We see her gathering flowers and decorating her house. She superintends the preparation of food. Visitors are received and coffee provided, furnishing us with a glimpse of court-yard and colonnade of very striking photographic quality. Finally, the guests are entertained by the performance of professional dancing girls. (Released May 30th. Length 365 ft.)

Love and Science.—Max Pledge is a young scientist engaged in perfecting an invention to enable one to see, when speaking by telephone, the person at the other end of the line. Industriously engaged in his laboratory, he declines to see any visitors. Even his sweetheart Daisy cannot gain access. She wishes to fix the wedding day, but he begs for one more day to enable him to perfect his discovery. She receives a wire telling her the discovery is made, and that at 7 o'clock he will ring her up, and will be able to see her while he talks to her. Daisy decides to play a trick on Max. She persuades a friend to disguise herself as a man. The time arrives, and we see Daisy speaking in her drawing-room and Max in his laboratory, seeing on a screen the interior of the room, with his beloved at the 'phone. Daisy tells Max that since he can see so well he had better look now. Max looks, and beholds a masculine stranger is caressing his betrothed. Horrified, he seizes a revolver, and discharging it at the screen, shatters it. Terrified, Daisy proceeds to the laboratory, and discovers that Max is mad. The doctors advise that only a re-enactment of the scene, with a happy ending, can restore Max's reason. Daisy secures the aid of the cinematograph. Max is led to his laboratory, and everything placed exactly at is was on the previous occasion. Then the picture of the drawing-room is projected on the screen. Max recalls events, but a new turn is given to them when his sweetheart is seen to strip the disguise from her friend. The affair has the desired effect, Max is restored, and rejoices once more in the smiles of his sweetheart. (Released June 2nd. Length 1,040 ft.)

A Naughty Boy's Exploits.—Young hopeful does not by any means seem to enjoy work in a furniture warehouse. Lightening the hours of labour by walking on his hands, he succeeds in knocking a wardrobe on to an industrious workman. He is shot out into a back warehouse and placed in charge of a packer. The packer sympathises with the young unfortunate. He gives him a hammer and nails, and together they proceed to fasten up a box. The youth, in a forgetful moment, brings his hammer down with a thump upon the packer's hand. He, in his turn, chastises the youth. The young rascal conceals himself inside a mattress, and is carried away to a respectable house. The mistress leaves the mattress on the bed. The mattress hops off the bed out of the window, and proceeds to dance about the neighbouring roofs. It drops swiftly from the roofs, floors a trio of gossips below, takes itself off into the park, hitches on behind a motor, and travels at an enormous rate, finally falling at the feet of some road-menders. They pitch it over the embankment into the water below. Young hopeful, seeking to escape, is shot by a boatman, dragged out, and carried home, where he receives anything but a sympathetic greeting. (Released June 2nd. Length 500 ft.)

Selig.

Sons of the North Woods.—A drama of romance in the great Canadian north-west. (Released May 30th. Length 1,000 ft.)

All on Account of Checkers.—A forgotten note from his publishers and a game of checkers land the professor into a nasty situation. (Released June 2nd. Length 1,000 ft.)

The Hobo.—Harry Larned becomes a drunkard, but loses his life in an heroic action. (Released June 2nd. Length 993 ft.)

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Vitagraph.

How States are Made.—Twenty or twenty-five years ago, when the unoccupied Government lands were released for settlement, everyone who registered their names was given a fair and free chance to secure one of the plots of land, which was apportioned off in sections. The settlers were drawn up in a long line at a certain distance from the lands opened up, some of them on horseback and others in vehicles of all descriptions. At the firing of a cannon everybody made a rush for the land. Harvey Mattson and his wife, Annie, with their child, emigrate from Missouri in a prairie schooner. On their way they hear of the opening up of the Cherokee strip. Harvey pitches camp preparatory to entering his name. Their child is taken sick. Harvey goes for the doctor, and Bill Slick, a good-looking ruffian, tries to force his attentions upon Annie. Harvey and the doctor arrive, and he "settles" Bill. The ruffian leaves. Shortly afterwards Harvey starts for the rush. He is shot and wounded by Bill Slick. Harvey returns to his wife, who insists upon taking his place in the line, and secures a very desirable section. Bill Slick endeavours to beat her to it, but she gets back to the registry office in time to make her entry first. Slick tries to claim her land. Harvey interferes, and one of the settlers, who saw Slick shoot Harvey comes forward to accuse him, and the villain is arrested. Annie and Harvey take possession of their newly acquired land. (Released May 30th. Length 1,000 ft.)

Cardinal Wolsey.—King Henry the VIII. is giving audience to his courtiers, surrounded by his chief advisers, including Cardinal Wolsey. Among the guests is Anne Boleyn, one of the beautiful ladies-in-waiting to the Queen. King Henry sees her, and sets his heart upon making her Queen, displacing Catherine. He confides his desire to one of his sycophants, who makes it possible for him to get a glimpse of Anne at her toilette. This only makes him the more determined to get rid of Catherine. He appeals to Cardinal Wolsey to consent to his divorce from the Queen. The Cardinal absolutely refuses to do anything so inimical to his office as representative of the Holy See. King Henry induces the Archbishop of Canterbury to call a special council, by order of the King, through which he divorces himself from Queen Catherine. The Cardinal is exiled to Leicester Abbey. He is a sick man when he enters the monastery, and dies there three days afterwards. (Released May 30th. Length 997 ft.)

Irene's Infatuation.—Irene and Dorothy are worshippers at the shrine of Piccalaipani, the tenor of the hour. They have a photograph of him, which they embower in roses and burn incense before. When he sings at a concert they take the printed programme of the concert and one of them plays the accompaniment of the song he is actually singing. Irene sees an advertisement for a maid and waitress at Madame Piccalaipani's home. The thought enters her brain that if she applies and gets the position, she will be near her adored. She gets the position, and is waiting for the Signor to appear. He does appear, in a towering rage at an adverse criticism in a paper. His wife tries to soothe him. Irene grows more and more disgusted with her one-time idol. He eats like a pig and acts like a crazy man. Finally Irene empties the footbath, which was about to be administered to the furious singer, over his head, and escapes to her home, where she tells Dorothy her experiences. They are both cured of idol worship. (Released May 30th. Length 932 ft.)

Lulu's Anarchist.—Lulu Leach, a stenographer, is a reader of penny novels. One day she is reading a tale of anarchists. A foreign-looking man enters the office and asks to see her employer. He hands her a card, and it bears the same name as the anarchist in her novel. He is joined by a friend, and together they look at the next office, and rent it from Pearson, Lulu's employer. Lulu warns her boss, but he only laughs at her. That night she confides her suspicions to a "cub reporter" on a yellow journal, who is an admirer of hers. He advises her to watch the suspects. Lulu's employer goes away for a day or two, and leaves the office in her charge. She locks the door, and, mounting a chair and some books, looks into the next office. She sees "the anarchists" laying out a number of wigs, disguises, etc.; Max makes up in several characters for the benefit of Tyler, who is watching him, and takes from his valise what she imagines to be a bomb. She 'phones to Tom, her reporter friend. Tom tells his editor he is on the track of a great story, and with three policemen arrives at the office, prepared to make arrests, to find that Max Morinsky is a rapid-change artist, under Tyler's management, and was giving him an exhibition of his art. (Released June 1st. Length 898 ft.)

The Sphinx, or Mrs. Carter's Necklace.—Henry Carter receives a message that he must be in Wall Street that same day to avert an impending business disaster. Speeding on his way, the taxi breaks down. David Burton loans Carter his car. Burton is an intimate friend of Mr. and Mrs. Carter's. A central and striking figure in this drama is the sphinx-like Perry, the butler in the Carter home, who keeps guard over the interests of his master and mistress. Burton, in financial troubles, comes to his friend Carter for assistance, which he refuses, giving as his reason that he has recently purchased for his wife a very costly pearl necklace, which he shows to Burton. That night Burton takes from his pocket ten shares of railroad stock, which he replaces when he considers their apparent worthlessness. He gives way to a sudden impulse to return to Carter's house and steal the pearls. He enters the library window, and takes the pearls. Mrs. Carter, returning from a reception, enters the room and confronts Burton. He confesses, and returns the jewels to her, explaining why he took them, showing her the railroad stocks as the only asset which he possesses. She is trying to persuade Burton to take the pearls when Henry Carter is heard approaching. She tells Burton to hide. Her husband enters, sees Burton's hat on the table, and asks his wife to whom it belongs. Perry, the butler, says the hat belongs to him. Carter sees the stocks which Burton has dropped, and asks Perry if they are his. Perry says, "Yes, sir!" These are the shares which Carter needs to get complete control of the J. and O.R.R. He offers Perry $50,000 for them. Perry accepts, and Carter hastens from the room to telephone his partners. Burton comes from his hiding place, thanks Mrs. Carter, and is about to leave as he entered, when Perry steps into the room and gives Burton his hat and the endorsed cheque for $50,000. (Released June 1st. Length 1,000 ft.)

Torpedo Practice.—This subject demonstrates what a torpedo is, and shows the beauty of this terrible war engine as it speeds through the water like a shark. One can appreciate also the value of the American Navy, and the precision of the exercises of its sailors. (Released June 1st. Length 272 ft.)

Kineto.

Picturesque North Wales: Series II.—Rugged scenery is a feature of the North Wales coast. Often bare and sombre, it is yet indicative of the inhabitants, a race of hardy fishermen, used to battling with the waves and wresting a meagre livelihood from the bosom of the deep. The film shows in admirable fashion the great contrasts to be found in this corner of Britain, and some exceedingly pretty woodland scenes follow views of the wild sea shore. (Released June 2nd. Length 450 ft.)

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Gaumont.

The Revengeful Rival. — Two young people are looking forward to a happy marriage when a rival appears, bearing a large bouquet, which is offered to the young lady's mother, who informs the suitor that her daughter is engaged. The suitor, upon hearing this, produces a revolver and fires several shots, happily without causing bodily injury. The next day he calls upon the acknowledged *fiance*, and threatens to shoot him, but is prevented from executing his threat. The wedding breakfast is proceeding merrily when the servant approaches bearing a card, upon which is written, "It is I." Immediately all is confusion, but it is a false alarm. At the registry office the anxiety is still felt. Someone observes a man bearing a resemblance to the rival, and advises the assembled guests, who divest themselves of their wedding attire, and prepare to assume their ordinary occupations. Even after the wedding ceremony the newly-made husband and wife fear treachery. The concluding pictures show how the dreaded rival was enjoying himself, entirely oblivious of the fact that his joke was causing inconvenience. (Released May 30th. Length 607 ft.)

The Mountains of Catalonia.—The mountains of Catalonia are 5,000 ft. in height, and situated about 60 miles distance from Barcelona. After having left the train at Gualba, the journey is continued on foot or by mule along the narrow road amidst beautiful scenery until arrival at "Las Aqudas." (Released May 30th. Length 335 ft.)

The Accomplice.—John Morin and Peter Voisin arrange to defraud the bank of several thousand pounds. Upon the appointed day, Morin, dressed as a tramp, walks up to his comrade and asks for a match. As prearranged, he is apparently brutally assaulted, his aggressor making off with the wallet containing the money. Later, they meet in a train and share the plunder, after which they separate. The police set a porter to watch a gaming club frequented by Morin. The porter receives one of the stolen notes to change into money, and communicates with the police, who arrest the miscreant. A short time after Peter Poisin is offered a position, which he accepts, and decides to marry. His conscience, however, will not let him rest, and he makes up his mind to return the stolen money to the bank. He arrives at the bank, where he unfolds his story to the manager, who ultimately receives the money, giving a receipt in exchange. One day, upon returning home, Peter Voisin is astonished to see Morin sitting by the fireside. Peter Voisin, in order to keep the past crime secret, decides to employ him. A short time after, whilst out with some friends for a day's shooting, he is seized with a presentiment, and, returning home, discovers Morin forcing his attentions upon his wife. He shoots the man, who, before expiring, charges him with being a thief. For reply, Peter Voisin shows his wife the receipt from the banker, Magnan, vindicating his character. (Released May 30th. Length 1,674 ft.)

Bobby Stamps the Post-cards.—Bobby's father returns home carrying a large number of post-cards to send off to his friends. He has to secure assistance in sticking the stamps in their positions. This work is delegated to his wife, who passes the job on to Bobby. Bobby persuades his nurse to put out her tongue in order that he might wet the stamps. She continues to the finish, and proceeds to the kitchen to rinse out her mouth, when a knock is heard at the door, which, being opened, admits her sweetheart, who gives her the usual embrace. Unfortunately they could not separate—the nurse's lips had become stuck to her sweetheart's moustache. Bobby arrives on the scene, and, taking a pair of scissors, cuts them apart, the result being extremely ludicrous. The sweetheart, seeing the nurse wearing a moustache, imagines he has made a mistake, and departs in a hurry. Bobby's father and mother appear, and Bobby, to save the situation, informs them he played a practical joke on the nurse by placing a quantity of horsehair on her lip. (Released June 2nd. Length 465 ft.)

The Romance of the Palm Grove.—On the borders of the Gulf of Naples, Suzanne is spending the winter months with her grandmother. Roger D'Alroy, a famous landscape painter, observes Suzanne seated on the terrace lost in reverie. He calls at the house requesting permission to paint the view from the terrace. Permission is granted, and the young people are constantly in each other's company, so that it is no surprise when the painter addresses a letter to the young lady asking her to give him the first valse at the ball. It is the evening of the ball, and Suzanne is arranging her hair when an explosion occurs. Her shrieks bring the attendants upon the scene. A doctor pronounces the accident to be serious, probably resulting in the loss of both eyes. Roger D'Alroy is filled with anguish, especially as he is suddenly called away. Suzanne recovers her sight, and proceeds at once to the Palm Grove, expecting a bouquet from her lover. She is not disappointed; the bouquet is in its appointed place, although it had been placed there, not by the painter, but by the grandmother. The painter receives a letter from the grandmother advising him to return, and he is overjoyed to find Suzanne quite recovered. The couple take their departure amidst best wishes for health and happiness. (Released June 2nd. Length 2,420 ft.)

Training of the Famous Russian Cossacks.—The first part of this film shows the Cossacks engaged in the various sports peculiar to a horse regiment, and gives a very good idea of the thorough control obtained over the animal. Their jumping is worthy of attention, whilst their hill-climbing and charging cannot be excelled in any part of the world. (Released June 2nd. Length 2,420 ft.)

The Phantom of the Night.—Two brothers, Jack and Philip, having married two sisters, find their home life all they can wish. The shooting season drawing near, Jack receives a telephone message from his brother asking him to come round, so that they may arrange for the journey they propose making to their shooting box. We see the happy party gathered together at the shooting box with all their friends. One of their friends writes a note to one of his hostesses telling her that the passionate love he feels for her cannot longer remain unspoken. He makes an appointment with her in the pavilion. He places the note in her work basket, but her sister finds the note, and, having read it, replaces it in the basket. The missive reaches the fair recipient for whom it is intended, who reads it, and hides it under the basket. Late that night the brothers espy what they take at first to be a phantom flitting towards the lake. On rushing out, they see it is no phantom, and each brother believes that it is his wife who is in front. Just as she reaches the pavilion the girl-wife sees her husband and her brother-in-law following, and rushes home by another way. The two brothers return to the house, and proceed at once to the boudoir of the sisters, finding both very frightened and upset. Each accuses his wife of having been the person seen keeping the clandestine appointment. Both girls deny the accusation. Eventually the two men plan to get the truth by strategy. They visit their supposed friend, and try to procure a confession from him, but as this is unavailing, Jack, taking a double-barrelled gun, fires both charges into the air. The guilty wife rushes from her boudoir, thereby confessing her part in the night's excitement. Her sister, anxious to aid her, confesses that the guilt is hers. The story eventually ends happily, with the husbands and wives reconciled. (Released June 2nd. Length 1,620 ft.)

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Film d'Art.

The Mystery of Edwin Drood.—Jaspar is the choirmaster in a cathedral, and gives private music lessons, among his pupils being Pussy, who is engaged to Edwin Drood, a former pupil. The music master, an opium smoker, is in love with Pussy, but she does not relish his attentions. Jasper becomes jealous, and schemes to bring about the destruction of his rival. He succeeds in bringing about a quarrel between Edwin and his friend Nevil, but the breach is soon healed, and the two men go for a walk together by the side of the river. Nevil returns home, whilst Edwin sits down. Edwin falls asleep, and is surprised by Jasper and murdered, his hat and stick being flung into the river in the hope that suspicion will fall on Nevil. Jasper drags Edwin's body into the precincts of the cathedral, and hides it in a hole in the crypt, after which he cements in the displaced masonry, having previously stupefied the sexton with drink in order to obtain the keys. Nevil is arrested, but Datchery, his master, believes that Jasper has had a hand in Edwin's death. Datchery conceals himself in the choirmaster's room, and listens to the mutterings of the murderer whilst he is under the influence of opium. Jasper wakes up and realises that he has betrayed himself. Jasper is forced into signing a confession of his guilt, after which he succeeds in making good his escape. He reaches the cathedral, and, entering the crypt, takes his life close to the spot where he had concealed the body of his former pupil. (Released May 29th. Length 1,970 ft.)

Nestor.

The Fighting Chance.—Trego Bill and Pete, two outlaws, are partners. Pete asks Bill for money, as Pete has spent all of his for drinks and in gambling. Pete takes out a reward placard, reading, "500 dollars reward for information leading to the capture of Trego Bill.—John Kelly, Sheriff." Pete decides to betray his partner to gain the reward. He goes to the sheriff's house. The sheriff and his man, headed by Pete, start off for Bill's shack. Bill, in the meantime, has packed up, and, leaving a note for Pete, starts away. On the trail he sees the sheriff and posse. He hides, then rides back to see what they are after. Bill creeps up, and overhears enough of their conversation to convince him that Pete has betrayed him. He hurries to where the sheriff's horses are tied. Selecting Pete's, he drives him off, leaving Pete to catch his horse. As he comes up to his horse, Bill appears, and accuses Pete. Pete shoots Bill and runs. Bill stops to bind up his wound, then follows. Pete runs on, until he comes to a shack. Seeing a ladder leading to the attic, he climbs up, and crawls in at the window. Presently he hears voices below, and sees a man and wife putting away a couple of bags of gold. They go out. Pete drops into the room and secures the gold, just as the woman, who was only bidding her husband good-bye in the path, returns. She springs at Pete; Pete knocks her down, and, picking up the gold to run out, is met by Bill. The wife runs out, calling after her husband, and overtaking him as the men struggle. The man returns in time to prevent Pete from killing Bill. As the husband covers Pete with his revolver, Bill hears the sheriff and his men approaching. He runs out, leaving Pete to be placed under arrest. (Released June 1st. Length 965 ft.)

The Double Trail.—Two brothers, Frank and Jack Morley, both love their mother's ward, Bess Rober. Jack is accepted. Bess declares that she will not hear from him until he has earned the right to claim her, and he goes away. At the railroad station he meets a tramp, who asks aid. Jack gives him a nickel, saying he has barely enough to buy his ticket. The tramp takes him to a freight car, and proposes that Jack come along. Jack agrees. The next morning the tramp calls Jack, who turns over, taking his head from off his coat, in which his money has been placed. The tramp folds up his own coat, places it by Jack's head, then, taking Jack's hat and coat, jumps from the moving train, hitting his head on the rails. Some cowboys pick him up, and he soon dies. The papers in his pocket proclaim him to be Jack Morley. The proprietor of the hotel wires his brother Frank. Frank declares he is not his brother, but takes his coat, etc. Frank decides to allow his folks to believe that Jack is really dead, and thereby win Bess for himself. A year later he receives the following letter from Jack:—"Dear Brother Frank,—Have struck it lucky, and am coming home. Not a word to the folks, as I want to give them a big surprise.—Your brother, Jack." Frank hurries to Bess and urges her to hasten their marriage. She agrees. Jack has reached the house in the meantime, and overheard their conversation. He waits until his brother comes outside, then demands an explanation. From the sitting-room, Bess hears Jack's voice, and hurries out. Miserably, Frank beats a retreat. (Released May 29th. Length 940 ft.).

Lux.

Bill Pays the Bill.—Bill's Missus insists upon having several new gowns. Bill buys the gowns. He has an amusing time taking his wife out in her latest creations, which include the Wobble and Skarem Skirts. Then Bill pays the bill. (Released May 29th. Length 450 ft.)

Over the Garden Wall.—The amusing adventures of a young gentleman who lived next door to a ladies' boarding school. He falls in love with one of the mistresses, and incurs trouble thereby. It is a funny episode when the bulldog of the seminary chases the young gentleman over the garden wall. Released June 1st. Length 350 ft.)

American Standard.

Watchful Love.—Robert is off to college to qualify as a pharmacist. Before going he becomes betrothed to Rose. Arrives a stranger, who is impressed with the attractions of Rose. In the absence of Robert, the acquaintanceship ripens, and finally ends in a plighted troth. Robert gains his diploma. He decides to visit his sweetheart, and arrives just as the wedding ceremony has been performed. The young man takes his disappointment bravely, and proceeds to establish himself in business. Two years roll by; the marriage is an unhappy one. The husband dies suddenly, and Rose is reduced to support herself and child by dressmaking. One day she swoons at work, and is taken home by companions. The doctor writes out a prescription, which the little girl takes to the chemist's. The chemist is Robert. The assistant discovers he has made a fatal mistake. Seizing his hat, Robert runs into the street: a policeman points the way the child has gone, and he sets off in pursuit. The little girl has reached home, and has poured out a dose of the medicine, but, in proceeding to the bedside with it, slips and upsets it. A moment or two later Robert arrives. Explanations follow, and Robert is astounded to discover his old love in such a plight. His feeling for her remains unchanged, and one sees that the future will unite them once more. (Released May 30th. Length 1,025 ft.)

Powers.

The Little Thief.—There were wild rumours of a mysterious burglar who was supposed to be prowling around. When the husbands started out for the city they left their wives laden with revolvers for the protection of their hearts and homes. Little Freddie's mother was one of the women thus armed, much to her fright, for the pistol was worse than the burglar. Little Freddie saw the pistol, and took it in his charge. He sallied forth to try his hand at the "hold-up" game. He soon succeeded in commandeering pies and other comestibles. Luck was in Freddie's way, for he actually succeeded in taking the burglar prisoner, and became quite a hero, much to his own surprise. (Released May 29th. Length 405 ft.)

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American Wild West.

The Stolen Grey.—Frank Donald is fond of taking rides through the woods on his favourite mare, a beautiful grey. On one of these occasions, he leaves the mare by the roadside, whilst he makes his way to a neighbouring brook to drink. Pedro makes off with the mare. Dolan, a ranch owner, visits a camp of horse dealers and purchases a beautiful grey mare as a surprise present for his daughter, Doris. She tries the animal, and ties it up in the front yard while she seeks her father to express her delight with the gift. Pedro now sees his chance to divert suspicion, and he slips a branding iron on the grey's saddle, and rides hastily away on his own horse. Dolan notices Pedro's strange actions, and gives chase. Donald and the boys discover the grey and the tell-tale iron at Dolan's. Doris tells them in which direction her father has gone, and they at once pursue him, Donald remaining to claim the mare, much to Doris' surprise. Upon learning the truth, he realises with horror that a horse thief's fate is about to befall an innocent man. Together they ride madly to stay the sentence. The rope is already about Dolan's neck when Doris and Frank come into sight. Doris takes aim with her revolver, the rope is cut in twain by the bullet, and Dolan falls to the ground in safety. Pedro, the real culprit, is then and there sought. (Released May 29th. Length 1,000 ft.)

A Western Girl.—Dick comes West to try his luck at mining. Hartley, the local gambler and black sheep, commences to make his life a burden to him. A clash takes place on the arrival at the village store of Mary Brown, one whom all, with the exception of Hartley, respect. The latter endeavours to steal a kiss, which she struggles to prevent, aided by Dick. But the Easterner is rendered unconscious by a heavy blow. Mary, who is favourably impressed by the stranger, is soon successful in bringing him back to consciousness, and Dick accompanies her to her home. Mr. Brown, hearing of Dick's bravery, is only too glad to give him valuable tips on mining, and every day they start out to prospect for the precious metal. At last he strikes a vein. Hartley and his pals come up, and flinging Dick to the ground, bind him, and hasten away to register the claim for themselves. Mary has discovered a photo in Dick's coat of a woman and two children, and a torn card from a woman asking him to work for her and the children, and comes to the conclusion that Dick is a married man. With broken heart she seeks him at his work, and discovers Hartley's dastardly trick. She rides like mad to the claim office, just in time to foil the scheme of the bully and thief. Dick expresses his love. Mary produces the photo and torn card, which Dick explains readily enough, since they both came from his only sister. Mary offers little objections to her wooer's pleadings. (Released June 1st. Length 985 ft.)

Hepworth.

Out of Evil Cometh Good.—In a wretched slum a woman lies dying of starvation. Her little daughter, a pretty child of about ten years, goes out into the streets to beg. Her mother is the daughter of wealthy parents, who, when she ran away from home with the man she loved, cut her off, and have always refused to help her. The child wanders on, until a strange coincidence brings her to the house of her grandparents, though the child is in entire ignorance of the fact. She watches them having breakfast, until they leave the room, at which the child slips in at the windows, and snatching some food from the table, is making off when she is caught by the butler. He calls his master and mistress, but one sight of the child's face is sufficient to tell them who she is, so strong is the resemblance to her mother. Questioning the child, they learn all the particulars of her poverty and her mother's illness. The recital proves too much for them, and, taking the child with them, they hurry round to their daughter. Then the conciliation takes place, and a great peace enters the poor invalid's heart as her parents assure her that henceforward the home for herself and her child must be with them. (Released May 30th. Length 325 ft.)

Welcome Home.—A young lady is on her way home when she is accosted by Bertie, a masher. He pesters her with his unwelcome attentions right up to the door of her house. He even goes so far as to get a ladder and climb in at the sitting-room window. The lady and her maid are at a loss to get rid of the intruder, when the servant hears a sweep outside, and, explaining that he is an old friend, she rushes off to him for assistance. The sweep sets about the welcome task of putting Bertie out. Bertie slips behind the curtains that hang over the doorway leading to the conservatory, so the sweep, not seeing him anywhere, rushes into the adjoining room in search of him. At this point the lady's husband returns, and the sweep mistakes him for Bertie, and, seizing hold of him, soon has him out of the window. He then reports that his work is done, and is regaled with refreshments by the grateful wife. In the midst of this the outraged husband bursts into the room, and the struggle is renewed. The lady and the servant manage to separate the combatants, and to explain the situation. A hunt is made for Bertie, who is soon ousted from his hiding place, and a general *melee* begins. A policeman, attracted by the sight of the ladder standing at the open window, runs up to take a hand in the fray. Bertie dives under the table, and there, with the constable pulling at him from one end, and the sweep at the other, a terrible fate overtakes Bertie, for something has to give way, and that is Bertie's "unmentionables." In the last view, he is being marched down the road by the stalwart constable, his nether limbs shrouded by a table cloth. (Released June 2nd. Length 500 ft.)

American Films.

The Agitator.—The foreman, on his return to the ranch, finds that a new hand has made great headway in the favour of the owner's daughter, whom he had hoped to win for himself. In revenge the foreman endeavours to stir up dissatisfaction among the cowboys. The owner finds that only Jack, the new hand, remains loyal. The cowboys attack the ranch owner and Jack, and a desperate fight takes place on the ranch. A stray bullet strikes the foreman, and without a leader the cowboys cease hostilities. Jack finds that his brave defence of her home has convinced the girl that he could defend one of his own, and they make their plans accordingly. (Released May 29th. Length 995 ft.)

The Distant Relative.—The two cow-punchers were in love with the two orphan sisters, when the distant relative arrived to take charge of the girls. Finally, the distant relative conceived an idea, and the result was the arrival at the ranch of a good-looking but unscrupulous young man, who announced himself as a long-lost cousin. He persuades the younger sister to run away and marry him. The race after the eloping pair is brimful of excitement, and a fitting conclusion is the ejectment from the town of the bogus cousin and the distant relative. (Released June 1st. Length 1,000 ft.)

Checkmate.—George Grey invited his old college chum, Jim Blackwell, to Chicago. George, of course, wanted to show Jim all the sights of the city, and, naturally, one of the chief sights was George's best girl. They telephoned to a little French restaurant to hold a table for them. They then made straightway for the home of George's best girl, Grace Harcourt. Here they were received with much pomp by the charming Miss Harcourt. George did not quite like the way in which Grace looked at Jim. This unfortunate state of mind was further augmented when Grace refused to answer his questions, and George seized his hat and fled

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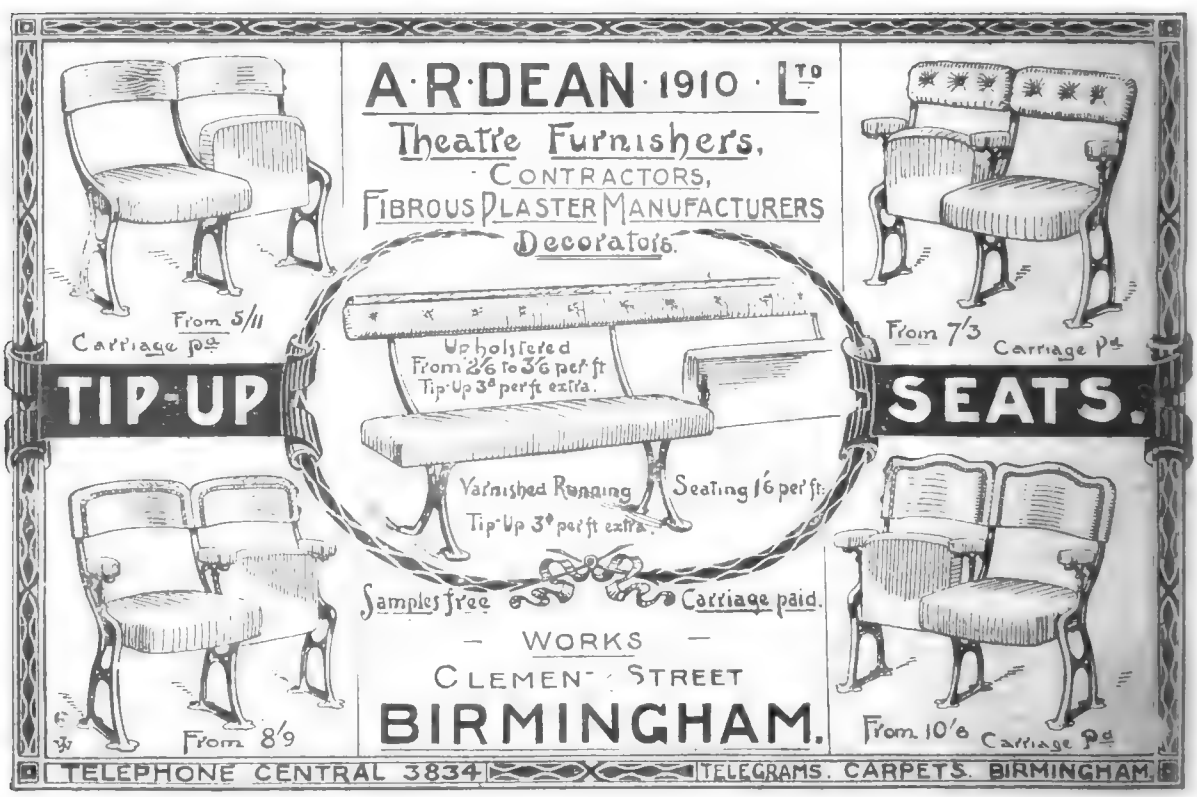

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in dismay and disgust. Meantime, Jim thought of the table reserved at the restaurant, and insisted that Grace and he should carry out the engagement. At the same time George was suddenly seized with an idea. He entered a telegraph office and wired a message to Jim, in care of Café Noir. Jim and Grace were in the midst of a *tete-a-tete* when the head waiter handed a telegram to Jim. He opened it, gasped in amazement, and fainted dead away. Grace grasped the telegram, and read the following message: "Twins arrived to-day. Your wife doing well." (Released June 1st. Length 535 ft.)

Lubin.

Rice and Old Shoes.—Roy Dean and his wife have been married about five years when Dean began to seek change at the clubs. The wife threatens to get a divorce, and the husband says he will help her do it. The proceedings are pretty well under way, when Mrs. Dean gets a letter from her sister, reminding her of the fact that her wedding is coming off shortly, and Mr. and Mrs. Dean must be present. The usual pleasantries of rice and old shoes are indulged in, and one of the little flower girls fills the brim of Mrs. Dean's hat with rice. When Dean and his wife arrive home, the rice falls all over the floor. When others are in bed, Dean sits up, looking at the little mounds. The old-time love returns, and the lawyer loses his case. (Released May 30th. Length 980 ft.).

The Social Secretary.—Laura Tryon, a young widow, with a little son, Brooks, endeavours to make a living by writing magazine stories. She determines to seek other employment. She sees that Beatrice Wallington wishes to engage a social secretary. Laura secures the engagement. Miss Wallington is engaged to Kempton Greene, but during his visits he often encounters the pretty widow, and they mutually fall in love. Beatrice, in turn, becomes infatuated with a young duke. She pleads with Greene to release her, which he does, very rapidly. Laura, believing she is standing in the way of her patron, quits her engagement, and again has to fight against poverty. Little Brooks innocently thinks that he can get work to help his mother. In his quest he happens to get into Greene's office, tells his name, and quickly brings about a happy union. (Released June 2nd. Length 1,015 ft.)

Nutty's Game.—A harmless lunatic sneaks away from his keepers, and runs amuck through the streets. The people are panic stricken; even policemen seek safety. Presently Nutty picks out one man, and, with knife in hand, gives chase. Reaching his victim, he touches him on the shoulder, and says "Tag, you are it; now you chase me." (Released June 2nd. Length 305 ft.)

Welt.

Behind the Scenes.—This film shows all the tricks and methods adopted by a quick-change artist. We see the artist in her dressing-room when the theatrical manager enters and announces that the time for her performance is approaching. She makes her first appearance in a most fashionable evening dress, and then changes her dress to that of a waiter, gentleman lover, lady lover, painter, old gentleman, policeman, etc., taking about two seconds' time only to effect her change of apparel. (Released May 30th. Length 256 ft.)

Kalem.

The White Squaw.—Mina, the young daughter of some settlers, is taken captive by the Blackfeet Indians. The distracted father pursues the Indians, but follows a wrong trail. The child is adopted by the Redskins. Ten years later Mina has grown to womanhood, full of beauty and grace, and the pet of the tribe. The Indians are again on the warpath, and capture her brother, who is destined to be burned. He observes the mark on Mina's forehead, and recognises his long-lost sister. Escape is determined upon. Mina gives a false alarm of approaching enemies. The braves rush for their ponies. Mina loosens her brother's cords, and they both make off. After exciting adventures they reach their old home, and, amid tears of joy and fond caresses, the family is again united. (Released May 30th. Length 955 ft.)

Outwitting Father.—Mr. Armstrong is not impressed with his daughter Jennie's sweetheart, Dick, and orders that young man to keep away from his house. Passing Mr. Armstrong's barber shop the following day, Dick sees a sign hanging on the door reading: "Barber wanted." This gives Dick an idea. Securing a complete disguise, he applies for the job, and is set to work. The ingenious scheme followed by the lovers is well worked out. (Released May 30th. Length 500 ft.)

The Trail Through the Hills.—The Indians swept down upon the Regan cabin and set it ablaze. Kitty Regan escaped and encountered a party of pioneers, who were following the trail through the hills. The pioneers were headed by Harry Livingston and his sweetheart, Mary Lane. Kitty described the attack, and begged for help. The men lost no time in going to the rescue, and Harry took Mary's pony and followed the relief party, guided by Kitty. The savages had carefully watched the party, and a fierce battle was soon waging. Several of the Indians encircled the white men and captured a number of horses, among them the pony. Harry found himself engaged in a hand-to-hand encounter with an Indian, who finally thrust the young man over a cliff. The pioneers completely annihilated the band of red men, and returned to the waggons, to find that Harry was missing. Meanwhile the young man had regained consciousness, and found his leg broken. He clung to the rocks and called for help. High above, the abandoned pony was calmly grazing, awaiting its rider. The loosened lariat, fastened to the saddle, hung over the cliff, and in a moment caught the eyes of Harry. "Come closer, pony," called the fast failing man. The sagacious horse, carefully feeling its steps, came to the summit of the cliff, and permitted the rope to dangle within reach of Harry, who drew himself to the solid ground, and, with great exertion, mounted the faithful animal. Harry's happy reunion with his sweetheart, and the reception given the pony, make a striking *finale*. (Released June 2nd. Length 1,026 ft.)

Pasquali.

Polidor has Stolen a Goose.—Polidor sees a peasant woman so engaged with her lover that she is neglecting the goose she is driving to market. He slips the goose inside his overcoat, and, leaving his own bundle in its place, makes off with his capture. The goose protests so vigorously that Polidor finds it difficult to keep it under control. The unlucky thief enters a wedding procession, making for the hotel, and finds himself invited to join the party. At table his struggles to keep the head of the goose from coming out of his overcoat (which he cannot be persuaded to relinquish) draw attention to him, whereupon, walking hurriedly across the table, he makes for the bedroom next door and puts the goose inside the bed. The dinner comes to an end, and the couple are about to retire to their room, but Polidor dashes in before them, intent on recovering the goose, and is behind the curtains when they enter with the bride's mother. There are screams from the ladies and angry cries from the groom when Polidor's presence is discovered. With the bird perched on his shoulders, he manages to reach the street, and they are amazed to see the bird suddenly spread its wings, so that Polidor is carried safely out of the reach of his enemies. (Released June 2nd. Length 484 ft.)

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Reliance.

The Gambler's Daughter.—Garfield, a young gambler, and Weston, son of a minister, are in love with Rose Leigh. Weston is favoured, but Garfield forces Rose to marry him by threatening her life. When Weston returns, he goes to call upon Rose. Garfield sees him coming, and compels Rose to tell him she does not love him. A girl baby is born to Rose, and shortly thereafter Garfield is arrested and sent to prison. Rose becomes fatally ill, and on her dying bed sends for Weston. The girl, Elsie, grows to womanhood. Garfield returns back to the old life. One of his *proteges*, Dalton, meets Elsie, and falls in love with her. He gets her to call on Garfield with him. Some gamblers drop in, and their unkind remarks break the girl down just as Garfield comes in. He throws the men out of the room, and furiously upbraids Dalton. Elsie's startling resemblance to her mother arouses Garfield's suspicions, and he makes an investigation, discovering the truth. He calls upon Weston, and asks Elsie to choose with whom she shall live. The tie of blood proves stronger, and Elsie throws her arm about her father's neck. (Released June 1st. Length 982 ft.).

Essanay.

"Alkali" Bests Broncho Billy.—Ben Hardy, owner of the Three 4 Ranch, receives a letter from his sister, saying she is sending her little girl to visit him. Hardy sends "Alkali" Ike to the depot to meet "the little girl," with a small doll. "Alkali" finds her a full grown young lady, and is astonished when she grabs his broncho, vaults into the saddle, and gallops off. All the boys, including Broncho Billy, fall in love with the charming miss. Broncho and "Alkali" are the bitterest rivals. A barn dance is to be held, and all the boys want to take the girl. She masters the situation by having a horse-race, agreeing to go with the fellow that catches and takes her out of the saddle. Broncho wins, and is proud over his conquest, when "Alkali" wanders up, and explodes a bomb by announcing that, if he doesn't get the girl, he will not furnish the music for the dance. Broncho is forced to give in, and watches, in supreme disgust, as the laughing boys all "hike off" with their respective girls, leaving him sadly alone and forlorn. (Released May 30th. Length 994 ft.).

A Lucky Mix-Up.—Howard Missimer loves Eleanor Hill, but she writes saying she is leaving home, for reasons she cannot explain. Howard is in despair. Three years later Howard falls in love with a widow. One evening he calls with flowers, and is dumbfounded to see the widow in the parlour with a young man, who is caressing her most tenderly. Howard pretends to be in the last stages of intoxication, and creates a scene in the widow's library, making her wildly jealous by pretending to be in love with an actress, whose name is La Belle Daisy. In a fit of jealousy, the widow storms the theatre, meets La Belle Daisy in her dressing-room, and a hair-pulling match ensues, which lands them both in the nearest police-station. Howard goes to the station, and bails both women out. He is about to escort the widow home, when a scream from La Belle Daisy causes him to turn. One look, and he grabs her in a fond embrace! She is his long-lost Eleanor. (Released May 30th. Length 996 ft.).

Broncho Billy and the Girl.—Broncho Billy, a lawless Western renegade, comes face to face with the town preacher. The good man tries to show Broncho the error of his ways, but Broncho laughs, and goes on to Rawhide Dance-hall. Broncho is on the point of shooting up the place, when Nan Fowler, a ranch-girl, takes the gun from his hand, and secures his promise never to drink again. A week later Broncho is introduced to her mother, and made welcome. Old Fowler is given one of Nan's photos, and places it in his wallet. He now rides to town, and receives a sum of money for the sale of some cattle. Broncho sees him leave with the money, and follows and holds him up. Broncho examines the contents of the wallet, and discovers Nan's photo. Realising he has robbed her father, he resolutely goes to the Fowler ranch-house, and returns the loot to the ranchman. Fowler is about to have him arrested, when Nan enters and pleads for Broncho, winning her father's consent to let him go. Broncho warmly wrings his hand, and earnestly promises to make good, while Nan gives thanks for his reformation. (Released June 2nd. Length 974 ft.).

Cured.—Millicent Maddon falls desperately in love with a photo of the singer, Adolfo Frenzee. Millicent writes Adolfo that to possess a lock of his hair would be bliss. Millicent now drives her father to the railway station, sees him off on the train, then discovers an advertisement in the paper inserted by Madam Frenzee, wanting a neat waiting girl. Millicent applies for the place, so as to be near her adored Adolfo. She finds that all is not so charming as she had thought. Madam Frenzee clips a lock of hair from the dog, encloses it in a letter, and sends Millicent to mail it. Millicent opens it, finds the dog-hair, and is furious at such deceit. Storming back into the house, she finds Adolfo in a dreadfully bad temper. He storms at her attentions, and compels her to bathe his feet in a tub of water. Millicent, realising Frenzee is far from the idol she thought, souses him with the tub of water, and rages home, a wiser girl. (Released June 2nd. Length 994 ft.).

Broncho.

For the Love of Redwing.—Redwing is the belle of the Indian village. The chief barters her to the paleface for a horse that he covets. Her lover, White Swan, swears to rescue her. Redwing commits suicide. White Swan discovers her at the bottom of a ravine. He carries her back to the camp. White Swan swears vengeance. They attack the hut of the paleface, and Redwing is avenged. (Released May 29th. Length 700 ft.).

The Laugh on Dad.—Dad won't hear of his daughter's marriage, and locks her in her room. Her lover makes an appointment with her to meet him at the church. Dad and the boys have a great idea. They dress up their nearest resemblance to a lady, and send him off to the church. But they reckon without their lover's pal, who releases the daughter. The lovers capture the so-called "lady," and bind him to a tree, and Dad and the boys are hilarious over the wedding, which they see through the church window. When Dad lifts the lady's veil, and finds his own daughter, the laugh is on Dad with a vengeance. (Released June 1st. Length 995 ft.).

Rep.

A Tragic Moment.—Clementine Boland and Benjamin Yardley love each other, but Clementine's father objects. The young man decides that the only alternative is that he and Clementine elope. While they are planning, the father overhears them, and orders his daughter to remain in the house. Benjamin gets a ladder, and gets Clementine out of the house; but they are seen by the gardener, who informs the father. Clementine and Benjamin get into a carriage, and start for the church. The father gets into his motor, and follows the elopers. The carriage breaks down, and Clementine and Benjamin are forced to run. The father chases the couple, and Benjamin bribes a farmer to put the old man on the wrong track. The farmer informs him that the boy and girl are in his house. The father follows him to the house, and the farmer gets him to enter his store-room. The father does so, and the farmer immediately closes and locks the door. The boy and the girl are married. The father hears loud talking, and, placing his ear to the door, hears the farmer's wife pleading with her

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husband. The husband tells her that nothing will save his life. The farmer takes his knife, and sharpens it. The father believes that the farmer and his wife intend to kill him. The young couple see the knife in the farmer's hands, and, hearing the wife declare that "he has killed him," come to the conclusion that their papa has been killed, and run to the sheriff, informing him of the tragedy. The sheriff and others arrive in time to see the farmer come from the house with a shovel, and hear him inform his wife that "it is best that he bury him now." The sheriff arrests the farmer, who takes him behind the barn, and shows him his wife's pet pig that was sick, and which he was compelled to kill. The father is released from his prison. The young couple get the father's blessing. (Released May 30th. Length 840 ft.)

A Dual Personality.—Aphasia, that much abused disease of the brain, plays an important part in this story. The unfortunate victim is George Atwood, who is about to be married. After visiting his sweetheart Alice, he is attacked by tramps and receives a blow on the head, forgets his name, and becomes entirely another person. The day of the wedding arrives; the minister is waiting, and the bride and her mother are almost in hysterics; the guests are dismissed, and the tragic incident leaves an unhappy young woman mourning the loss of a sweetheart whose whereabouts are a mystery. The innocent cause of this tragedy, not knowing who he is or where he belongs, finally embarks on a vessel for Alaska, where he is immensely successful. The mortgagee of the house in which Alice and her mother live becomes infatuated with Alice's beauty. Alice does not favour him. He threatens to foreclose the mortgage if Alice does not consent. George, in his home in Alaska, meets with a second accident, which has the effect of bringing him to a realisation of his proper self. George sends his partner to the post-office with a letter and instructions to enclose therein a certified cheque for a large sum of money; the letter explains everything to Alice, and tells her to use the money in case she and her mother may be in need. The letter arrives just as the sheriff is about to take possession of the house and sell the contents. Alice stops the sale by paying the debt, and goes to Alaska, where she finds George. (Released June 13th. Length 1,000 ft.)

Biograph.

Oh, those Eyes!—Gladys simply could not make her eyes behave, and whenever she flashed them on a member of the stronger sex, from that moment he was her abject slave. Her papa often reprimanded her for what he called flirting. But the poor girl could not help being vain of the power of her luminous orbs, and exercised this to the limit. However, when her father finds his clerks wildly fascinated, he decides to help them to teach her a lesson, with what result the picture shows. Released May 30th. Length 506 ft.).

His Lost Love.—Luke and James are brothers in an old English family. James went to London, but Luke remained at home. Mary, the daughter of a neighbour, and James were childhood sweethearts. As years went, James forgot Mary, and Luke's honest nature appeals to her, and they become engaged. James at this time is obsessed with a desire to visit his old home. Mary is irresistably attracted by the manly bearing of James. Luke realises the situation, and surrenders in favour of his brother. The young couple marry, and their life is one of sunshine, until Mary's sister pays them a visit. There is at once a mutual feeling between James and the sister. Meanwhile, a little child blesses the union of James and Mary. The sister finally resolves to leave, fearful of the consequences. The announcement of her determination to James makes him forget all else but her, and he goes so far as to declare his intention of leaving with her. All this is heard by the young wife and Luke, who would have struck him at his feet but for the interception of poor Mary. James leaves, and the poor wife falls into Luke's arms, never to rise. Her death is the harvest of James's weakness. Noble-hearted Luke, taking the baby from its crib, resolves to give his life for its welfare. Years after, we find the baby grown up to innocent girlhood. But the world has not been too kind to Luke, and it is a struggle for him to get along. James has prospered, but his success is only a means by which his conscience may all the more taunt him. He longs for his child. Seeking his brother's home, he makes himself known to the little one, and Luke gives her the right to choose between them. She will not leave Luke, for she loves him as the only father she has ever known. James is denied even the love of his own child. (Released May 30th. Length 958 ft.).

Milano.

The Redemption of a Soul.—Jacques Verdon, after a hard day's work, frequents an inn to obtain food, rest, and the latest news. Here he meets the members of a gang of criminals, and accepts their proposals to assist in attacking the well-to-do. A charity bazaar is about to be held in the city, organised by the aristocracy, and this particularly raises the ire of the gang. A proposal is made to set fire to the building, and Jacques is the instrument chosen to carry out the deed. Whilst the splendid rooms are crowded to suffocation by the *elite* from far and near, smoke is seen to burst forth. Jacques leaves the city. He flies through the country, till he sinks, breathless and exhausted, at the foot of a hayrick, and falls asleep. The dawn breaks, and from the farms and cottages around men and maidens pour forth to work in the fields. Angela finds Jacques, and shyly offers him help. He allows himself to be led away to a neighbouring barn, where he can quietly rest, sheltered from the glare of the sun. The shades of evening fall, and the members of the happy and industrious band of workers are gathered together. Jacques is invited to partake of their frugal repast. A little while passes, and Jacques has become the accepted lover of his saviour, Angela. Presently the rumour reaches the village of the great fire which occurred in the city. Jacques's manner betrays him, and he becomes an object of suspicion. The peasants are about to take vengeance on him, and are only staved off by the appeals of Angela. But he must go. Six months now pass, and Jacques has found work as a smith in a distant village, and earned the right of looking the world in the face. The memory of Angela haunts him, for to her he owes all. A feast is being held in the village, and he journeys thither in the hope of seeing her. His hopes are not doomed to disappointment. She takes him to her arms, and, leading him to her father, begs for his pardon and blessing. The old man is unable to resist his daughter's appeal, and, laying his hands on the heads of the kneeling couple, he grants their desire. (Released June 2nd. Length 1,025 ft.)

Majestic.

The Closed Bible.—John Manners is tempted to avail himself of the opportunity an open window affords. Inside the room another man, equally desperate, has taken down his old family Bible and reads the old record of his birth, the date of his marriage, the birth of his now five year old son, the death of his wife a year before, and then writes his intentions to join his wife in the great beyond. Manners is startled by a pistol shot, and he catches the falling body of the owner of the house, Randolf Gwerner. Manners is placed under arrest, and sentenced to twenty years' imprisonment. Gwerner's son and Manners' daughter are adopted by Judge Carthy. On Manners' release, he calls upon the judge to take his revenge. At the moment Judge Carthy is facing death at the hand of the father, the daughter is inscribing her name in the old dusty Bible of the Gwerner family, which has not been opened for twenty

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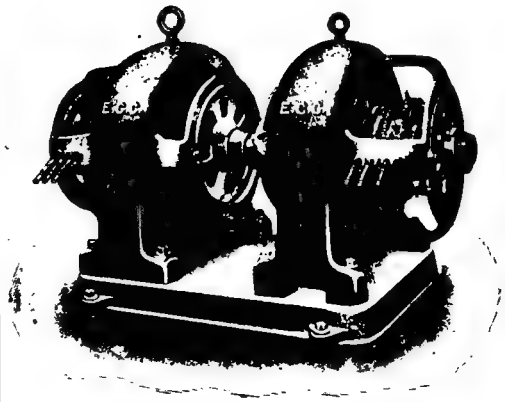

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years. As her husband turns the pages he comes across the entry made by his father at the moment of death. Taking the "Book of Books" with them, they fly to the Judge's home, and arrive in the nick of time to save two lives. (Released May 29th. Length 995 ft.)

The Unwilling Bigamist.—Walter Smith and William Jones are the exact duplicate of each other. Neither knew one whit of the other's existence, until an automobile injures one of them so severely that he is landed in a hospital. The newspapers print his picture the following day at the head of an account of the accident, as the unidentified victim of a careless chauffeur. William Jones had left his home the morning of the accident, and his wife, seeing the picture of the unknown in a newspaper, identifies it as that of her husband. Mrs. Jones carts him off to her home. In one of his efforts to communicate with his wife, a letter is intercepted by Mrs. Jones. On reading this letter, she is convinced of the fact that her spouse is a bigamist. She immediately communicates by 'phone with Mrs. Smith, whom she firmly believes is wife No. 2. The real Jones comes on the scene at the critical moment. Explanations follow. Mrs. Jones is tearfully penitent, and the Smiths are happily reunited. (Released June 1st. Length 987 ft.)

Imp.

A Modern Highwayman. — Noah Prescott, in the employ of William Steele, has invented a vacuum street-cleaner, and Steele agrees to obtain a patent and to become partners in the production and sale of the article. A contract to this effect is signed by the two men. Steele, having informed Noah that the U.S.A. Government has refused to grant a patent, applies for and obtains one for the invention in his own name. He discharges Noah. The poor inventor is bitterly downcast, and taking the agreement tears it to pieces. The bits are found by his little niece, and used by the child to stuff her broken doll with. The inventor and his family are driven to pawn every article of value they possess. Noah becomes aware of the trick which Steele has played upon him. One day the dolly needs repair, and Noah finds, to his delight, the torn pieces of his lost agreement, and is thus able to substantiate his statement and to sell the invention for a high figure. (Released June 2nd. Length 985 ft.)

The Home Strike-Breakers.—Mr. Mike McCarthy and his pals decide to take a well earned repose while their respective wives keep the flag a-flying with the scrubbing brush. Mike informs the missus, and gets but little sympathy. Mr. Builder, whose work is stopped, offers a reward of $500 to anybody who will break the strike. Mrs. Mike gets wind of the offer. She leaves the wash tub and calls a meeting of all the other wives whose hubbies are "resting." They turn up *en bloc* at the building, and take on the men's jobs, leaving Mike and the rest at home to do the washing. The wielders of the trowel soon get fed up with domesticity, and are glad to cry quits, after which Mrs. Mike triumphantly pockets the $500, in spite of Mike's anxiety to draw the amount as her lawful spouse. (Released June 2nd. Length 620 ft.)

The Rose of California.—Don Enrique Carrillo lived in a fine old building with his wife and daughter, Rosa, in quite semi-regal style. A U.S.A. official from Washington announces that he is authorised to place the district under the protection of his Government. Don Enrique and Dona Rosa, his wife, notice that the official, George Macurdy, is paying marked attentions to their daughter, and their anger knows no bounds. Rosa, known as the Rose of California, reciprocates the young man's feelings, and they determine to fly to the mission house and get married. After a desperate ride the couple succeed in reaching the building, and are soon man and wife. The wrathful Don Enrique appears on the scene, and attempts to stab the bridegroom. Rosa hastens off for the priest, and persuades him to intervene between the combatants. His authority is sufficient to deter Don Enrique from his murderous design till George is able to swing himself and his bride on to his steed and hurry away to a place of safety. (Released May 30th. Length 998 ft.)

Ambrosio.

Landscape and Marine Views Around Livorno.—The lovely pleasure gardens, with their delightful arbours and shaded walks—the beautiful "Margherita Promenade" — the pleasure fields with the famous trees, are pictures of peaceful beauty, but the scene is very different when we come to the sea front. A violent gale is raging, and the sea is sweeping over the promenade. Part is completely submerged, and the waves have twisted the iron railings into fantastic shapes, while clouds of spray are carried far inshore. (Released May 30th. Length 372 ft.)

Friscot as an Airman.—Friscot is about to make an ascent in his balloon, and all the town has turned out to do him honour. The mayor is there to make a speech, and the balloon ascends amid the strains of a triumphant march from the town band. Unluckily the balloon meets with an adverse fate. We see it ascend higher and higher, until it encounters a storm, and a flash of lightening bursts the gas bag. Friscot comes down to earth at an appalling rate. He crawls out of the wreckage unhurt, but finds himself high up among the mountains, suffers a number of serious falls in attempting the descent, and finally is precipitated some hundreds of feet into a deep drift. He is found by a St. Bernard dog, which summons help. The heat gradually removes his rigour. Recovering his spirits quickly, he thanks his rescuers and pens a letter announcing "A splendid journey—and a very warm reception." (Released May 30th. Length 553 ft.)

The Midnight Ghost.—A pretty country girl has fallen in love with a stalwart soldier, whom she introduces to her father, and is made happy by the old man's consent to their engagement. Some scenes showing the posting of sentries at nightfall follow. One of the sentries is horrified, far on in the night, to see a figure in white approaching him. Imagining it to be a ghost, he flies, and his story finding ready credence, a notice is posted warning the people not to approach the bridge. One person, however, scoffs at the story—it is the soldier-lover of the peasant girl—and he volunteers to act as sentry. As midnight strikes we see the peasant girl rise from her bed, and, fast asleep, leave her father's cottage. Luckily, the old man hears her and follows. The sentry sees her, and levels his rifle, but as he fires the old man pushes his rifle aside. The report wakes the girl, and, cured of her habit, she learns how narrowly she has escaped death. (Released June 2nd. Length 760 ft.)

Rex.

The Final Pardon. — There are many men for whom love is but another name for passion. This man was such a man, and the woman gave her gold in return for his brass. The inevitable followed. She makes the most pathetic appeals to the father of her child to marry her. The ruffian jeers at her, and presently he draws a pistol. The weapon goes off, and in a few moments the heart of a worthless man has ceased to beat. The woman is tried for murder, and since she is unable to pay for a counsel the judge appoints one to undertake her defence. The jury retire, whilst the half-distracted woman crouches to await her doom. The door opens, and the jury file in and take their

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places. As in a dream she sees the judge rise, and hears him put the question which is to decide her life. Quietly and firmly the foreman replies: "Not guilty, my Lud." In the waiting-room the woman, with her babe in her arms, stammers out her thanks to the man whose eloquent appeal has saved her life. Presently he opens his watch. She glances at it. There is a photograph of a man in the cover. She points to it. The barrister says: "It is my son." Then the lawyer learns the hideous truth, and with a feeling of bitter humiliation he takes the baby, his own grandson, into his arms, and, drawing the woman to him, promises to pay off, in some slight degree, the debt incurred by his ignoble son. (Released June 1st. Length 1,000 ft.)

Nordisk.

For Her Sister's Sake.—Mrs. Wilberg, a widow, is giving a dance, to which Dr. Brown, his *fiancee*, Irma, and her sister, Anna, have been invited. Here Irma meets an old friend in Arthur. Irma secures Arthur for her partner, while Dr. Brown dances with Mrs. Wilberg. Irma and Arthur retire to a sitting-out room, and are soon followed by Mrs. Wilberg and Dr. Brown. Mrs. Wilberg unconsciously drops her diamond star. Anna discovers the lost jewel, and secretes it. Her action is seen by Irma and Arthur. Mrs. Wilberg makes known her loss, but Anna denies having seen the star. At home, Irma taxes Anna with the theft. The latter confesses, and gives the jewel to Irma. Irma decides to consult Arthur as to how she can return it to Mrs. Wilberg. Dr. Brown follows Irma to Arthur's home. Arthur tells Irma to say she found the brooch stuck in the bottom of her dress. Dr. Brown enters, and, thinking his *fiancee* unfaithful, throws off his engagement ring, and makes his way to Mrs. Wilberg's and tells the latter that Irma has her brooch. Irma, entering, is surprised to find Dr. Brown there. She goes up to Mrs. Wilberg and restores the brooch, but her story is discredited. Irma leaves in tears. Anna has missed Irma, and repairs to Arthur's home to see whether he knows where his sister is. Anna and Arthur arrive just in time to meet Irma coming out. Arthur takes both Irma and Anna to Mrs. Wilber's, and, presenting Anna to Mrs. Wilberg, says, "There is the guilty one." Anna is freely forgiven. Irma turns to Arthur, and Dr. Brown quietly leaves, as he can see that Arthur has taken hold of Irma's affections far more than he could ever hope to do. (Released June 1st. Length 951 ft.)

Don't Go on the Spree.—Mr. Knoll arrives home at six in the morning. He prepares to undress, but falls asleep on the bed. At 8.30 he is rudely awakened by his loving spouse. She departs to get the breakfast, and poor Knoll falls asleep again. Ready for business at last, Mr. Knoll sets out, and falls asleep by the wayside. He engages a taxi, but has to be aroused by the chauffeur outside his office. He has no sooner got seated at his desk than he is off again. A wire comes from home, asking him to return at once, as Mrs. Knoll has friends. Poor old Knoll arrives home, to find quite a mothers' meeting in progress. He so frightens the females that they back out of the room. Finding himself alone, Mr. Knoll sinks back on to an ottoman, and the united efforts of his darling wifey and her friends fail to arouse him from his much-needed repose. (Length 886 ft. Released June 1st.)

Savoia.

The Xylophone Maniac.—The story of a man who has a mania for playing a tune upon anything within reach. He is no respecter of the venerable bald pate, neither does he show any regard for valuable works of art. His adventures cannot fail to amuse. (Released May 29th. Length 430 ft.)

Love is Stronger than Gold.—The Duke of Montifiore is in love with an actress, but his duty causes him to become engaged to the daughter of a banker. The actress gives way to anger and the desire for revenge. Whilst a ball is in progress to celebrate the Duke's engagement, the actress calls and demands to see the Duke. He tells her that he is following the path of duty. Mad with anger, she draws a revolver and shoots herself. In his grief, the Duke bends over her, and is thus found with the revolver in his hand when the servants rush in. The opinion that the Duke is guilty is generally accepted by all. The actress recovers. She hears of her lover's plight. At first the desire for revenge makes her silent. Love triumphs in the end, and she clears her lover of suspicion. The Duke decides to renounce the path that leads to wealth, and implores the actress to forgive him. She does so willingly. (Released June 1st. Length 1,713 ft.).

Cosmopolitan.

In and Around Llandudno.—We take a glimpse of the glorious sands, backed by the imposing hills upon which the town stands. Then, cruising about on the water, we get a general view. Everybody seems to be enjoying themselves immensely. Strolling along the rugged coast, we get some fine pictures of the waves breaking over the rocks. After seeing glimpses of the town itself, an old Welsh woman, in steeple hat, appropriately bids us adieu. (Released June 2nd. Length 275 ft.)

Conjuring Tramps.—A couple of tramps are interested in the performance of a conjurer, who produces from an empty silk hat a variety of articles. The tramps collar his hat, small table and wand, and hook it to set up as conjurers on their own. Discarding the conjurer's table, they get instead a huge box, cut a hole in the top, manipulate the bottom of the silk hat, and then proceed to show wonders to an elderly pedestrian. Having mystified the old gentleman, they persuade him to be blind-folded; then, picking his pockets, they take him noiselessly over the grass. A gamin finds the old gentleman, helps himself to his cigarette case, then follows in the wake of the tramps. The tramps bamboozle a crowd of rustics, and the youngster joins the crowd. He, however, is not impressed, and, after the crowd has departed, upsets the conjurer's show; then, taking himself off, he tips a couple of constables the wink, and they capture the worthy conjurers as they are enjoying the fruits of their labours. (Released June 2nd. Length 400 ft.)

Urbanora.

A Miscarriage of Justice.—John Borel is sentenced to death for a murder he has not committed. The judge receives a confession from the real culprit, and is about to set out to right matters when he finds his little girl suffocated by fire. He loses his reason. John Borel is hanged. A report in the paper brings back the judge's reason, and he falls lifeless when he realises the miscarriage of justice. (Released May 29th. Length 715 ft.)

A Quiet Boarding House.—Young Boodle has a rough time at the boarding house, but turns the tables at the end. (Released May 29th. Length 400 ft.)

The Bailiff Intervenes.—Frank Weston, flirting with Mrs. Rayne, is brought to his senses when unsuspecting Mr. Rayne pays out the bailiff who was seizing Frank's furniture. (Released May 29th. Length 770 ft.)

Sactersdal, Norway.—Many pretty and varied views are given in this travel subject. (Released May 29th. Length 270 ft.)

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FILM RELEASES.

THIS WEEK, NEXT WEEK AND THE WEEK AFTER (May 19th to June 9th.)

ABBREVIATIONS: B, Biblical; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama, NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Spec, Spectacular; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

Ambrosio,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

	Des.	Feet.	Date.
A Game of Chess	D	610	May 19
The Uncle's Success	D	683	— 23
Benares	T	365	— 23
Tweedledum as a Highland Private	Com	520	— 26
The Patrol Goes Past	D	830	— 26
Landscape and Marine Views Around Livorno	Tr	372	— 30
Friscot as an Airman	Com	553	— 30
The Midnight Ghost	D	760	June 2
A Painter's Ruse	D	610	— 6
Souvenirs of Italy: The Lakes	T	380	— 6
Elephants at Work in India	Int	420	— 9
Tweedledum, An Alpine Guide	Com	380	— 9
Peter's School-work	D	780	— 9

American Wild West,

(G. Melies, N.Y.)

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

His Terrible Lesson	D	1020	May 22
The Ranchman's Debt of Honour	D	998	— 25
The Stolen Grey	D	1000	— 29
A Western Girl	D	985	June 1
A Mission Waif	D	1000	— 5
A Woman's Gratitude	D	985	— 8

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

A Cornish Romance	D	1000	May 19
The Belle of Bettws-y-Coed	D	1015	June 2
The Old Gardener	D	960	— 9

American Standard,

Tyler Film Company, Limited, Film House, W.

Gerrard 997. Tyfilm, London.

The Coiner's Den	D	1010	May 23
Watchful Love	D	1025	— 30
The Musician's Daughter	D	1030	June 9

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Goddess of Sagebrush Gulch	D	999	May 19
The Girl and Her Trust	D	998	— 26
Oh! Those Eyes	C	506	— 30
His Lost Love	D	958	— 30
Those Hicksville Boys	C	492	June 2
The Punishment	D	999	— 2
The Gibson Goddess	C	576	— 9
Fate's Interception	D	998	— 9

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080. Westfilm, London.

The Mascot of Company D	D	650	May 22
Bar Z New Cook	C	984	— 25
For the Love of Redwing	D	700	— 29
The Laugh on Dad	C	995	June 1
The Red Man's Penalty	D	635	— 8

Clarendon,

12, Charing Cross Road, W.C.

Central 7320. Clarifilm, London.

	Des.	Feet.	Date.
Lieutenant Rose and the Hidden Treasure	D	1420	May 19
Foiled by a Girl	D	660	— 26
A Pair of Handcuffs	D	530	June 2
A Tame Cat	C	560	— 9

Cines,

18, Charing Cross Road, W.C.

Central 12912. Rossicines, London.

Fortune Hunters	D	675	May 22
Fatal Trap Door	D	865	— 25
Their Outing	Com	625	— 25
Mosques and Turkish Palaces	T	449	— 25
All's Well that Ends well	D	1043	— 25
The Snares of a City	D	885	— 29
Brigand and the Marshall	D	747	June 1
Carthage and Side-Bu-Said	Int	360	— 1
Tontolini, Gamekeeper	Com	255	— 1
Marion	C	928	— 1
The Ambush	D	764	— 5
Waterloo	Com	478	— 5
Lea as a Wag	Com	646	— 5
Vanda	D	2240	— 8
Tunis	T	430	— 8

Cosmopolitan,

Film House, Gerrard Street, W.

Gerrard 934.

Mischievous Molly	Com	440	May 19
The Flower of the Mormon City	D	2800	— 19
Yarmouth Broads	Sc	400	— 23
The Call of Duty	D	1050	— 23
Historical Warwickshire	T	495	— 26
The Deserter	D	2000	— 26
The New Master	D	580	— 30
In and Around Llandudno	T	275	June 2
Conjuring Tramps	Com	400	— 2
Tin Mining	E	400	— 6
Glimpses of the Devon Coast	T	315	— 9
All the Comforts of a Home	Com	1320	— 9

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.

City 621. Biolesque, London.

Dartmouth to Totnes	T	250	May 23
The Man with the Iron Head	Com	390	— 25
Cons. Smith and the Magic Baton	Com	600	— 30
Out of the Past	D	750	June 6

Deutsche Bioscop.

Kinematograph Trading Co., 55-59, Shaftesbury Av., W.

Gerrard 679. Gramofilm, London.

Parade Before the Kaiser at Potsdam	Int	410	May 22

Empire,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Glimpses of Canada	T	500	June 2
Constructing a Dam	Int	395	— 9

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GERMANY.
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FRANCE.
Sale of Goods belonging to the notorious Bonnet.
Curious Curiosity Collectors.

ENGLAND.
Presentation of Colours to the Suffolk Regiment.

ENGLAND.
His Majesty's morning ride in Hyde Park, London.
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ENGLAND.
A Great Day in Hyde Park, Review by Lord Roberts.

ENGLAND.
Olympiad Trial. Great Marathon Race, Windsor Castle to London.

ENGLAND.
Their Gracious Majesties opening the new building of the Royal Society of Medicine.

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER (May 19th to June 9th.)

Eclair.

Tyler Film Company, Ltd., Film House, W.

Gerrard 9957. Fytilm, London.

	Des.	Feet.	Date
Love Decays	D	765	May 19
Frivolous Hearts	C	720	— 18
Gontran Suspicious	Com	510	— 19
Race Hatred	D	765	— 19
Through China	E	350	— 19
Willie Dislikes His Governess	Com	545	— 23
Corsica and its Landscapes	E	390	— 23
Tom Butler	D	2550	— 26
The Lock of Hair	D	750	— 26
Hatred at the Music Hall	D	825	
Paris Motor Bandits	D	920	— 30
Gontran, Snake Charmer	Com	430	— 30
A Moslem Lady's Day	E	365	— 30
Love and Science	D	1040	June 2
A Naughty Boy's Exploits	Com	500	— 2
The Kind Old Man	D	1130	— 6
In the Cellar	D	670	— 6
Gavroche Wishes to Marry	Com	615	— 6
Brussia	T	355	— 6

Edison.

25c, Clerkenwell Road, E.C.

Holborn 5050. Randomly, London.

	Des.	Feet.	Date
Everything Comes to Him Who "Waits"	C	650	May 22
The Nurse	D	1000	— 22
Curing the Office Boy	C	320	— 22
Tony's Oath of Vengeance	D	1000	— 25
My Double and How He Undid Me	C	1000	— 25
Children Who Labour	D	1000	— 29
A Cowboy's Stratagem	C	620	— 29
Niagara Falls	Des	500	— 29
The Yarn of the "Nancy Bell"	C	970	June 1
New York City Street Cleaning	Des	425	— 1
The Baby	C	1000	— 5
The Heir Apparent	D	1050	— 5
The City of Denver	S	575	— 8
The Jam Closet	C	380	— 8
Lost—Three Hours	C	1000	— 8

Essanay.

H. A. Speer, 5, Wardour Street, W.

City 2129. Essafilm, London.

	Des.	Feet.	Date
An Arizona Escapade	D	970	May 16
A Record Romance	CD	996	— 19
The Deputy's Love Affair	D	994	— 23
The Baby of the Boarding House	Com	810	— 23
End of the Trail	D	979	— 23
When a Man's Married	Com	999	— 26
Teaching a Liar a Lesson	C	996	— 26
"Alkali" Bests Broncho Billy	C	994	— 30
A Lucky Mix-up	C	996	— 30
Broncho Billy and the Girl	D	974	June 2
Cured	C	994	— 2
Road Agent's Love	D	960	— 6
Lonesome Robert	D	984	— 6
Under Mexican Skies	D	966	— 9
All in the Family	C	994	— 9

Film D'Art.

American and Continental Film Co., 5a, New Compton Street, W.

Gerrard 1262. Stafilm, London.

	Des.	Feet.	Date
Mystery of Edwin Drood	D	1970	May 29

"Flying A."

American Company (London), Ltd., 101, Wardour St., W.

City 9674. Amfcolo, London.

	Des.	Feet.	Date
Full Value	D	990	May 22
Fidelity	D	990	— 25
The Agitator	D	995	— 29
The Distant Relative	D	1000	June 1
Checkmate	C	535	— 1
The Coward	D	1000	— 5
Driftwood	D	1000	— 8

Gaumont.

Chrono House, Sherwood Street, W.

Gerrard 5966-7-8. Chronophon, London.

	Des.	Feet.	Date
The Boyarine	D	1656	May 19
The Shades of Winter	S	230	— 19
Calino as a Lion Tamer	Com	453	— 19
Arabian Trades and Industries	Int	455	— 23
Under False Pretences	C	980	— 23
The Other Woman	D	1358	— 23
The Alds of Styria	Int	383	— 26
Bobby and the Wine Bottle	C	734	— 26
The Old Model	C	862	— 26
The Plague Stricken City	D	1100	— 26
The Revengeful Rival	C	607	— 30
The Mountains of Catalonia	Sc	335	— 30
The Accomplice	D	1674	— 30
Bobby Stamps the Post-cards	C	465	June 2
The Romance of the Palm Grove	C	2420	— 2
Training of the Famous Russian Cossacks	Int	268	— 2
The Phantom of the Night	D	1620	— 2
Professor Neura's Cure	Com	690	— 6
Travels in the Basque Country	T	393	— 6
Travels in the Ural Mountains	T	267	— 6
A Tour of the Brittany Coast	T	393	— 9
The Agony of Remorse	D	1090	— 9
Bobby, the Judge	Com	267	— 9

Hispano.

European Film Agency, 58, Dean Street, Shaftesbury Avenue, W.

Gerrard 94. Wilgrams, London.

	Des.	Feet.	Date
True till Death	D	2625	June 8

Hepworth.

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451. Hepiorc, London.

	Des.	Feet.	Date
Tommy and the Whooping Cough	Com	450	May 19
The Lure of the Footlights	D	1025	— 23
Tilly Works for a Living	C	1000	— 26
Out of Evil Cometh Good	D	325	— 30
Welcome Home	C	500	June 2
A Double Life	D	800	— 6
The Burglar Helped	D	400	— 9

Imp.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1[illegible] Stafilm, London.

	Des.	Feet.	Date
The Power of Conscience	D	988	May 19
How She Married	C	615	— 19
The Lie	D	998	— 23
The Broken Lease	Com	565	— 26
Through the Flames	D	939	— 26
Rose of California	D	998	— 30
The Home Strike-Breakers	C	620	June 2
A Modern Highwayman	D	985	— 2
All a Mistake	Com	655	— 6
The Immigrant's Violin	D	995	— 9

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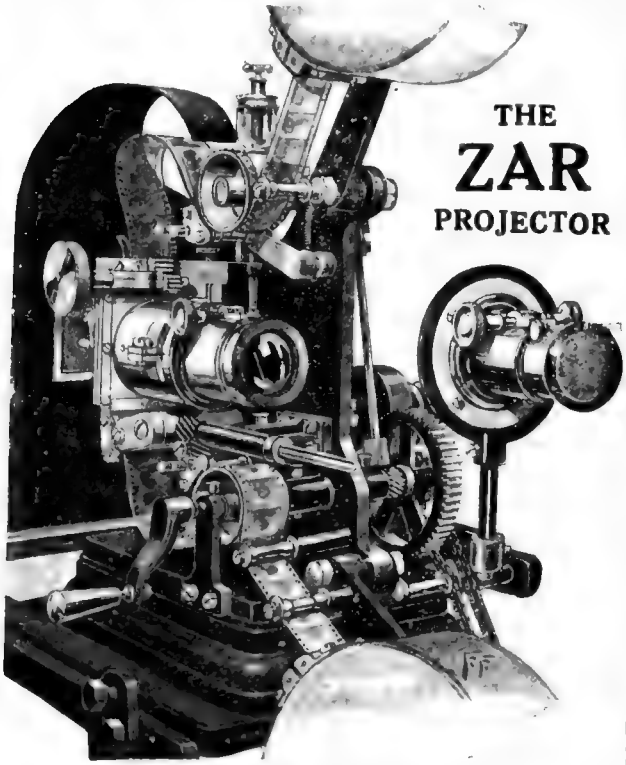

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (May 19th to June 9th.)

Itala,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tylfilm London.

	Des.	Feet.	Date.
His First Law Suit	Com	615	May 19
Is Life Expensive?	Com	615	— 26
The Plot that Failed	D	1950	June 9
A Violin Scraper's Concert	Com	595	— 9

Kalem,

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Bioselig London.

Defeat of the Brewery Gang	D	1010	May 19
A Backtown Romance	C	1026	— 23
Reconciled by Burglars	D	729	— 26
Kalemites' Visit to Gibraltar	T	306	— 26
Outwitting Father	C	500	— 30
The White Squaw	D	955	— 30
The Trail Through the Hills	D	1026	June 2
Kidnapped Conductor	C	509	— 6
The Banker's Daughter	D	1000	— 6
Jean of the Jail	D	1025	— 9

Kineto,

80-82, Wardour Street, W.

Central 6730. Kinetograph, London.

Roaming Through India: Series I	T	375	May 30
Picturesque North Wales: Series II	T		June 2
Port Said	T	285	— 4
A Hindu Funeral	Int	135	— 4

Lubin,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

The Revolutionist	D	1035	May 19
The Surprise Party Surprised	C	1015	— 23
The College Girl	D	1045	— 26
Rice and Old Shoes	D	980	— 30
The Social Secretary	D	1015	June 2
Nutty's Game	C	305	— 2
Hello, Central	D	1000	— 6
Tim and Jim	C	375	— 6
Fooling Father	C	1012	— 9
The Sacrifice	D	1015	— 9

Lux,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115. Enerphone, London.

Bill and the Missus	Com	440	May 22
After Many Years	D	910	— 25
Arabella's Flight	Com	310	— 25
Bill Pays the Bill	Com	450	— 29
Over the Garden Wall	Com	350	June 1
Not Dead, But——	Com	600	— 5
Mr. X. and the Unfortunate Heiress	D	960	— 8

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Westfilm, London

Does Your Wife Love You?	C	765	May 22
The Best Man Wins	C	989	— 25
The Closed Bible	D	995	— 29
The Unwilling Bigamist	D	987	June 1
The Better Influence	D	992	— 5
Leap Year	D	999	— 8

Mendal,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

	Des.	Feet.	Date.
Manufacturing Rubber Faces	Int.	410	May 22

Milano,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

The Beautiful Rita	D	1215	May 19
A Trip on Lake Constance	Sc	288	— 26
The Redemption of a Soul	D	1025	June 2
An Evil Fascination	D	2235	— 9

Messter,

Kinematograph Trading Co., 55-59, Shaftesbury Av., W.

Gerrard 679. Gramofilm, London.

In Bygone Days	D	1200	May 25
An Unexpected Shower of Gold	C	510	— 29

Nestor,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115 Enerphone, London.

At Rolling Forkes	D	900	May 22
The Revelation	D	940	— 25
The Double Trail	D	940	— 29
The Fighting Chance	D	965	June 1
A Pair of Jacks	C	880	— 5
The Feudal Debt	D	950	— 8

Nordisk,

Nordisk Films Co., 25, Cecil Court, W.C.

City 172. Nordicom, London.

An Artist's Model	D	2558	May 25
The Disturbed Sentry	Com	361	— 25
For His Sister's Sake	D	951	June 1
Don't Go on the Spree	Com	836	— 1
The Spy	D	2708	— 8
Summer Scenes	S	394	— 8

Pasquali,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6381. Nuafilms, London.

Polidor as an Indian	C	585	May 19
Old Germany	Int	360	— 26
Polidor Has Stolen a Goose		484	June 2

Precision.

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Biolesque, London

Fifty Years After	Com	324	May 19

Reliance, 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

Bedelia's Busy Morning	C	450	May 22
Catching Snakes	NH	475	— 22
The Stolen Letter	D	741	— 25
Wanted, a Wife	D	982	— 29
The Gambler's Daughter	D	982	June 1
Key West Celebration	Int	593	— 5
Bedelia and Mrs. Busybody	C	390	— 5
A Child's First Love	D	985	— 8

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (May 19th to June 9th.)

Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.

Gerrard 3239. Central 3037. Photofilm, London

	Des.	Feet.	Date.
Guarding His Master's Property	Com	396	May 22
Lumbering in Brazil	Int	362	— 22
Motor Boats' Competition at Monaco	Int	346	— 22
Gipsy Honour	D	710	— 22
Max and the Donkey	Com	545	— 22
Stop Thief	Com	412	— 22
The Revolt of the Peasant	D	890	— 22
The Old Love	Com	428	— 25
The Togos	Int	300	— 25
The Miracle of the Flowers	R	925	— 25
The Last of the Mohicans	D	970	— 25
A Black Men's Acquttal	D	965	— 25
Waterfalls in Jemtland	T	215	— 25
The Dormouse	E	460	— 25
Winter in the Upper Engadine	T	445	— 29
The Message of the Arrow	D	975	— 29
Josette	D	1270	— 29
Jim as Magistrate	Com	710	— 29
Love v. Avoirdupois	C	824	— 29
Lucretia Borgia	D	2310	June 1
Tom Thumb	—	725	— 1
His Forgotten Keys	Com	428	— 1
Coster Bill	D	710	— 1
The Escape of Hugo Van Groot	D	939	— 1
Hydroplanes v. Motor Boats	Int	478	— 1
Amongst the Echinoderms	E	460	— 1
The Martyrdom of St. Stephen	D	857	— 5
Along the Banks of the Rance to Dinan	T	396	— 5
Oxygen	E	560	— 5
The Beautiful Princess and the Merchant	F	1260	— 5
Wiffles and His Portrait	Com	676	— 5
His Wife's Triumph	C	710	— 5
Paris	T	790	— 8
The Convict's Generosity	D	939	— 8
Max and the Maid	Com	676	— 8
A Modern Turn	Tr	362	— 8
A Woman's Martyrdom	D	2359	— 8

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London

Too Much Indian	Com	555	May 22
The Little Thief	CD	495	— 29
A Matrimonial Idyll	Com	341	June 5

Rep.

American Film Releases, 19, Cecil Court, W.C.

City, 3953. Anvel, London.

A New Lease on Life	D	860	May 23
Two Women	D	1000	— 25
A Tragic Moment	C	840	— 30
A Dual Personality	D	1000	June 1
Life or Gold	D	1000	— 6
A Brand from the Burning	D	1000	— 8

Rex

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmovie, London

Fine Feathers	D	989	May 25
The Final Pardon	D	1000	June 1
The Bargain	D	1000	— 8

Savoia.

R. Prieur and Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9115 Enerphone, London.

The Long and Short of It	Com	330	May 25
Saved from the Guillotine	D	910	— 25
The Xylophone Maniac	Com	430	— 29
Love is Stronger than Gold	D	1713	June 1
Algy Grows a Moustache	Com	450	— 8

Selig.

E. H. Montagu, 12, Gerrard Street, W.

Gerrard 5156. Polyscope, London.

	Des.	Feet.	Date.
Saved by Her Lion	D	1012	May 19
The Ones who Suffer	D	1000	— 23
The Girl of the Lighthouse	D	1000	— 23
The Forgotten Clue	D	1000	— 26
The Junior Officer	D	1000	— 26
Sons of the North Woods	D	1000	— 30
All on Account of Checkers	C	1000	June 2
The Hobo	D	1000	— 2
A Waif of the Sea	D	1000	— 6
Me and Bill	D	1008	— 9
With the Boys of the "Fig. 2"	D	350	— 9

Speer,

"The" Film Service, 51, Rupert Street, W.

Gerrard 3042. Mindful London.

A Nurse's Devotion	D	1017	May 28
The Motor Bandits	D	1370	June 1

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9997. Tyfilm, London.

Indian Animated Graphic	E	375	May 19
Blitsoe Castle	E	495	June 9

Urbanora,

89-91, Wardour Street, W.

Central 3118. Bioscope, London

An Adventure of Chevalier Vivrac	D	1030	May 22
All's Well that Ends Well	C	865	— 22
From Sion to Champry, Valais	T	260	— 22
The Joker's Mistake	Tr	385	— 22
A Miscarriage of Justice	D	715	— 29
A Quiet Boarding House	Com	400	— 29
The Bailiff Intervenes	C	770	— 29
Saetersdal, Norway	Tr	270	— 29
The Indian Mail Robbery	D	1380	June 5
An Eccentric Sportsman	Com	450	— 5
A Trip to Rotorua	T	345	— 5
A Day with Poachers	Int	295	— 5

Vitagraph,

25, Cecil Court, W.C.

Central 1427. Vitagraph, London.

Stenographer Wanted	C	885	May [illegible]
Justice of the Desert	D	951	— [illegible]
The Telephone Girl	D	925	— 23
The Patchwork Quilt	D	610	— 25
The Diamond Brooch	D	990	— 25
President Taft	Int	406	— 26
How States are Made	D	1000	— 30
Cardinal Wolsey	H	997	— 30
Irene's Infatuation	C	932	— 30
Lulu's Anarchist	C	898	June 1
The Sphinx	D	1000	— 1
Torpedo Practice	Int	272	— 1
The Great Diamond Robbery	Com	1000	— 6
A Story of the Circus	D	561	— 6
Sunset; or, Her Only Romance	D	1007	— [illegible]
Mrs. 'Enry Awkins	C	833	— 8
First Woman Jury in America	C	892	— 8
The Five Senses	Int	334	— 8

Welt

M.P. Sales Agency 86, Wardour Street, W.

City 618. Bioselig, London.

German Gymnastics	Int	390	May 19
Behind the Scenes	Int	256	— 30

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85, Shaftesbury Avenue, London, W.

No. 294. Vol. xv. MAY 30, 1912

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PRINCIPAL CONTENTS.

	PAGE
Leading Article: The American Trade	611
The Bettini Glass Plate Cinematograph. By F. A. Talbot. (Illustrated)	613-617
Farewell Dinner to Mr. Millard Johnson. (Illustrated)	617
Items of Interest	619-623
The Progress of the Picture Play: "The Dice of Life"	625
Parisian Notes. By John Cher	627
Help in Trouble. For Proprietors, Managers and Operators	631-633
The Proposed Licensing of Cinematograph Film Stores	635-639
Pictures in Ireland. By "Paddy"	639
Latest Inventions: Specifications Published (illustrated)	643-645
The Cause of Charity	649
Around the Trade: A Visit to "The" Film Service. (Illustrated)	651-653
In Suburbia. "Rambler" tours the Greater London Halls	655
The World of Finance	657-661
Sidelights on Scientific Cinematography. By Leonard Donaldson	663-665
Away up North	665
In the Wirral District	667
"The Miracle" Films	667
The Pick of the Programmes: What we Think of them	669-673
What the Manufacturers say of their best Films on Show Next Week	673
Cape Town and its Picture Theatres	675
Classified Advertisements	677-680
Stop Press News	681
Insurance Coupon	682
Index to Advertisers	682
The Films—week by week iii.-xxvi.	
Film Releases. This week, next week, and the week after	xxvi.-xxxiv.
Telephone Numbers and Telegraphic Addresses	xxvi.-xxxiv.
Supplement— Picture Personalities: MR. FRANK J. MARION.	

THE AMERICAN TRADE.

SPLIT IN THE "INDEPENDENT" RANKS.

The latest Trade news from America makes interesting reading, and to those who are *au fait* with the complex and ever-changing Trade political situation on the other side, it comes not so much as a surprise, but as a logical sequence to recent movements. Briefly, it appears that the Gaumont (American), Great Northern, Lux, Comet, Eclair, Reliance, Solax, Thanhauser, Majestic, and American Companies have combined their interests and definitely broken away from the Sales Company—the "Independents'" clearing house.

The new organisation is styled "The Film Supply Company of America," and operates from offices in New York. The first announcement of the split in the Sales Company was made by means of a telegram dispatched to all the Independent exchanges, in which it was stated that those exchanges placing orders with the Film Supply Company should immediately cancel their contracts with the Sales Company.

The firms remaining in the Sales Company are Rex, Republic, Imp, Powers, Champion, Nestor, and New York Motion Picture Company. But here there are wheels within wheels, for the Imp Films Company, Rex Company, Powers, and the New York Company are the controlling forces in a new concern, "The Universal Film Manufacturing Company." It is stated that the Universal Company is merely a combination for "mutual protection," and their avowed object to "strengthen the 'Independent' cause."

To our mind, it appears as if the Independents are committed to a war among themselves, and certain it is that the present split will strengthen the Licensed manufacturers. The latter body, at least, appears to present a solid front, and is not unceasingly engaged in factional warfare. But the American Trade is beyond understanding to the moving picture industry at home, and all we can do is to watch the progress of the fight. It is interesting to note that, according to our American correspondent, all the manufacturers involved in the Universal Film Company will immediately increase their weekly output.

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The Bettini Glass Plate Cinematograph.

By F. A. Talbot, Author of "Moving Pictures: How They are Made and Worked," etc.

Intense interest has been aroused in cinematographic circles by the ingenious invention of M. Gianni Bettini, of Paris, who, after five years of patient and laborious experiment, at last has succeeded in perfecting his system of taking pictures consecutively upon an ordinary glass photographic plate.

The fundamental basis of the Bettini system differs diametrically from the existing cinematograph apparatus. Instead of the sensitised surface being moved intermittently after each exposure by the lens, the plate is held rigid and the objective is moved to and fro. The only movement that takes place in the glass plate is when the end of a row of pictures has been reached, when the plate moves down the depth of a picture to commence the succeeding line of exposures. The mechanism, which is of the most simple character, is contained within a small aluminium case, measuring about 6 in. by 4 in. square, and the whole is no heavier than an ordinary loaded Kodak hand camera. The objective mechanism is mounted upon a horizontal shaft having a modified thread, and along which it moves a uniform distance, corresponding to a picture after each exposure. The lens is held firmly in position before the plate during the period of exposure by the aid of a spring, which, when the objective has to move forward, opens and releases the toggle gripping the shaft thread. The shaft is revolved, and there is a simple sea-saw action, whereby the opening and closing of the lens-mounting spring, together with the forward movement of the objective, is regularly controlled. The result is that the alignment of the pictures—as may be seen from the accompanying photograph, taken in the writer's presence—is perfect, both longitudinally and transversely across the plate.

The glass plate itself is carried in a small rack, which engages in a ratchet in the camera, and this rack is moved downward when the edge of the plate is gained, a sufficient distance to permit the succeeding line to commence. The glass plate measures about 8½ in. in length by 5¼ in. wide, and on this superfices 576 pictures are obtained in thirty-six lines of sixteen pictures each. Although the pictures are very small, each measuring 5-16th in. in width by about ¼ in. in depth, they are strikingly clear and distinct, standing extreme enlargement upon the screen, and producing results in every way comparable with the pictures obtained from a standard cinematograph film.

The arrangement is made that any number of plates can be fed continuously through the camera, and one can keep the machine running for twenty-four hours or more continuously. The unexposed glass plates are carried in a magazine, normally containing twelve plates (although the dimensions and carrying capacity of the latter may be increased), mounted on top of the camera in the same manner as the ordinary detachable celluloid spool boxes, with another magazine slipped into position beneath the camera to receive the exposed plates in sequence. The plate is so fed into the machine that the edge of the plate constitutes the dividing line between two successive rows of pictures—in other words, there is no margin top and bottom. The result is that, when a dozen plates are laid end to end, it resembles a complete long length of glass with the lines of pictures. Longitudinally there is a margin on either side, that on the left being wider, as on this side the plate is gripped in the machine, and also to facilitate printing, inasmuch as it is imperative that the positive plate should be laid dead square upon the negative in the printing frame.

There is one peculiarity which may be noticed, and which demands explanation. As the lens moves to and fro, a distance of 4¾ in., a curious effect is produced. It follows that, when the lens

M. Bettini and his plate apparatus, showing the camera used for projection; also how the plates are fed through continuously without any interruption.

is at the right-hand edge of the plate, it is nearer the object that when at the left-hand edge. Consequently the picture at the extreme right-hand edge is really larger than that at the extreme left-hand side, the diminution being very gradual in the movement from right to left. This may appear to be a distinct drawback, but, as a matter of fact, it is corrected in projection, when, the picture on the left-hand side, being farther from the screen by 4¾ in. than that at the right-hand margin of the plate, the position is reversed. Accordingly, all the pictures in projection are uniform in size.

Such an apparatus has been designed for professional use. In order to meet the demands of amateur cinematographers, M. Bettini has devised two simpler systems. In the professional instrument the camera used for taking the pictures is employed also for projection, in conjunction with

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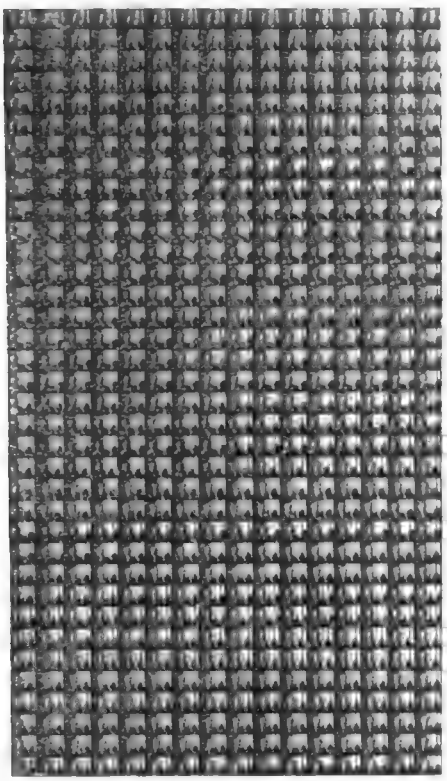
an ordinary oxo-hydrogen or electric arc lantern. For the amateur, two units will be provided, the camera being reserved for taking photographs, and another similar instrument for projection, both being of a simplified type. The inventor has also adapted the Kodak roll film to his instrument, and



A Plate taken with the Bettini camera. Approximately ½ size. The plate measures 8½ by 5¼ ins., and carries 576 images in 36 rows of 16 pictures each.

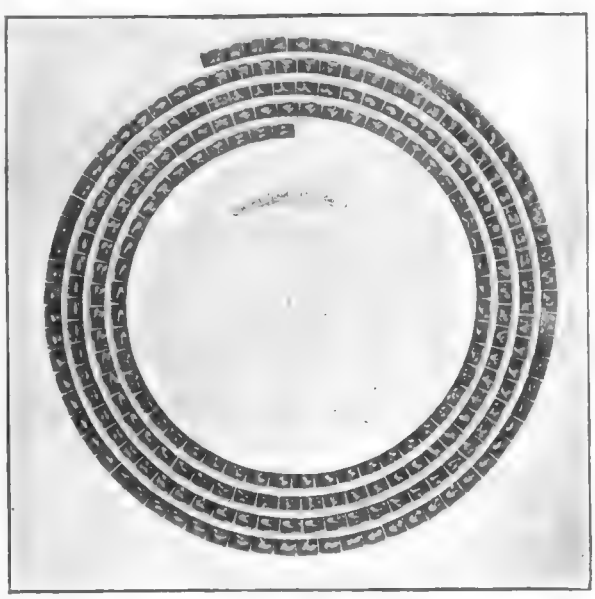
by this means is able to provide the amateur with a camera, light, and so compact as to slip almost into the pocket. The pictures are taken in an exactly similar manner, in lines across the narrow width of the film, so that upon an ordinary spool, measuring, say, 5 in. in width by 3 ft. in length, it will be possible to obtain 2,304 consecutive exposures.

When the roll film negative has been obtained it is necessary to prepare the positives upon glass plates for projection purposes. At first sight this may appear to be a difficult proceeding, but the inventor has perfected a printing system which is certainly the acme of simplicity, and which justifies the inventor's claim that it is impossible for the alignment to be thrown out even by the smallest fraction of an inch. It is a box-like arrangement, with the aperture for the insertion of the negative upon top. The positive unexposed plate for the positive is placed on top, and there is a device which ensures the two being dead square in superimposition.

There is another very important development. The inventor has contrived a machine whereby he is enabled to transfer the pictures taken upon the ordinary bioscope ribbon into regular rows upon the glass plate, the resultant positive being just the same as if it had been printed from a Bettini glass negative. In this case, however, it is possible to reduce the pictures upon the positive plate to even smaller dimensions without sacrificing detail, sharpness, and brightness in any way, so that a plate measuring 8½ in. by 5¼ in. is able to carry no less than 1,024 images. This is equivalent to nearly 1½ minutes in projection, and, as the plates can be fed one after the other through the projector for an indefinite time, without interrupting continuity, eight plates will suffice for a projection of ten minutes, and so on, *ad lib.*

Considered from the financial standpoint, the glass plate system compares very favourably. An ordinary plate of 576 pictures is equivalent to 36 ft. of film. The latter, at 1½d. per ft., represents 4s. 6d. The glass plate, producing the same result, costs 2d. When the glass positive is prepared from an ordinary bioscope film, and carries 1,024 pictures upon the plate, the saving is still more marked—8s. to 2d.! No specially prepared sensitised surface is required, as the emulsion of the average photographic plate has been found quite fast enough for the work. By his system, however, M. Bettini is able to use a shutter of smaller area, for which he claims that the proportion of exposure to eclipse is far greater than is feasible with the ordinary cinematograph.

Another development by the same inventor is also to be placed on the market. This is an



The "Cinema-Toy," showing spiral of pictures upon a circular disc.

adaptation of the moving picture idea upon lines similar to the talking machine disc. The views are mounted in the form of a spiral, as shown in the accompanying illustration. It may be pointed out that M. Bettini was the first to patent this idea in 1897, as the records of the United

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1912. J. No. 184.

In the High Court of Justice,
Chancery Division,
Mr. Justice Parker.

BRADFORD DISTRICT REGISTRY.

JURY'S IMPERIAL PICTURES, LIMITED. (*Plaintiffs.*)

Between and

ALTON ELECTRIC THEATRE COMPANY. (*Defendants.*)

To the above named Plaintiffs,

We, the Alton Electric Theatre Company, beg to *apologise* for having infringed your sole rights for the United Kingdom in the film representing Madame Rejane as "Madame Sans Gene," by having exhibited at the Alton Electric Theatre, a film supplied to us by the Gaumont Film Company, Limited, entitled "Madame Sans Gene," and by our having wrongfully advertised the same as purporting to represent Rejane in the Play "Madame Sans Gene," and in which film Rejane did not in fact appear, *and* in consideration of your taking no further proceedings in the above action, we undertake not to again advertise or exhibit any films purporting to represent Rejane as "Sans Gene," or any colourable imitation thereof, and we undertake to advertise this apology in the next issues of THE BIOSCOPE and *The Kinematograph Weekly*, and also to pay your Solicitors costs in the action.

Dated this 25th day of May, 1912.

In the High Court of Justice,
Chancery Division,
Mr. Justice Parker.

BRADFORD DISTRICT REGISTRY.

JURY'S IMPERIAL PICTURES, LIMITED. (*Plaintiffs.*)

Between and

THE FARNHAM PICTURE PALACE, LIMITED. (*Defendants.*)

To the above named Plaintiffs,

We, The Farnham Picture Palace, Limited, beg to *apologise* for having infringed your sole rights for the United Kingdom in the film representing Madame Rejane as "Madame Sans Gene," by having exhibited at The Farnham Picture Palace a film supplied to us by the Gaumont Film Company, Limited, entitled "Madame Sans Gene," and by our having wrongfully advertised the same as purporting to represent Rejane in the Play "Madame Sans Gene," and in which film Rejane did not in fact appear, *and* in consideration of your taking no further proceedings in the above action, we undertake not to again advertise or exhibit any films purporting to represent Rejane as "Sans Gene," or any colourable imitation thereof, and we undertake to advertise this apology in the next issues of THE BIOSCOPE and *The Kinematograph Weekly*, and also to pay your Solicitors costs in the action.

Dated this 25th day of May, 1912.

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ates Patent Office show. At that time, however, ie inventor was associated with the phonograph, nd the "Cinema-Toy," as he calls it, was permitted to lay untouched, so far as he was concerned. M. Bettini has resuscitated his idea, nd effected some very marked improvements, ie most important of which is that the complete rojecting apparatus will cost less than a sovereign, hile the records likewise will be cheap. The iscs will be made either in glass or sheet celluloid, arried upon a suitable metallic mounting, and he back of the record is provided with small oles or projections at regular intervals, in the orm of a spiral, whereby the picture may be held tationary for the fraction of a second before the ens. As a table toy it is distinctly ingenious, the rojections from a small 4-volt Osram lamp, similar to that employed in flash torches, upon a screen about 2ft. by 16 in., being very brilliant. Indeed, I have seen pictures thrown upon a 4 ft. by 6 ft. screen from this little toy which left very little to be desired, considering the illuminant employed. Upon a disc 6 in. in diameter 450 consecutive pictures can be carried, which, at the rate of ten pictures a second, gives a 45 seconds' projection. Upon a disc of 7¾ in. over 800 pictures can be printed. The inventor has endeavoured, and with success, to keep the proportions of the cinema-disc approximately equal to those of the talking machine, and accordingly upon an 11 in. disc, such as is now commonly employed with the gramophone, he will be able to carry sufficient pictures to last three or four minutes.

Farewell Dinner to Mr. Millard Johnson.

It was with pleasure we accepted an invitation to be present on Friday evening last at the farewell dinner to Mr. Millard Johnson, of the firm of Johnson and Gibson, Melbourne, who sailed for Australia the following day During his stay in England, Mr. Johnson made himself exceedingly popular, and a representative gathering assembled in the Princes' Room of the Criterion Restaurant to wish him *bon voyage*. Among those present were: Mr. T. J. West (chairman), Messrs. F. Arton, J. Avery, H. Battersby, C. Bowden, E. Cannon, A. E. Challis, T. H. Davison, J. O.'Neil Farell, T. H. Faulkner, G. P. Firmin, R. Fisher, J. Hayden, W. Hunt, A. S. Jopp, H. Kitts, H. Mason, Z. Meier, E. J. Muddle, C. Parfrey, G. H. Philp, R. L. Salmon, G. Serra, H. Smith, H. Spoor, and E. S. Williams.

Mr. T. J. West proposed the toast of the evening, and said that all present would unite with him in wishing their friend, Mr. Millard Johnson, *bon voyage*. It was indeed a pleasant gathering, not so much a Trade event, as an essentially social one, and perhaps that was a step in the right direction. They would all be sorry to lose Mr. Johnson, and it was their hope that at no distant date he would be with them again. (Applause).

Mr. Johnson, who was given a very hearty reception, said how much he appreciated the manner in which they had honoured him. He would always retain the memories of that evening which was one to be remembered. Mr. Johnson spoke of his faith in cinematography, and his experiences as a showman in Australia. There they had learned the folly of fighting one against the other, and while there was competition, it was not of the "cut-throat" order. One had to go to Australia to see how a picture could be projected; there were few picture theatres in existence that could equal those of Australia.

Mr. Fisher, who was called upon by the chairman, paid a compliment to the courteous manner in which he and his fellow representatives of Australian firms were received by the Trade.

The toast of "The Chairman" was proposed by Mr. Firmin, and Mr. West responded. Mr. Hayden and Mr. Mason also spoke in high praise of the Australian picture theatres.

The singing of "Auld Lang Syne" concluded a most enjoyable evening.

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THE DERBY,

On June 5th.

Approx. length 250 ft. Price 2½d. per ft. *net.*

Splendid Quad-Crown Posters. ——— ***Price 6d. each.***

Order at once to avoid disappointment.

We are also filming the following events :—

The Coaching Meeting in Hyde Park

On June 1st.

Approx. length 200 ft. Price 2½d. per ft. net.

H.M. The King *reviewing the London Division of the National Reserve,*

In Hyde Park on June 8th.

Approx. length 250 ft. 2½d. per ft. net.

THE

WARWICK CHRONICLE.

Issued Daily, Bi-weekly and Weekly. *Average weekly length, 500 ft.*

Price 2d. per ft. net, or £4 per week for three months' contract.

This Week's Issue will contain :

Grand Meeting of the Champions of the Air.

For the **first time** in the History of Cinematography and Aviation, we are able to present **wonderful pictures** taken simultaneously, of the aviator above and of the scene below, **taken from the aeroplane.** We have documentary proof of this **wonderful photographic feat,** the hero of which is **the famous aviator Champel.**

Manchester Cup

On Friday, May 31st.

Approx. length 200 ft. Price 3½d. per ft. net.

THE WARWICK TRADING CO., LTD.,

113 to 117, Charing Cross Road, London, W.C.

Telegrams & Cables: "Cousinhood, London." Telephones: Central 120 & Gerrard 4929.

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

A RELEASE DATE.

The release date of "The Dice of Life" (American Film Releases) is July 20th. The film is fully reviewed elsewhere in this issue.

ABUSING THE PUBLIC'S CONFIDENCE.

Journalism is, or used to be, an honourable profession. It is unnecessary to speak of its traditions, but it is unquestionable that a large portion of the reputation it has built up for itself has been secured by winning the confidence and respect of the public. This being so, any newspaper which sets out to destroy that confidence and respect is, to say the least, undermining its own dignity. We are led to write thus by seeing the placard of an evening paper, "Picture Theatre Fire: Eighty Killed." Buying a copy of the journal in question, we discover with difficulty the following five-line report, in an obscure position: "A telegram from Villa Real (Portugal) states that a fire broke out there yesterday in a cinematograph theatre, with the result that eighty persons were killed. A large number of others injured are dying." And in these few lines lies the justification for the sensational wording on the placard, which is not only utterly misleading, but calculated to injure the Trade to no small extent.

SCUNTHORPE'S NEW THEATRE.

The Sydney Animated Picture Company will shortly open the Sydney Hall, Scunthorpe, Lincs. The building, which will seat 430 persons, is being entirely reconstructed and decorated, in order to bring it quite up-to-date. The management of the business is in the hands of Mr. J. Sydney Appleby, the hall manager being Mr. Herbert M. Grice.

ECLAIR NEW COMICS.

Funnicus is the name under which Bill, late of the Lux Company, appears as a comedian in the Eclair comics. He is assisted by the large and humorous damsel, Jane, late of Pathé's. The combination provides some capital comics, which are notable, in addition to their humour, for the excellent photographic quality which has made the Eclair productions so famous.

ALL LICENCES RENEWED.

At Govan Police Court Hall the magistrates renewed all licences for picture theatres. It was impressed on the applicants that it was very necessary to keep all gangways clear during performances. In connection with those theatres in which Sunday performances are given, the magistrates stated that, unless the programmes were of a more sacred character in future than they had been in the past, permission for Sunday opening would be withdrawn.

AN INTERESTING TOPICAL.

Messrs. Pathé Frères have made application to be present at the blowing up of the Wilson liner *Bayrodo*. This vessel stranded some time ago on a sandbank in the Humber, and from the Hull pier the funnel and forepart of the ship are still plainly discernible.

APPLICATION ADJOURNED.

At Bury County Police Court application was made for a cinematograph licence for premises in Square Street, Ramsbottom, which it was proposed to convert into the Royal Picture Palace, to hold 400 persons. The application was adjourned for the completion of the plans.

PRESENTATION AT TORQUAY.

At the Picturedrome, Torquay, Mr. Mellor, the popular proprietor-manager, was presented with a valuable inkstand, as a small token of appreciation. Miss Mellor was also the recipient of a purse of money and a lovely bouquet. The presentations took place at a dance held to mark the close of the skating season.

PALACE TO PICTURE THEATRE.

The Cardiff Palace, in Westgate Street, which has, up to now, been run on the variety principle, will in future be worked as a picture theatre, on the two-houses-a-night system. It will be known as the Hippodrome Picture Theatre, and there will be *matinees* on Mondays, Thursdays, and Saturdays.

BRIGHT COMEDY FILMS.

Comedies of quality aptly describes the American Standard comedies issued by the Tyler Film Company, Limited. There is a lightness of touch about these comedies, and a playful humour upon simple happenings in daily life, which will be highly appreciated by those who can recognise the true spirit of comedy. Much, of course, depends upon the actors, and those appearing in these subjects certainly exhibit a high degree of artistic skill. Photographically, the films exhibit a uniform quality deserving high praise.

STILL ANOTHER FOR HULL.

There is every indication that Hull will shortly make another addition to its already long list of picture entertainments. Negotiations are proceeding with the Corporation for a lease of some land in Jameson Street—an exceedingly busy thoroughfare. When the matter came before the Hull Corporation Property Committee, the suggestion was made that Jameson Street was a shopping centre; but it was urged that in London and Leeds and other towns picture theatres had been erected in the main streets. The Committee decided in favour of the negotiations proceeding.

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THE SHIP

A Unique Story
Uniquely Staged.

Ambrosio's BEST.

One of the Ambrosio Films that stand pre-eminent above all else. Written by Gabriel D'Annunzio, it has the inventive brain of that great Italian poet as a nucleus. Played by Italy's greatest actors, and staged by one of the finest producers that has ever undertaken the gigantic task, "The Ship" is possibly the finest classic ever yet produced in Cinematography.

Released July 7th. Length 1690 ft.

ONE OF THE STRIKING SCENES.

New Agency Film Co. (Sole Agents.)

81 & 83, SHAFTESBURY AVENUE, LONDON, W.

'Grams—"NUAFILMS, LONDON." 'Phone—GERRARD 6331.

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ANOTHER IN SOUTH WALES.

At Pontywaith, South Wales, an up-to-date cinematograph theatre has recently been opened and is doing excellent business.

GOOD BUSINESS.

Messrs. Films, Limited, who hold the sub-agency of the Ernemann Apparatus Company in Belfast, report big sales of Ernemann's "Imperator." Amongst the latest improvements on this machine is an extended bearing to the handle shaft.

AT THE EMPIRE.

Cinematograph pictures hold a not unimportant position in an excellent programme at this popular house of entertainment, and a fine film is being shown this week of the King reviewing the troops at Aldershot, including some very good views of His Majesty on horseback.

ALL FOR A DOG.

Mr. Warren Kerrigan, of the American Film Manufacturing Company, has had the misfortune to lose his dog by the hand of an unknown poisoner. "Puddles," as the dog was named, was much loved in La Mesa, and was known as the $2.000 dog, for having carried each week the company's pay-roll.

FILM FIRMS AT PLAY.

In Chicago, on a recent Saturday afternoon, the office, production, and factory forces of the American Film Manufacturing Company and the Essanay Film Manufacturing Company lined up to demonstrate the baseball supremacy of Chicago film makers. The game, however, was left unfinished, owing to the diamond having to be cleared for another game which was then due to commence.

EDUCATION BY CINEMATOGRAPH.

Mr. George B. Row, joint proprietor of the new Picturedrome which is shortly to be opened in Shepherd's Cross Street, Bolton, wrote to the Director of the local Education Committee stating that he would be willing to lend his theatre and provide a staff for educational performances, either in the morning or the afternoon, the Committee to bear only the cost of the films. In reply the Director stated that his Committee could not see its way clear to adopt the suggestion at present. Mr. Row, however, does not intend to let the matter rest here, and we await with interest the outcome of his next move.

EN AVANT.

Mr. Will Day continues to do really great business, and has supplied the "Jury Imperator" outfits to the King's Theatre, Dundee; the Theatre de Luxe, Sunderland; Vint's Theatre, Exmouth (several others on the same circuit to follow); the Hackney Pavilion, Hackney Road, N.E.; Pitt's Electric Theatre, Bridge End; besides others at Dundee, Edinburgh, etc. The electrical installation has also been fitted by Jury's Kine Supplies, Limited, to the Shakespeare Theatre, Clapham Junction, and the St. Andrew's Hall (with the projector), Cardiff, on the Moss Empires Circuit.

EXTENSION OF OPERATIONS.

We understand that negotiations are in progress for the acquisition of the business of the Philograph Film Bureau, 58, Dean Street, W., by a limited company, and that arrangements are being made to open branches in South Africa and Russia. It will be part of the company's programme to represent manufacturers in Russia, where there is a good opening, especially for British productions.

ANOTHER ONE AT SHEFFIELD.

Sheffield is to have another picture theatre, which is to be known as the Cinema House, in Fargate, Sheffield. The proprietors are the Sheffield and District Cinematograph Theatres, Limited. The company are the owners of the Electra Picture Palace, in Fitzalan Square, Sheffield. The new house will accommodate 1,000 persons, and is to be fitted throughout in up-to-date style.

CELEBRATED BEAUTY JOINS HEPWORTHS.

It is interesting to learn that the beautiful Miss Ivy Close has joined the Hepworth Stock Company of picture players. Miss Close will, of course, be remembered as the winner of the famous beauty competition organised about two years ago by the *Daily Mirror*. Everyone recollects how Miss Close won "hands down," and was chosen by a committee of acknowledged experts as the most beautiful woman in England. It can, therefore, be easily imagined what an acquisition to the company Miss Close will be.

HELP FROM THE CINEMATOGRAPH THEATRE.

Last Friday the Metropolitan and Provincial Society for Poor Children, Clement's Inn, Strand, W.C., who manage the Cosy Cinema, New Cut, Lambeth, on Sundays, sent away ten poor boys to their Home at Brighton for a period of ten days. On June 4th ten girls will be sent, all living in the immediate neighbourhood of the hall. The Metropolitan and Provincial Society for Poor Children have managed the Cosy Cinema since February, and the profits are spent upon the poor children of the district in outings and holidays in the summer and free meals in the winter.

STEADY ADVANCE.

Under the management of Mr. Henry Gronnowsky, who has had fourteen years' experience in the photographic trade, the Tyler Apparatus Company are continuing to score along the line, and have supplied "The Indomitable" projectors, amongst recent orders, to the Electric Theatre, Commercial Street, Halifax; the Apollo, Southsea; and the Electric Theatre, Wisbech; many orders remain on the books for fulfilment. That marvellous piano-effects-orchestra, known as "The Cinfonium," is also receiving a large measure of support, the Palais de Luxe, Canterbury; the Electric Theatre, Epsom; the Royal Cinema, Chiswick; besides many others, being recently installed with same.

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FOR NIGHT WORKERS.

At Poole's Picture Palace, Ynyshir, South Wales, performances are now being given in the mornings for the benefit of those who are at work during the night.

THE OLYMPIC GAMES.

The Olympic Games, which will take place in Stockholm, from June 29th to July 22nd, will be filmed by the A. B. Svensk-Amerikanska Film Kompaniet. Full particulars will be found in their advertisement elsewhere in this issue.

AN INTERESTING SUBJECT.

Next month the Edison Company will release "How Motion Pictures are Made and Shown," showing some of the work in the studios, factory, etc. This will, no doubt, create an intense interest among the general public.

ACCIDENT TO A MANAGER.

Mr. Broughton Black, manager of the Picture House, Granby Street, Leicester, whilst walking in Granby Street was knocked down by a fire engine. One of the wheels passed over his left foot, badly injuring it. He was at once conveyed to Leicester Infirmary, where he was detained.

TO BENEFIT OR NOT TO BENEFIT.

The Brixton Dispensary has been given the chance of benefiting from the profits of the Sunday takings of a local picture theatre, estimated at about £200 annually. If this proposal is accepted, the committee is threatened with the resignation of five vice-presidents—local clerics—a withdrawal of church aid amounting to about £70 a year, while the Hospital Sunday Fund donation of £40 will also be affected.

CINEMATOGRAPH AT THE VATICAN.

After several years of urging by Roman Catholic bishops, Pope Pius X. has given his consent to the use of the cinematograph in churches as an aid to the teaching of sacred history. The conditions are that the bishop of each diocese has the right of sanction or veto, during such entertainment; that the Holy Eucharist must be removed from the churches; that the parish priest be present as overseer and censor; that the sexes must be seated strictly apart. This permission of the Pope extends to the Catholic churches in Great and Greater Britain.

INDISPENSABLE TO SHOWMEN.

Of such great value did the manual of instructions issued by the New Century Film Service, Limited, in connection with "Christopher Columbus" prove, that the firm have now prepared for the showman's benefit a booklet for use with their sixth exclusive, "Saved by Fire." Each department dealt with has been supervised by an expert, whose ideas as to the best method of exhibiting the film are given. There can be no doubt that the showman who will adapt to the needs of his own locality the suggestions given in this manual will find himself handsomely rewarded through the medium of the pay-box.

FOLKESTONE AND SUNDAY OPENING.

The Watch Committee of the Folkestone Town Council has decided to allow cinematograph entertainments to be given at the Victoria Pier on Sunday evenings.

IMPROVEMENTS AT PLYMOUTH.

The Theatre de Luxe, Union Street, Plymouth, has just been refurnished and decorated in a most up-to-date manner Modern upholstered seats, each provided with a foot-rest, have been installed, and the interior of the theatre has been made even more artistic and reposeful. A point which is to receive particular attention, and one which might well be recognised in other theatres, is cleanliness, and a vacuum cleaner, worked by power, is to be used regularly twice a week. Early next month a complete change will be made in the programme department.

A POPULAR MANAGER.

A more enterprising manager than Mr. Wm. Swan, of the Circus, Hull, it would be hard to find. He frequently "screens" local topical pictures secured by himself and his staff of camera men. Last week he was busy filming the Hull military Sunday parade, and the resultant pictures proved very good. Whilst taking the winter sports in Norway last year, Mr. Swan had the distinction conferred upon him of being allowed to include the King of Norway's party in the pictures. Another important factor in the success of his show is the Ladies' Orchestra, a most efficient combination of lady instrumentalists.

"THE RING THAT BINDS."

The Kinematograph Trading Company have received the following letter from an exhibitor by way of reply to criticisms which have been levelled in some quarters against their exclusive of the above title:—"My reason for writing in this strain is in the interest and in fairness to the producer and purchaser of an exclusive film. Our representative, whose duty it is to report to me of any exclusive film that he approves of and considers would be a success, selected for us, amongst others, "The Ring that Binds." I was of an opinion at the time of his recommendation he had not used his usual good judgment in selecting this film, on account of the unhealthy report that had got abroad concerning the staging of this love drama, but I allowed the booking of this film for what I considered an off week—*viz.*, the one before Whitsun holiday. I considered it my duty to see this picture through, as it was shown at the Alhambra, Kentish Town, N.W. After attentively watching every incident in this drama, I came to the conclusion that it was a most interesting and properly staged drama, and far from being suggestive to a moral mind. As I am well known to our *clientele*, I frequently ask their opinion on certain pictures, and by that method I hear a valuable and unbiassed public opinion. In this particular case I carried out my usual method, and the many I asked bore out my contention—*viz.*, that the picture was a highly appreciable production."

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A SPLENDID SUM.

The *Titanic matinees* at the Palais de Luxe Cinema, Lime Street, Liverpool, given by Messrs. Somerald and Co., produced £56 0s. 5d., which has been handed to the Lord Mayor of Liverpool on behalf of the *Titanic* Fund.

THE ALHAMBRA PICTURES.

A word of praise is due to the excellent picture "turns" at the Alhambra, Leicester Square, W.C., which are always of topical interest. Messrs. Jury's fine series of the army manœuvres is one of the finest pictures of the kind we have seen.

"THE GLORIOUS FIRST OF JUNE."

At a demonstration to commemorate Howe's famous victory, which the Navy League has made arrangements to hold at the White City, on Saturday, June 1st, Mr. Alfred West will give cinematograph exhibitions of naval life during the afternoon and evening.

SUNDAY OPENING AT ALFRETON.

At Alfreton Petty Sessions, an application for a seven days' cinematograph licence for the Town Hall was opposed by the Alfreton Free Church Council. Although there had been a seven-day licence for the past year, the Free Church Council objected to the show on Sunday evenings. Notwithstanding this objection, the licence was renewed

"THE BIOSCOPE" EDUCATION MATINEES.

Those who are desirous of attending our Medical, Scientific, and Educational Demonstrations, to be given at Cinema House, on June 5th, June 12th, and June 15th, as already announced, will be well advised to apply immediately for tickets, as we have experienced a tremendous demand for them, and shall not be able to issue many more. As evidence of the extraordinary widespread interest which these demonstrations have awakened, we may mention that one application comes from Peterhead, in the North of Scotland, and another from the South of Cornwall, besides many from doctors, scientists, and teachers in every other part of the provinces Most of the London hospitals will be represented at the first (Medical) *matinee* (which, we may repeat, has been arranged exclusively for members and students of the profession), whilst head teachers and officials from many of the principal London schools and Education Committees will be present at either the second or third performances. It is naturally gratifying to us to know that our efforts are meeting with so immediate a response, and we should like again to express our indebtedness to Messrs. Cinema House, Limited, for the use of the theatre, and to Messrs. Essanay Manufacturing Company, Cherry Kearton, Limited: Kineto, Limited; Pathé Frères Cinema, Limited; Urban Trading Company, Limited: and A. and M. Zimmermann for the loan of the films. Applications for tickets should bear the word "Demonstrations" on the corner of the envelope, and should be addressed to the General Manager.

ANOTHER FOR EALING.

The Walpole Skating Rink, Ealing, which was named after the famous family who at one time had their abode there, is being converted into a picture theatre. The seating capacity will be about 1,700, and it will, we think, be the largest cinematograph theatre in Middlesex.

A NEW THEATRE ON THE RAND.

In Oxford Street, East London, a new picture theatre has been opened, which is known as the Royal Bio. The most up-to-date pictures are being shown with a clearness and steadiness that would do credit to any cinematograph theatre at home, while the show has been furnished on the most modern lines. The capable manager is Mr. Clifton.

RE APOLOGY "MADAME SANS GENE."

We are asked to state by the managers of the Alton Electric Theatre and the Farnham Picture Palace that, when they booked the above film from the Gaumont Film Hire Service, no mis-representation was made to them in regard to this subject, neither did the Gaumont Company have anything to do with the advertising of the film.

TWO FINE PICTURES.

Two very fine pictures, which the Universal Film Company, Limited, are releasing, are "Curious Effects of Vibration" and "The Life of a Racing Pigeon." The first, which is 312 ft. in length, will be released on June 20th, and shows the remarkable effects caused by a violin bow being drawn along the edge of a brass plate on which some fine silver sand has been spread. The various patterns which the sand forms are really remarkable. The second subject deals with the entire life of a racing pigeon, from the time it is hatched until it reaches maturity. The flight of 4,000 pigeons, which are released in thirty-three seconds, is a wonderful scene. The film is 500 ft. long, and the release date is July 14th.

A GLOBE FEATURE FILM.

The Globe Film Company are issuing a feature film, entitled "The Peril of Riches," dealing with the unexpected chances of life. A young man in poor circumstances, as a last resource, purchases a lottery ticket which proves to bear the winning number. Thus prospects, which had been gloomy, are suddenly rendered rosy. As often happens, the transition from a life of labour to a life of luxury results in adventures. The young man gets into strange company, sensational and exciting circumstances. His experiences during this period provide some strong episodes, including a striking dance performed by a danseuse in a *cafe chantant*. His love affair with a flower-girl passes through romantic and tragic phases. His sister, too, finds herself almost the victim of a scheming young man. However, after dipping into deeps of tragedy, the story concludes on a happy note. The length of the film is 2,700 ft., and it is available with exclusive rights from June 10th.

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OF COURSE

we can supply you with new films (provided there is a gap in our circuit), but you'd have to pay same prices as at other Renters', so, if satisfied with "run" films, why change?

BUT

where we can beat every other Renter, *without exception*, is in the QUALITY and CHEAPNESS of the

Safety Cheap service where you have **Perfect** films.

AND

it must be a **Safety** service to give perfect satisfaction. We do not say these are **new** films; some of them are reprints of very old ones, but we **do** guarantee their perfect condition in every way, **and only £4 a week!!** 10,000 ft., changed as required. The chances are 10 to 1 they have not been seen at your theatre. Summer **must** mean scantier audiences. Why not reduce your film bill? Think this matter over yourself. We are certain you will see the "horse" sense of it. A post-card will bring you a programme that would please the most fastidious. Pick out any film you like and see it shown on the sheet at any time you like to call. Don't believe this advertisement only, but **do** have the pluck to follow your own judgment. "Look at the stuff yourself."

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THE PROGRESS OF THE PICTURE PLAY.

"THE DICE OF LIFE," FROM MESSRS. AMERICAN FILM RELEASES.

That the picture play has come to stay we all know, but how far its possibilities are likely to extend, and how important its position in the world of entertainment is likely to become, are at present necessarily matters of conjecture only. It is obvious that all great movements must pass through the preliminary, embryonic stage, during which they learn to find expression. The first picture play was no less immature than the first novel, or the first painting, or the first piece of music. Since its inception the silent drama has made great, almost extraordinary, progress, but it has not been perfected —its final summit is not even in sight—and those foolish ones, who, like the deriders of Galileo, think to laugh it to scorn, are proving only their own inability to interpret the writing on the wall. Nevertheless, it is a wonderful thing to reflect on the speed at which the evolution of the picture play to its present condition has been carried through; it has gained an impetus which promises to carry it to the remotest boundaries of Art.

We have spoken of present evidences which display such strong promise of future perfection, and among these there stands forth prominently a remarkable film, entitled, "The Dice of Life," which is being put upon the market by Messrs. American Film Releases. This picture is a thoroughly worthy example of the best that has been done in cinematography up to the present; it may, indeed, almost be said to go a little further. It is that rare thing, a real "picture play"—not a snapshot incident, not a pageant, but an actual play, whose appeal is of the same character, in spite of the different medium through which it is made, as the appeal of a spoken play on the "legitimate" stage. Such films as this are as significant as they are important; for one thing they give the lie direct to those who have stated that the cinematograph drama can never have any great value on its own account, apart from its spectacular and scenic possibilities. "The Dice of Life" is entirely as thrilling and moving as any spoken play of its class we can think of. It is much more "human" and true to life than many a melodrama of the ordinary theatre, despite the latter's added "realism" of dialogue, and it proves conclusively, if proof be needed, that the conditions of the picture play are not necessarily more limited than those of the spoken play. It is quite as possible for the draughtsman in black and white to produce the illusion of Nature successfully as for the painter in colours; the whole thing depends upon his knowledge of his art and his skill in the use of his materials. A very great deal more might be said on this subject, concerning which so much misunderstanding and prejudice still exists, but for the present, at any rate, we must leave it, as space is limited.

To desert the general for the particular, "The Dice of Life" is a drama in three acts, which is magnificently acted, admirably produced, and skilfully staged, with all that constant change of scenery to which the cinematograph play has accustomed us, and which it alone, among all other forms of dramatic art, can effect. It includes a terpsichorean exhibition by that famous dancer, Saharet, who created no little sensation in London when she appeared here recently. It may be remarked, *en passant*, that this exhibition is in no way essential to the plot of the film, merely being introduced as an "additional attraction"; if it does not aid it, however, it does not at all interfere with the development of the story, and it provides a very pleasant interlude, quite delightful on its own account.

As we have said, the scenery of the film is as carefully arranged as it is varied. Among other places, the action takes one to a charity bazaar, the stage of a Russian theatre, an actor's dressing-room, and the office of a concert agent. There are also many ordinary interiors and exteriors, each of which is entirely effective and realistic, however briefly it is required.

It is difficult to make distinctions as regards the acting where the caste is of such general excellence. The most notable performance, perhaps, is that of the lady who plays "Miss von Sydow," a character which she invests with singular charm and beauty. She has moments, too, of real strength and passion. Excellent, also, are the "Mr. and Mrs. Storm," Fritz Storm's parents, a typical middle-aged couple, whose dull mediocrity is not the less difficult to render because it calls for no great emotional stress. One cannot praise too highly the delightful touches of light comedy with which the story is flecked, and which serve to lighten the gloom of the whole, whilst heightening the tragedy in the proper places.

Of the story there is scarcely any need to speak in detail, since most of our readers will probably see the film for themselves. At any rate, they will be well advised to do so. It tells how a young man embraces the career of an opera singer against his parents' wishes, and marries an actress. Later he goes to Russia, where he falls in love with a countess, his infidelity causing his wife to take her life. The shock caused by this terrible result of his headstrong infatuation affects his voice, and, robbed of his career, he sinks lower and lower, until he becomes an itinerant musician, playing in public-houses, in one of which one day he comes across a gramophone record he himself had made in the time of his fame. Eventually he returns to the home of his parents—there to die.

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CINE HOUSE, GREEK STREET, LONDON, W.

'Phone—GERRARD 9488. 'Gram.—"ANDREORA, LONDON."

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PARISIAN NOTES.

BY JOHN CHER.

Situated at Grenelle, in the western part of Paris, in the shadow of the Eiffel Tower, is The Palais des Sports, or Veledrome d'Hiver. As its name implies, it was built specially for sports, and motor-cycle and cycle races have been held there all the winter. With the close of the season, its director proposed to Messrs. Gaumont, owners of the Gaumont Palace Hippodrome, that they should convert the Palais des Sports into a moving picture theatre for the summer months, making a feature of sporting films, thus retaining the traditions of the gigantic building. It was a daring proposition, but Messrs. Gaumont are nothing if not enterprising, and as a result, after a few alterations had been made to the interior, the Palais des Sports was opened a month ago as a cinema. It certainly makes the most extraordinary moving picture theatre I have ever seen; the interior is oval, and it is of similar construction, but larger, than Olympia, London. Around the arena runs a cycle track, and tier upon tier of seats. Of course, only a small portion of the space is used for the audience; nevertheless, over 4,000 people can be seated. The screen—26 ft. by 20 ft.—hangs in the middle of the arena, while the operating box is placed 100 ft. in front, and a special electrical installation was necessary. A full orchestra supplies the music. Messrs. Gaumont make a special film for the Palais des Sports every week, depicting the principal sporting events from all parts of the world. This week a novelty will be a film of an American baseball match.

Referring to the mention of travelling cinemas in Spain made in these notes two weeks ago, similar shows exist in France. I came across one last summer in a little village near Trouville, the most fashionable watering-place in the country. The show was given in an old tent, wooden planks serving for seating accommodation. An ancient projector using acetylene light exhibited still more ancient films—certainly they were seven years old, and a few of them I remembered seeing advertised in Messrs. Pathé Frères' first English catalogue. During the interval a collection was made for the operator. Two performances were given, and at both the "house" was full, which proves what a magic word "cinema" is.

Some time ago I asked the manager of a big renting house here why it was that there were comparatively so few English films shown in Paris. He replied that the reason was not because English films were inferior to other makes, but that there was a lack of them. "If they sent us more over," he said, "then more would be exhibited."

Cinematograph exhibitions are now being given on the first floor of the Eiffel Tower.

Once more the question whether a cinematograph film is a theatrical or literary piece of work had to be decided by the third chamber of the "Cour a statué" last week. The case referred to the sale of a film of Dumas' novel, "The Three Musketeers." The court decided that the cinematograph films entered into the category of theatrical exploitation because, in order to make a film, it was first of all necessary to make a scenario from the novel, then a pantomime from the scenario, and finally to cinematograph the scenario.

Pictures of the Carpentier—Willie Lewis fight are featured at the Pathé Palace and Cirque d'Hiver (Pathé Cinema), and are drawing large crowds.

"Quo Vadis" ("Whither Goest Thou") is the announcement on the new Cineo Theatres poster. Speaking of posters, the Pathé Palace directors have ceased to display any outside their hall, and two hanging signs are now exhibited announcing the feature picture—usually a topical—and a showman with a voice does the necessary to get the crowds in. The dome entrance hall of this cinema is the largest and finest in Paris. Another striking and artistic poster which has recently been prominently displayed all over the city is that of the Gaumont Palais des Sports Cinema. It is printed in white and green. The letterpress is printed in four spaces —two oblong and two square—while down the centre is the word "Cinema." About 4 ins. from the bottom the word "Gaumont" is printed across the poster in such a manner that the "m" is utilised for both words.

A record in Kinemacolor topical pictures was made last week by the French concessionaires, Messrs. Raleigh and Robert. On Sunday, May 19th, their special cinematographer at Lille filmed three events, including the races. The negatives were sent to Paris, and within thirty-six hours the complete and perfect Kinemacolor film was exhibited at the Lille Kursaal—one of the Kinemacolor Circuit theatres.

The statement made this week by one of the Trade journals to the effect that the American Theatre will no longer continue a picture show is absolutely untrue. Mr. Kaffenburg, the proprietor of this successful cinema, is still doing good business, and has no intention of closing down.

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WILL MAKE THINGS "HUM" FOR YOU.

¶ If you are not doing well you need to find out the reason.

¶ Is it because your Pictures are not steady, flickering, and hurting the eyes of your Patrons? If it is, it can be remedied, and must be, at once.

¶ At the installation of our Projector the Picture becomes steady, clear, with not the slightest flicker, and will remain so.

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PATHÉ'S DERBY FILM

Is a good thing, and at a nice price (2½d. per ft., length about 350 ft.).

GET ON NOW by 'Phone. Wire, or Letter, before it is too late. Orders executed in strict rotation. Free Posters.

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DICK TURPIN,
SAVED FROM SIBERIA,
AND MANY OTHERS.

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from 7/6
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ACCORDING TO CHANGE.

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At rates below anything quoted.

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In order to ensure theatre owners against loss in case of accident, we have made arrangements whereby our customers will always have a programme on their premises, independent of their ordinary programme, without any additional cost.

Write at once for full details.

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Title.	Ft.			£	s.	d.
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Nelson Moran Fight	2840	...	Exclusive	3	0	0
Saved by Her Lion	1012	...	Selig	3	0	0
Harvest of Sin	1250	...	C. & M.	2	10	0
Diamond "S" Ranch	1000	...	Selig	2	0	0
Blackmail	2266	...	Cines	5	0	0
The Hypnotic Detective	1000	...	Selig	1	5	0
When Broadway meets mountains	990	...	Flying A	0	17	6
The Reckoning	826	...	Rep	0	17	6
Grub Stake Mortgage	1000	...	Flying A	0	17	6
Real Estate Fraud	1000	...	Flying A	0	15	0
The Best Policy	980	...	Flying A	0	17	6
Zigomar v. Nick Carter	3600	...	Eclair	3	0	0
Love & Lemons	995	...	Flying A	0	17	6
The Prosecuting Counsel	1000	...	Selig	0	17	6
Fisher Girl of Cornwall	1150	...	B & C	1	0	0
Red Cross Martyr	1040	...	Vitagraph	1	0	0
Objections overruled	1000	...	Flying A	0	15	0
Vanity Fair	3211	...	Vitagraph	2	15	0
Arson at Sea	1686	...	Pathe	1	2	6
Absalom	1340	...	Pathe (col.)	1	0	0
Duel of the Candles	1000	...	Flying A	0	17	6
Arrah-Na-Pogue	3000	...	Kalem	2	5	0
Auld Lang Syne	2624	...	Vitagraph	1	0	0
Mystery of Souls	3211	...	Itala	2	5	0
At the Bottom of the Sea	2000	...	Imp	1	5	0
The Cowboy Pugilist	950	...	Nestor	0	17	6
The Queen's Necklace	2280	...	Pathe	1	15	0
Before Yorktown	2000	...	Rep	1	10	0
The Run on the Bank	1014	...	Selig	0	15	0
An Aviator's Generosity	2560	...	Nordisk	2	0	0
A Dead Man's Child	2624	...	Nordisk	2	0	0
Sins of the Fathers	2300	...	Eclair	1	10	0
The Battle	1100	...	AB	0	15	
Siege of Calais	2045	...	Pathe (col.)	1	10	0
Foe to Richelieu	2480	...	Pathe (col.)	1	10	0
An Aeroplane Elopement	1033	...	Vitagraph	0	15	0
Court Intrigue of Henry VIII.	2640	...	Pathe (col.)	1	10	0
The Martyrs	1370	...	Pathe (col).	1	0	0
Great Mine Disaster	2450	...	Eclair	1	10	0
Lt. Rose and Battleship	1085	...	Clarendon	0	15	0
Lt. Daring and Secret Service	770	...	B & C	0	12	6
The Black Arrow	1000	...	Edison	0	15	0
After Fifty Years	1500	...	Ambrosio	1	0	0

VACANT JUNE 10th.

The Danites	2000	...	Selig	3	0	0
East Lynne	1500	...	Precision	1	0	0

Our ordinary hire services 10/- and 15/- a thousand per week, including poster or Feature film.

Note to Colonial Customers—
All above Features for sale 12 weeks from release date.

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HELP IN TROUBLE.

FOR PROPRIETORS, MANAGERS, AND OPERATORS.

SHOWMAN asks our advice on some points relating to his proposed electric sign. The words intended are, "Prince's Cinema," in 24 in. letters, and we are asked:—

(1) How many lamps would be required for illumination?

(2) Should the lamps be connected in series or parallel?

(3) With electricity at 2d. per unit, what would be the cost per hour of running the sign, with either metal or carbon lamps?

(4) By installing a flashing device, what effect would there be on current consumption?

(1) According to best practice, the arrangement and number of your lamps should be as follows:—For the letter P, sixteen lamps; R, nineteen, I, eight; N, nineteen; C, fourteen; E, eighteen; S, sixteen. The first four letters in Cinema have been covered in the first word, so there only remains M, with twenty-three lamps, and A, with sixteen. The total number of lamps, therefore, for the sign, will be 208.

(2) The lamps should be of ten candle-power, and if it is decided to instal carbon lamps, they can be connected in parallel. If, on the other hand, metallic filament lamps be used, the arrangement must be in series parallel. The number to be connected in series will depend upon the voltage—which you have neglected to state. If your pressure be 100, the lamps can be connected two in series: if 200 volts, four in series, using, in both cases, of course, 50-volt lamps.

(3) Assuming the efficiency of metal filament lamps to be 1¼ watts per C.P., and of carbon filament lamps 4 watts per C.P., the cost of running the 208 ten C.P. lamps would be 5¼d. for the former, and 1s. 4½d. for the latter. There is, therefore, a considerable saving shown in favour of metal lamps, but one has always to consider the increased capital outlay, and also the somewhat shortened burning hours, whenever metal lamps are series connected. However, with a good metallic lamp, and a steady pressure, we should recommend the adoption of this lamp.

(4) We are afraid that the introduction of a "flasher" in conjunction with metal filament lamps would tend to decrease the normal burning life. However, whilst burning, you may take it that a "flasher" will save you something between 30 to 50 per cent. of your current consumption, depending, of course, on the actual time interval between the flashes.

* * *

MAC F. wishes to know "What is a Herschel condenser, and also a triple condenser"? He also goes on to say: "I have recently ordered some lantern slide carriers, which, upon delivery, I found to have 4 in. by 3¼ in. openings, instead of the usual square ones I have been accustomed to. Can you tell me why this was so?"

The "Herschel" condenser, MAC F., simply consists of a bi-convex lens and a meniscus lens mounted in one cell—the same condenser, in fact, that most people name after the second-mentioned lens—the meniscus. A number of triple condensers are in use, but the usual form consists of a plano convex condenser, with the addition of a smaller diameter meniscus lens, which is introduced between one of the plane surfaces of the condenser and the light. The introduction of this third lens decreases the focal length of the ordinary plano convex condenser. At the same time, a greater absorption of light takes place with this combination than with the ordinary double lens condenser. It has certain advantages, inasmuch as the aberrations usually present in condensers are decreased, but its advantages can, nevertheless, hardly be said to outweigh its disadvantages, and so, for ordinary cinematograph projection, it is seldom used.

The lantern slide carriers you have had are made to accommodate the Continental or American slides, which are 4 in. by 3¼ in., whereas the British standard slide, which we are all accustomed to, is, of course, square, with 3¼ in. sides. The firm you ordered your carriers from evidently do a large Continental business, and so inadvertently posted you incorrect ones.

* * *

"H. B." has purchased a resistance, which is supposed to carry 60 amperes, but which he finds gets red hot when only about half the resistance is cut out. He has no ammeter connected up, but

"The Modern Bioscope Operator" is the ONLY textbook dealing with Bioscope Operating. Essentially practical, it is a work which is of the utmost value. Price 3s. 6d. Post Free, 3s. 9d. Ganes, Limited, 85, Shaftesbury Avenue W.

"The Bioscope Electricians' Handbook," by James We Barber, A.M.I.E.E., is a concise little work on Bioscope Electricity. Seven full-page wiring diagrams and a larg number of small illustrations. Price 1s., post free Ganes, Limited. 85, Shaftesbury Avenue, W.

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ALL PRINTS ON EASTMAN STOCK ONLY.

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says: "If the resistance is designed for 60 amperes, no more current ought to pass through it, and therefore it should not become overheated.

We are afraid, "H. B.," that you have forgotten that the amount of current that will flow through a definite resistance depends upon the actual pressure applied, which is a determining factor of the very greatest importance. Many operators are under the impression that, if a resistance be designed for 60 amperes, the resistance should, regardless of pressure, limit the current to that amount. This, of course, is not so, and the possibility is that, in your particular case, the resistance was originally designed to run off a lower pressure than that on which you are now working. You are, therefore, getting through the resistance a correspondingly higher amperage than originally designed for. Of course, there is the possibility of the manufacturers having put in a wire of too small a gauge, but this is hardly likely to be so. Certainly things are cut very fine nowadays, and, owing to competitive prices, resistances seldom have much in the way of a "factor of safety," but, nevertheless, one seldom hears of a resistance wire of so small a gauge being used as to render the wires red hot upon the passage of the normal current. Obviously, "H. B.," you should connect an ammeter in series with the resistance, without which you are "working in the dark."

* * *

"T. M." has a gas-engine-driven generator, and is having trouble with his water circulation. He says: "I have two large tanks connected to the circulating system of my engine. Up till recently I have had no difficulty in keeping the water cool. Now, however, the water in one tank boils within an hour or so of starting up, after which the engine seems to lose a certain amount of power. Can you tell me why this should be so?"

Your trouble seems conclusively to point to faulty water circulation, coupled, very likely, with the presence of carbon deposit in the cylinder. We should say there is an obstruction somewhere in the circulating system, most probably in one of the pipes. It sometimes happens, particularly when a very impure water is used, and the engine has been in use some years, that the inside of the water jacket surrounding the cylinder becomes furred, and so prevents a free circulation of water. A remedy for this is to pass through the jacket a solution of sal ammoniac and water. The presence of a carbon deposit in the cylinder will cause overheating and loss of power. The carbon formation is primarily due to incomplete combustion, caused by improper mixture of the gas and air. The deposit can be removed by a hand scraper, or, if very hard and thick, by breaking up the surface by tapping with a caulking tool or cold chisel. Attention to these points should put you right, "T. M.."

* * *

"C. T." complains of bad light on projection. He uses 50 amperes with a 22 mm. positive and 14 mm. negative. "C. T." encloses a diagram showing the formation of his carbons, from which it is clear that his whole trouble is due to the fact that his crater is underneath the positive carbon and not in the front. If "C. T.'s" sketch is anything to go by, his remedy is to draw back his top carbon to a position where the front faces are in line. In this way his crater will be drawn to the front of the positive carbon, and so the light will be thrown upon the condenser. The remedy is simple, but the correct position of the crater is of considerable importance in obtaining a good light.

* * *

"P. C." is building a new hall, and wishes to know the best means of warming and ventilating.

For warming, we should recommend an installation of the well-known tubular gas radiators, arranged in recesses made in the walls. Efficient ventilation is best obtained by means of box-blade fans fitted in the ceiling, air inlets being made in the walls behind the radiators. By this means, during the winter, air, as it enters the building, is warmed by its passage across the radiator tubes. Of course, the number and size of fans and radiators is one that entirely depends upon the dimensions of the hall, so that, without some knowledge of its proportions, we are unable to make any definite statement regarding your actual requirements

* * *

"S. S." writes as follows: "I am building a hall 60 ft. by 30 ft. Would you please let me know the best size pictures, also what size lens to use. The voltage is 200, and I should be pleased for any particulars you can give me relating to the equipment I shall require."

For a hall of dimensions such as yours, a 16 ft. picture would be a most satisfactory size, and a 33 in. lens would give you one somewhere round about this figure in width. For your power equipment you will require a motor generator designed to run off the 200 volt supply to deliver 60-70 volts for the arc lamp. Your machine will preferably have an output of 60 amperes, although in the ordinary way you would not need to use more than about 40. It would also be advisable to have a standby resistance, in case of failure of the converting plant. By the way, if your electricity supply be on the three-wire system, you will, in all probability, be compelled to run the motor generator off the outers of the system—that is, at 400 volts. In this event it will be necessary to have the motor of your plant wound for 400 volts. Of course, in addition to the motor generator and standby resistance, you will require an arc regulating resistance, ammeter, voltmeter, switches, and fuses. You would be well advised, however, before completing your arrangements, to take advice from somebody who would take into consideration all the various local and other conditions relating to your supply.

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The Proposed Licensing of Film Stores.

PROCEEDINGS BEFORE A COMMITTEE OF THE HOUSE OF COMMONS.

(Specially Reported for THE BIOSCOPE.)

We continue this week our report of the evidence given before the House of Commons Committee which has under consideration the provisions of the London County Council General Powers Bill, relative to the powers sought for the licensing of cinematograph film stores.

The witness under cross-examination is Mr. James Ollis, Chief of the Public Control Department of the London County Council, and he is being questioned with reference to precautions observed by film renters. The first part of the evidence will be found on pp. 583, 585, and 587 of the last issue of THE BIOSCOPE.

Mr. Balfour Browne (for the Trade): Do you know that in most places the film is stored in a tin box?

The witness: It is sometimes stored in a circular tin box; sometimes also in a cardboard box. It is laid on its side in shelves, and sometimes the lids of the boxes fall open, because, after a time, the boxes become imperfect.

Do you know that in most places films are exclusively stored in tin boxes?—I do not know it. I have seen it stored in a cardboard box, and I have seen it on a rack without any box.

With your Act you propose to go on private premises where the public is not admitted at all?—Yes.

No one is admitted on these premises except customers who are going to see a film run off and hire it from the firm?—That may or may not be so. A worker may bring a friend in who may be smoking. No man can guarantee that his premises will only be used by persons of whom he has cognizance.

In reply to further questions, witness said he did not know of any regulations enforced against those who sold celluloid combs, although he was aware that these had caused serious accidents. There was no regulation with regard to drapers selling flannelette, but there was a definite movement on foot to encourage the use of non-inflammable flannelette.

Mr. Balfour Browne: But there is no law against the use of flannelette, and it is largely stored in drapers' shops?—It is.

Why do you pick out this particular Trade?—Because experience has shown it is desirable to control this Trade, and it has not shown that it is desirable to control drapers' premises.

What has experience shown? How many fires have there been?—I hesitate to answer that question. Would you mind putting it to the Chief of the Fire Brigade?

Mr. Balfour Browne: I am going to try and convince the Committee that there have been fewer fires in these premises than in any other ordinary premises.

The witness: The total number of drapers' shops in London must be enormous.

Do you know that this Trade will receive an immense impetus in consequence of the Gaumont synchronising gramophones being used in conjunction with the films?—I think it is possible the Trade has a great future before it.

Is not the whole object of a renter to have films going about the country?—Naturally.

He does not want to store any?—I quite believe that.

The Chairman: What becomes of the old films when they have lost their popularity?

Mr. Balfour Browne: It is not only a question of popularity, but a film has only a certain life—sixteen weeks, I think. When a film is absolutely dead it is destroyed.

The Chairman: It is not boiled down to be used again?

Mr. Balfour Browne: No. (To the witness): Do you know that a film positive would be worth £16?—I quite admit that all property is valuable, but it does not follow that people are not careless.

If a man had sixteen million ft. upon the premises, he would have a very great interest in preserving it from fire?—He has a great interest, and so have the people who store petroleum spirit.

Do you know a film cannot burn in a box?—Yes; but the lid may fall apart and the film be exposed.

The Chairman: You were saying that the life of a film is only sixteen weeks. There was an exhibition in London quite recently which certainly went on for a great deal longer than sixteen weeks. It was the same scene—the Durbar. The question is whether the original film is copied.

Mr. Balfour Browne: Once a negative is produced, any number of copies can be made from it. It is the negative only of the Durbar that cannot be reproduced; the positive can be.

The Chairman: I take it the film renter does not part with his negative if he can help it?

Mr. Balfour Browne: No, he keeps that. But many of the negatives are not in this country at all. Most of the plots are produced in the United States or on the Continent, and the negative is kept there. The positive merely is sent over here. On the other hand, with regard to topical matters like the Boat Race or the Durbar, the negative has to be produced here and carefully preserved, because it would be worth at least £100—the negative of the Durbar would be worth a great deal more than that.

In reply to further cross-examination, the witness said that when a trade was inspected under an Act of Parliament a habit of carefulness was estab-

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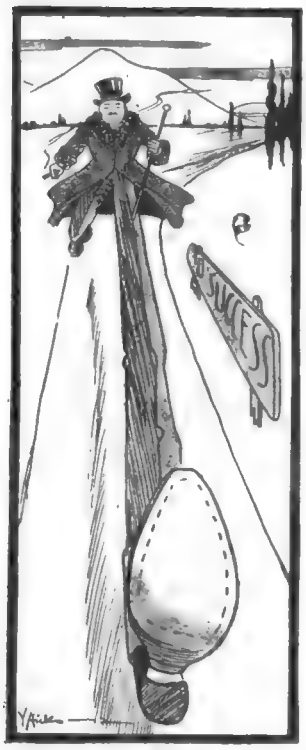

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lished. He did not know that every manufacturer in London cleaned his films with a damp cloth and not with methylated spirit.

Mr. Pritchard, on behalf of Messrs. Kodak, Limited, elicited from the witness the statement that the Bill did make a distinction between hirers and manufacturers.

In reply to Mr. Edgar Horne, a member of the Committee, the witness said that if the premises at present in the occupation of a hirer were adjudged unsuitable, the Council would give time for others to be found. If there were a long lease, he imagined the hirer and the landlord would come to a mutual understanding.

Mr. Horne: The owner might lose a good tenant?

The witness: I quite agree; but if a business is being conducted on premises that are quite unsuitable, surely that reason should not be considered sufficient to allow it to be continued there?

Mr. Jeeves (counsel with Mr. Balfour Browne on behalf of the Trade): Might I say we are going to bring evidence before the Committee to elaborate that, because we regard it as a very serious matter.

In reply to Sir William Priestley, a member of the Committee, the witness said that the term "film dealers" included renters and hirers.

Sir William Priestley: "Film dealers" would include renters, hirers, and manufacturers?

Mr. Jeeves: It includes manufacturers, in our view.

Re-examined by Mr. Charteris (for the London County Council), the witness said he regarded the system of licensing adopted by the Council as an admirable one. Not only did it give more efficient control, but it was in the interests of the Trade itself.

The Chairman: Do the railway companies charge hazardous rates for carrying these goods, or more than for carrying other goods?

The witness: I don't think so, because when packed for conveyance they are undoubtedly packed in a safe way. The form of receptacle used certainly by the better firms of hirers is admirably designed for the purpose, and for reducing risk.

On the subject of the number of picture theatres in the country, the witness remarked that there was evidence of the popularity of this form of entertainment, but it might suddenly come to an end as other forms of entertainment did.

Lieut. Sladen, R.N., Chief Officer of the London Fire Brigade, gave some details as to the inflammability of celluloid. He said the substance burned very freely in air without much smoke, but if air was excluded it would continue to burn, although without much flame. If a film were put in an iron box, lighted, and then shut up, it went on burning. It lived on the oxygen, and when the box was opened the film burst into flame. In the fire in Cecil Court the boxes of films were fired from inside, and were opened by the action of the gases within them.

Mr. Balfour Browne: Or it might have been air expansion.

Continuing, the witness stated that in his experience of film renters' businesses, it was not unusual to see matchboarding, or wooden shelving, in use. The Trade was still increasing very rapidly; on an average applications were received each week for three new picture halls in London. As the Trade was so much concentrated in the metropolis, he thought there should be full powers of inspection similar to those exercised under the Cinematograph Act, 1909. He did not think this would be in any way harmful to the Trade. The Cinematograph Act, for example, did not seem to have hampered the development of the theatres. He believed the managements would be rather grateful to have some independent check on their employees. The Fire Brigade had received inquiries from people in the Trade, the tenour of which was to show that they would be willing to adopt any reasonable precautions if they could only get hold of some standard. The enforcement of regulations would involve very little interference with the carrying on of business. He thought precautions could be taken in most cases without disturbance, but where two or three rooms were occupied in premises used for residential purposes, the Council really did not think that condition of affairs should be allowed to continue.

The Chairman: It would not be impossible to adapt the premises so they would be safe?

The witness: In the majority of cases it would be possible, but there are certain cases where I do not think it could be done.

In cross-examination by Mr. Jeeves, the witness said the records of the Fire Brigade showed that in the twelve fires he had mentioned, eleven lives were endangered and one lost. More lives had been endangered in big drapery fires. In his opinion a small percentage of film hirers were careless. He had a witness in attendance who could speak to having seen a man smoking cigarettes on a film hirer's premises.

Mr. Jeeves: Because of 5 per cent. of people who may be careless, you ask for regulations in respect of 100 per cent. Is that reasonable?

The witness: I think it is quite reasonable. It is desirable to fix a proper standard. Insurance companies regard these businesses as a very hazardous risk.

Mr. Pritchard (for Kodak's): Do you agree with the last witness that you do not desire to touch the manufacturers?

The witness: I did not hear the last witness say that.

Mr. J. D. Fitzgerald (for the Council): I did not hear what Mr. Ollis said, but I did not understand that that was what was meant.

Mr. Balfour Browne: Those were the very words I have taken down.

Mr. Pritchard (to the witness): Do you think it is desirable or not that the manufacturer of films should be included?

The witness: I think it is desirable. I think it must be considered a dangerous occupation.

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On the question of the rate of insurance premiums equired of the film trade, the witness said that rom some slight inquiries he had made he understood it was not unusual to charge an insurance remium of as much as two guineas to manufacurers of films. As far as he knew, no manufacturer n London had had a fire on his premises; indeed, e supposed there were very few manufacturers in ondon.

In reply to questions by Mr. Edgar Horne as to hether films exploded, the witness said he had no vidence of a real explosion, but what was popularly termed an explosion by non-technical persons did take place—that was to say, windows could be shattered by the violence and rapidity of combustion.

At this stage the Committee adjourned for the Parliamentary Whitsuntide vacation. The sittings will be resumed in the middle of June, when further evidence will be given in favour of the inclusion of powers to license film stores being included in the London County Council's General Powers Bill, and evidence on behalf of the Trade will also be submitted.

PICTURES IN IRELAND.

BY "PADDY."

The film, "Zigomar *versus* Nick Carter," created quite a *furore* of excitement when shown at that excellent place of entertainment, the Kingstown Picture House. The performance at the hall is, of course, continuous. Notwithstanding this, the house was packed to overflowing from the opening hour. Other films were "The Burglar Proof Villa" (Pathé), an extremely good trick subject; "Harpooning Whales" (Gaumont), and "Wop in the Fifth" (Melies). This latter was a very good example of the popular prize-fight film.

I paid a pleasant visit the other Sunday to the Pavilion, Kingstown, where the usual high-class list of interesting films was being submitted. Miss D'Arcy's Pavilion Ladies' Orchestra played "The Rosary" by special request. While mentioning Mr. James T. Jameson's Kingstown show I should say that this enterprising gentleman is building six new halls in the provinces. This in addition to the Rotunda Assembly Rooms, Dublin, and a touring show, which is almost always "on the move."

With the exception of the St. George's Hall, in Belfast, the Kelvin Picture Palace 17-18, College High Street, and the Alhambra, in North Street, Square East, Belfast, is the oldest of the many halls in our northern capital. The hall is built on the site of the house in which Lord Kelvin, the famous historian and scientist, was born. It stands in one of the very best thoroughfares in Belfast, and its phenomenal success has been due in great measure to the general manager, Mr. Henry Pulling. Courteous, genial, with the most intricate details of his business oozing—one might say—from his finger tips, Mr. Pulling is an ideal manager to keep up the prestige of any hall in the face of no matter what competition.

The Kelvin is handsomely furnished, and has a seating capacity of 500. Orchestra stalls are on either side of the large stage. The operating chamber is one of the finest—I should imagine—in Ireland. Last week, amongst a great variety of others, the following films were projected: "His Spartan Mother" (Kalem), "A Would Be Star" (Thanhauser), "The Husking Bee," an excellent Vitagraph subject. A feature of each performance is an illustrated lantern slide song, the soloist being Madame Emmanuel Lane, late soprano in the Ladies' Royal Welsh Choir, which visited Belfast last year. The programme is changed on Tuesday and Friday—not Monday and Thursday, is is the case in all our Dublin theatres.

I was glad to notice that the Talbot Street Electric Theatre, Dublin, held a special *matinee* on behalf of the "*Titanic* Relief Fund," and that a cheque for £5 was thereby forwarded to a local fund per the Lord Mayor.

A new picture theatre is in course of erection at Ballymacarret, on the County Down side of Belfast. Although this city has a population of, roughly, 400,000, competition is fairly severe. The "Black Northern" is somewhat slow to appreciate the moving picture, but when he does so, always demands the very latest and best. This is as it should be. Improvement lies along the road of exertion in the face of competition!

The new Cinema Theatre in Galway opens each night to crowded audiences. As I have remarked in previous notes, only one performance is given each night. This is the second place of entertainment in Galway. The Gaumont film service is used, and a Kamm machine projects a picture worthy of the reputation this popular projector enjoys. It is, I believe, the intention of the directors to give variety and also "legitimate" shows from time to time as opportunity permits. Messrs. A. R. Dean (1910), Limited, supplied the tip-up seats.

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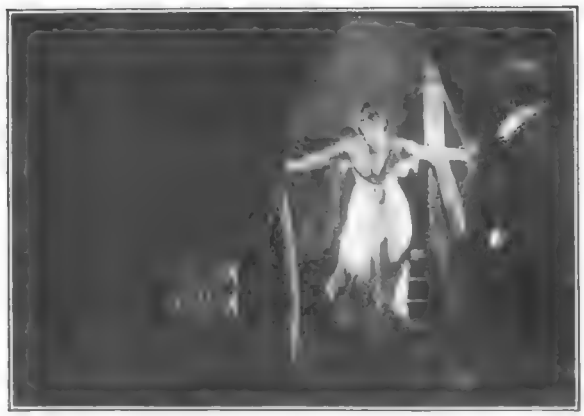

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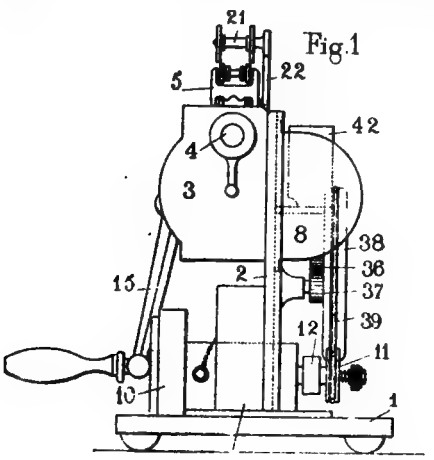
This invention has reference to cinematographic projecting apparatus in which the source of light necessary for projecting the picture is produced by an incandescent electric light. This cinematographic projecting apparatus



has numerous advantages as compared with those actually employed. These latter whether they are working apparata or toys, whether they are illuminated by an electric arc lamp, or by an incandescent electric or by any other luminous source, possess certain disadvantages which, as compared with the novel apparatus forming the subject matter of this application, are still more apparent and tend to increase the value of the said apparatus which, being intermediate between the large apparatus and the toy apparatus, is by far the best apparatus for amateurs.

The construction of such an apparatus is simple and limited to the strictly necessary number of essential parts, thus resulting in economy. These parts are furthermore constructed according to an absolutely different arrangement from that adopted in the existing cinematographic projecting apparatus, this arrangement permitting of condensing the said part into a reduced volume forming a compact whole of reasonable weight, easily transported and capable of being placed on any flat surface.

This apparatus shown in the accompanying drawing is essentially characterised by the following principal points:

1. The essential parts forming the apparatus are mounted on the frame so as to form two groups:

The first group forming the front portion of the apparatus comprising:

Lens, obturating disc, the sliding passage for the films or film-trap, mechanism or intermittent motion for causing the pictures to disappear, and projector comprising an electric incandescent lamp fed by a magneto, or secondary or primary battery, or an electric contact arranged beneath all the above parts.

The second group forming the back portion of the apparatus and comprising:

Crank for the general operation of the various movements of the apparatus, film sprocket-feed-drum, wind-off and wind-on spools.

2. The movement of the film effected by only one single sprocket feed drum, keyed to the axle of the crank shaft.

3. The single feed drum situated behind the light, between the latter and the two spools.

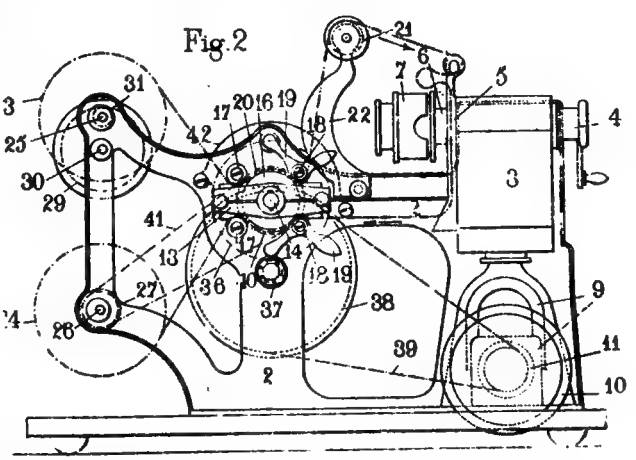
Other less important points still further characterise this apparatus which will now be described with reference to the accompanying drawings in which:—

Fig. 1 is a front view, Fig 2 a side view, and Fig. 3 a plan view from above.

A frame 2 preferably of open casting is mounted on a base plate 1. The essential parts constituting the apparatus are mounted on one side of the frame and on the other side the actuating parts. The front half of this frame 2 carries the first group of parts referred to above, which consists of a case 3 at the front of which the lens 4 is mounted, the arrangement, consisting of the film passage or gate 5, the condenser situated in the tube 6 and the incandescent electric lamp in the case 7, being hinged as a whole to the back of the case 3. The interior of the case 3 contains the disc obturator and its actuating mechanism as well as the intermittent motion for moving the pictures, the drive being obtained from a cog wheel enclosed in a case 8 hanging on the opposite edge of the frame 2.

The magneto 9 comprising a fly wheel in its case 10 and a pulley 11 mounted on a speed regulating device 12, is situated beneath the case 3.

It is evident that at the place occupied by the dynamo 9, a primary or secondary battery can equally as well be arranged for the purpose of feeding the incandescent electric lamp, the arrangement shown in the drawing



merely being an application of the subject matter of the English Patent No. 28,714/09 of December 8, 1909. The back portion of the frame 2 supports the second group of parts consisting of a cover 13 fastened to the frame 2, in the centre of which cover passes a shaft 14 on which is mounted the crank 15 and the single sprocket feeding drum 16. The upper and lower surface of the

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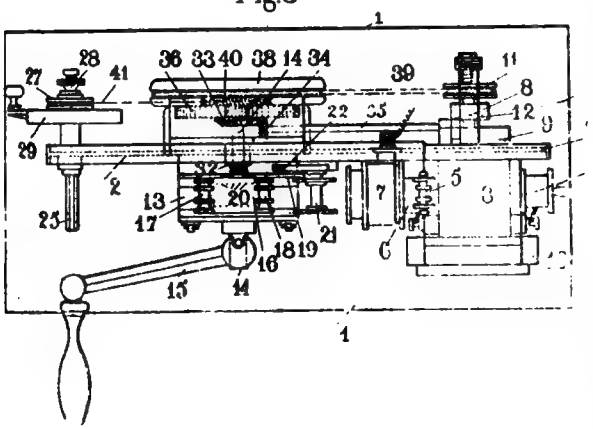
cover 13 carries fixed roller guides 17, and movable roller guides 18 mounted on spring latches 19 which cause the film to be pressed against the feed drum and consequently assures the correct feeding of the latter, the perforations being always pressed well home on to the driving points 20 of the feed drum 16.

A guide 21 supported by an adjustable arm 22 serves to sustain the film during its passage between the feed drum and the film passage.

A wind-off spool 23 and a wind-on spool 24 are arranged behind the feed drum 16 at the end of the frame 2. These

Fig.3



spools are mounted on their respective spindles 25 and 26, the latter being provided with a driving pulley 27 with coupling device 28. The wind-off spool 23 may if desired be rotated by hand by means of a fly-wheel 29 with inner tooth rim mounted on a spindle 30 and driving a cog wheel 31 keyed to the spindle 25 of the wind-off spool 23.

As regards the various driving parts mounted on the same side of the frame 2, they are driven by the main shaft 14 on which the feed drum 16 and the crank 15 are mounted. On this shaft 14 passing through the frame 2 in a bearing 32 there are mounted:—

1. A bevel wheel 33 operating by the intermediation of the bevel pinion 34 and the shaft 35 the wheel of the casing 8 driving the mechanism for changing the pictures and the rotary obturating disc.

2. A cog-wheel 36 driving a pinion 37 keyed to the shaft and fly-wheel 38 driving the pulley 11 of the magneto 9 by intermediation of a transmission 39.

3. A pulley 40 driving by intermediation of a transmission 41, the pulley 27 of the wind-on spool 24.

The whole of the parts 33, 34, 36 and 40 is covered over by a housing 42 mounted on the projecting part of the frame forming the bearing 32 of the driving shaft 14. When the apparatus is not in use it can be protected by a metal cover provided with a handle which can be fastened to the base plate 1 by means of hooks or any locking system with or without key.

It is evident that every latitude is reserved with respect to the choice of material, of parts employed, and of other secondary details without thereby modifying in any way the subject matter of the invention.

The inventor's claims are:—

1st. In a cinematographic projecting apparatus having an electric incandescent lamp as an illuminant the arrangement of parts of the device in two groups, one group at the front comprising the lens, the obturator, the intermittent motion mechanism for moving the pictures, the film gate and the source or connection from the source of electric energy and the other group comprising the driving crank, the film sprocket feed roller and the winding-on and off spools, substantially as described and illustrated in the accompanying drawing

2nd. In an apparatus as claimed in Claim 1 the arrangement of the feed mechanism in the form of a single sprocket feed drum arranged behind the light and between the latter and the winding on and off spools, substantially as described.

3rd. In an apparatus as claimed in Claim 1 the arrangement of a central frame adapted to support the projecting apparatus on one side and the driving and transmitting gear on the other side thereof, substantially as described.

Unconsidered Trifles.

A paragraph—an illuminating paragraph—on feminine apparel, in a contemporary, is headed "Longevity of the Blouse." The reader, if he happen to be male, and a married male, welcomes the heading without possibly diving into the mysteries of the paragraph, for it is the horrible death-rate of the blouse that worries him, and the cost of its re-birth or re-incarnation.

* * *

Following this comes another heading, which, to the uninitiated, would seem to convey that the troubles in China have been smoothed out and that another dynasty has been set upon the throne. "The Reign of Shantung" is the wording!

* * *

The terrible picture-palace and its horrible suggestive films are again to be accused of prompting to dreadful deeds of the latest member of the dire "Black Hand." The individual in question has been caught, and has been "bound over." It is gratifying to learn that by this prompt action the police have terrorised the entire organisation, for the individual, 17 years old, combined in his own person ("for I am the cook of the *Nancy* brig," etc.) both leader and followers of the "London, American, and Parisian Black Hand Club." We can now sleep without bolting the door.

* * *

France is behaving to Morocco not only in a fatherly way, but is extending the relationship to that of becoming its avuncular relative, for pawnbroking establishments are to be created, *vide* the formation of a "General Society of Pawnbrokers in Morocco." There's nothing like leather, we know.

What is this "Dodine" the gourmands are going to eat? Nobody seems to know. The nearest I can get to it is the catch-phrase of my boyhood: "Didon dina dit don d'un dodu dos d'un dodu dodu."

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Let the OWNERS tell THEIR Story.

Empire Pictures,
Perth,
March 26th, 1912.

Messrs. Kamm and Co.,
London.

DEAR SIRS,

Since first we opened out in the moving picture business we have used no other machine except a KAMM, and, although we have had many other makes on trial, we have found none equal. Our first was a second-hand Kamm "Dog" machine, which we purchased from our film-hirers, not being at that time able to purchase the latest type of "Kamm" machine.

We have used the Kamm "Dog" machine continually during the last three years, and it is giving at present equal, if not better, results than many of the cheap M.C. machines which are now on the market. We always like to be up-to-date and keep moving with the times, and, as you know, we purchased two complete M.C. machines, latest type, from your firm, which, we are pleased to say, have given us no trouble during the time they have been in use.

By using the Kamm M.C. machine, we are enabled to project an absolutely steady and flickerless picture, which brings us many good compliments from our patrons.

I may state we are opening another hall shortly, and it gives me great pleasure to state that we shall certainly place an order with you for another complete outfit, and which will now make our stock of KAMM outfits four in number. We will strongly recommend our showmen friends who have had "trouble" to try a "KAMM" when they are next purchasing.

Yours faithfully.

R. & M. PENNYCOOK.

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Our posters will get people into your hall, and our films will make them come again. We issue pictorial billing matter for every film we handle—obtainable from your Renting House or from us. If you are not on our Mailing List drop us a card. We will send full particulars of our films, which average eighteen per week, and usually include several "Interest" films, in time for you to book all our leading features.

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AQUILA

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THE CINEMA AND CHARITY.

It is, as everybody knows, very, very wrong to go to a picture palace on a Sunday. Consequently, the conduct of those people who open their halls for these wrong people to enter is so shocking, so terrible, that it is difficult for the printed word to express the depth of the enormity. Something with a guttural splutter might suffice—Russian, perhaps.

But the frequenters of these picture theatres like to go to them on Sundays, as well as during the week. And, being free-born British subjects (and outside the range of the Russian police, which Miss Malecka was *not*), they express their opinion, and induce the exhibitors—the proprietors of the theatres—to see whether their desires cannot be gratified.

Then steps forward the bulwark of the country, the London County Council, and quite a number of things occur. The case of the music-halls is urged, with the National Sunday League as partner, and so on, and so forth. Charity is pressed into the service—noble, self-sacrificing charity. If Charity's cause is served by the Sunday opening of these picture halls, surely the London County Council would applaud, rather than decry, the suggestion! Quite so, quite so. But Charity, however, cannot take any risk. She would rather bet on a certainty. And so they arrange that the picture theatres—within the London area—shall open for a certain number of hours on the Sabbath (shorter hours than those permitted to the public-houses), provided they do so under the ægis of an approved charitable association, to whom the receipts shall be given.

In this wise there has sprung up in London a body of showmen such as the world has never seen, for they all work for Charity on the Sabbath day, and they receive no recompense for their labour, barring what they would have to pay their staff, and the sum at which they estimate they are out of pocket. These regulations have been in force for nine months—to the end of last March—and the figures show that the gross takings amounted to £92,000. Of this sum, £44,000 was taken by the licensees, £19,000 went in wages, and £15,000 was the profit given to the charities (£14,000 being unaccounted for). The number of cinematograph theatres under the London County Council's control is, I believe, about 200. Those who care to make calculations can now do so.

To such ends are the exhibitors driven by the licensing authority, in order to carry out their legitimate business. Charity has to be dragged in as a shield, and she does not always prove efficacious, judging by the remark made at the presentation of the report to the London County Council that "proceedings had been taken, wherever it was found that the balance-sheets showed that all, or nearly all, the receipts had gone to the licensees as rent."

This is one phase. Another one is revealed by circumstances attending the Army Manœuvres at Aldershot, and has to do with the granting of permission to photograph the Royal inspection of the troops.

It appears that a certain well-known cinematograph firm applied for permission to photograph the operations, and received from the Deputy Assistant Adjutant General a reply that, owing to the large number of applications, it had been found necessary to ballot for the privilege, and "that your firm were successful." The letter proceeded to ask, in perfectly plain terms, what donation the firm was prepared to give to the local Military Charities Association, in the event of formal permission to photograph being granted.

An offer was made, and was found insufficient, and eventually the more substantial proposal of another firm was accepted.

First, the exhibitors are obliged to contribute very handsomely—heavily, in fact—to charity; and now the manufactures are called upon to play a game of poker for the benefit of Charity, with the military authorities "raising the ante."

The method is clumsy, and most exasperating to the Trade. It is admitted that, to accord permission to all would cause endless confusion, and would litter the ground with men and cameras. But the manœuvres are, with their Majesties present, of wide interest, and as many photographers as are consistent with safety should be allowed on the field.

The photographers benefit, they sell their films, and it would be quite just to charge each firm a fixed rate for the privilege, and to devote the proceeds to military charity; but to practically put the permission up to auction is, to say the least of it, scarcely a worthy action.

More will be heard of this, as is only natural, for, though Charity begins at home, Charity can sometimes make herself extremely unpleasant, especially when assisted by those possessed of so much zeal.

Good business is being done at the cinematograph theatres in Bangkok. At the Royal Japanese Cinematograph nothing arouses more interest among the audiences than Pathé's Gazette, with its scenes from all over the world. A feature at the Phathana Korn is the freedom from flicker when the films are screened.

On Monday last, the 27th inst., the Tower Theatre, New Brighton, opened for the season, with a good programme of variety turns, interspersed with pictures. This theatre has seating accommodation for about 3,000 persons, and the audience always thoroughly enjoys the excellent performance given.

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A touching, all-powerful and winning drama.

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A great Western Nestor.

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AROUND THE TRADE.

A VISIT TO "THE" FILM SERVICE.

It is but seven months ago since the news went round the Trade that yet another renting firm had decided to establish itself in London. We then gathered that Mr. W. A. Fenning had severed his connection as manager of the New Century Film Service at Bradford, to open up "The" Film Service at 51, Rupert Street, W.—a fine capacious building comprising five floors, situated in the heart of the film trade. Commencing with a staff of five assistants, and utilising two floors only, it was decided to let the remainder of the building. After a few weeks, however, it was obvious that more room was needed, and another floor was added. This extra room and staff evidently were not sufficient to meet the demands made upon "The" Film Service, as in the course of another week or two it was agreed to abandon the idea of sub-letting, and the whole of the five floors were furnished and fitted to cope with the inrush of business, and the staff of five grew week by week until it reached fifty, so rapidly had the firm forged ahead.

The building in itself certainly appears to be an ideal one for the renting branch of the Trade, but Mr. Fenning is still complaining that he really has not sufficient room, unless, as he laughingly suggested to our representative, he monopolised the roof or looked round for additional premises.

GENERAL MANAGER'S OFFICE.

MACHINES AND ELECTRICAL DEPARTMENT.

FILM HIRE DEPARTMENT.

When we called we were courteously conducted over the building, and were first taken into the large and roomy basement, running the full depth of the building, which is used as the film stockroom and dispatch department in front for town customers, whilst the rear basement is utilised for attending to country customers' orders, and is also devoted to the stocking of carbons and accessories, etc. Ascending the stairs, we found ourselves in the general offices, where a large number of clerks is busily engaged preparing and booking programmes, and dealing with the numerous amount of detail that attaches itself to a large renting business.

On this floor the feature department is also situated, whilst further behind we were ushered into a neat and well-fitted projection room.

We next visited the first floor, where we were invited to inspect the machine and electrical department, and, as Mr. Fenning informed us, nothing was too gigantic or nothing too small for "The" Film Service to handle, no matter what was needed applying to cinematography.

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FOR HIRE.

THE STAGE

Cinematograph Drama by Henry de Rothschild.

The Staging of this Subject, is, from a technical point of view, one of the most remarkable pieces of work "Ambrosio" have done, the scenes in the wings of the theatre, particularly, being vivid and accurate reproductions.

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A Subject in which wonderful pictures of the Stage World are combined with a story of superlative dramatic power.

WE WILL QUOTE FOR

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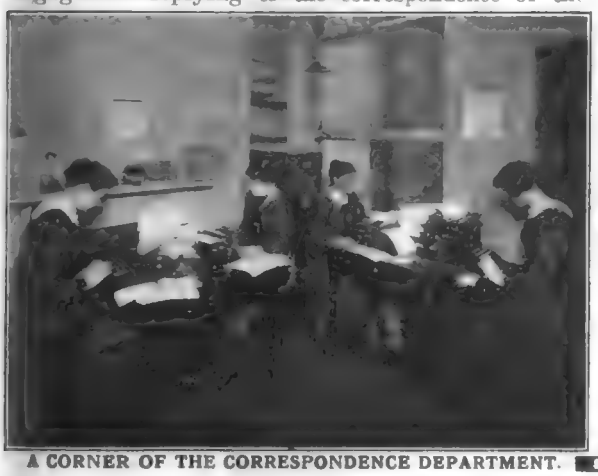
The tapping of typewriters caught our ears at this moment, and, as we turned, Mr. Fenning opened a door just behind us, and we were in the typists' office, where half a dozen young ladies were busily engaged in replying to the correspondence of the



A CORNER OF THE CORRESPONDENCE DEPARTMENT.

day. "You appear to turn out a deal of correspondence," we remarked. "Yes," replied Mr. Fenning. "You see, I was originally an advertising man, and I don't believe in sitting in my office waiting for the business to come to me; therefore, I just get a hustle on, and go out for it; hence that heap of correspondence you have just seen."

"My office? Yes, here is my private sanctum.' Another step, and we were in a well-furnished and tastefully decorated office. "Yes," continued Mr. Fenning, "this is where I hatch my plans of campaign. Other departments? Why, yes, several more; let us go a floor higher." So, ascending, we came face to face with a door bearing the words, "Advertising Department."

"So you run a special department for advertising, do you?"

"Yes," replied Mr. Fenning, "as I said just now, I was an advertising man, and believe it is essential

DISPATCH DEPARTMENT.

to the success of any business, no matter what industry one is engaged in."

Stepping from here, we were next shown in the counting-house on the same floor, where a large number of clerks seemed to be working as if by clockwork. Yet another flight of stairs, and we come to a well-stocked and methodically arranged poster department, where the assistants were busy making up orders ready for dispatch. We turned to descend the stairs, when we were reminded that there was still another department to view; so, retracing our steps, we were shown into the cleaning and repairing department.

"You certainly seem to have gone ahead, Mr. Fenning."

"Yes, we've certainly moved a bit, but we have much further to go yet, at least, I think so, and intend to. Hard work? Well, yes; seven days a week, and one or two all nights occasionally; but I am fond of it, and one doesn't mind when they see gratifying results of their labour."

"I see you adopt the Card Index principle throughout your departments."

"Yes," was the reply; "wouldn't be without it; as a matter of fact, I believe I was the first man in the business to introduce it in connection with facilitating and simplifying the work of offering and booking programmes. Have been accustomed

A CORNER OF THE FEATURE DEPARTMENT.

to organisation and labour-saving devices all my life."

"Didn't you fear competition when you opened?" we asked.

"No, although several people in the Trade warned me of it, and were doubtful as to the success of my venture; but my idea is that strenuous opposition is needed to make a man keen. There's no credit in having a 'walk-over.' Put up a good fight in the face of tremendous odds, and come out successful. Well, then one can look round with a smile of satisfaction, and with the knowledge that he has, by sheer hard work and tenacity, come out on top. Yes, I've come to stay. No time to go back; we must go ahead. That's the spirit I adopted when I started, and you can see for yourself I haven't departed from it. Made a record in the time? Yes, I believe I have; at least, I have been told so on more than one occasion."

And with a hearty shake of the hand we departed, with the knowledge that "The" Film Service was conducted on the lines that make for success.

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HEAD OFFICE.

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BRANCHES:

BRISTOL: 76, Victoria Street.
Telegrams: "Filmire, Bristol." Telephone 1131.

GLASGOW: Dixon Street, St. Enoch Square.
Telegrams: "Filmire, Glasgow." Telephone Central 2281.

EDINBORO': 42, York Place.
Telegrams: "Films, Edinboro." Telephone Central 3:12.

NOTTINGHAM: Central Hall.
Telegrams: "Central Hall, Nottingham." Telephone 4821.

HUDDERSFIELD: Buxton Road.
Telephone 610.

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IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS.

My first visit this week was to the Cinematograph Theatre, Clapham Junction, where Mr. W. Ince still holds the managerial reins after a most successful run of just over two years. The high-class *clientele* which patronises this cosy and artistic *rendezvous* is well catered for. The leading item this week is Vitagraph's "Victoria Cross," which is exceedingly well received. Next week, the Imp Company's two-reel drama, "Shamus O'Brien," will be submitted. The excellent orchestral music adds much charm to a really good evening's entertainment.

Mr. A. G. Cullingford is having a busy time at the Biograph Theatre, St. John's Road, Clapham Junction, the theatre being looked upon as quite a family resort. The acoustics of this hall have been well considered, and the advent of the sliding roof will doubtless prove very acceptable during the coming summer months.

The Bolingbroke Hall, Northcote Road, is securing its share of the patronage of the densely populated part in which it is situated. I am sure that Mr. J. Farmer, the manager, does his utmost for the comfort of his *clientele*. A good all-round programme is shown, and is greatly appreciated. A good steady picture is projected, and the quality of the films leaves nothing to be desired.

I passed on to The Gem, Lavender Hill, and there found that experienced manager, Mr. E. E. Giles, in charge. This gentleman had only taken up his duties a week previous. Seating 850 in striped silk tip-ups, every comfort is experienced in this hall. Appropriate music is played by The Gem Orchestra with capital effect to the screening of "Shamus O'Brien."

The Junction Picture Palace is being reopened by the Globe Cinema Company as soon as the necessary alterations and decorations have been completed.

The Shakespeare Theatre, Lavender Hill, is turning its attention to cinematography, being inaugurated on Whit Monday.

Turning my attention to Battersea, I visited the York Picture Palace, York Road, and the first thing to meet my eye was the notice "House Full" up, and the display was certainly justified, for I found the hall packed to its utmost capacity with an enthusiastic audience. A Brockliss Motiograph has just been installed, and is giving every satisfaction. Mr. E. Halcomb, the managing director of the Radium Picture Palaces, Limited, is managing here.

The Battersea Park end of Battersea is well catered for in respect of picture theatres, all of which are doing good business, and situated in a densely populated neighbourhood. The Surrey Bioscope Picture Palace, Battersea Park Road, is running smoothly, under the management of Mr. Johnson. Seating 200, the hall is cosy, and one of the most successful on The Popular Bioscopes, Limited, Circuit.

Looking in at the Albert Picture Palace, I found Mr. Mabey doing his share of business. A good programme is put on, and is much appreciated by the numerous patrons.

Adjoining the Battersea Park Road Station is the popular Brighton Picture Palace, which was crowded when I called, all enjoying the good-class cowboy films which are the order of things here. The manager sees to the entertainment of his audience in an admirable way, that reflects much credit upon himself.

That popular house, The Electroscope, Falcon Road, is doing well under Mr. J. Fabbro, junior's, capable guidance, and good audiences are showing their keen appreciation of the good things provided.

That popular sporting suburb, Epsom, possesses two fine attractively designed and decorated cinemas, situated in a most picturesque spot, and on the occasion of the contest for the Ribbon of the Turf they are packed out. Those patrons who do not visit the scene of the premier racing event of the year can always see the race on the screen the same evening.

The Epsom Electric Theatre, situate at the corner of East Street, is doing excellent business with Mr. Tom E. Little in charge. The auditorium presents a quiet, restful appearance. "The Charge of the Light Brigade" finds top place in a well-selected programme, which always includes one high-class vocal turn. Mr. E. Savage, the owner, is to be congratulated upon the splendid arrangements which have been made for the comfort of his numerous patrons.

The Cinema Royal, in the High Street, next claimed my attention, and there I found good, steady business being done. The hall is most cosy, and finds seating accommodation for 300. Mr. Thompson has a capable manager in Mr. H. G. Ashby, who is ever on the alert for new features which will keep his hall right up to date. By special request "The Lady with the Camelias" is being shown, and receives rounds of applause. A Dreadnought machine is used here with successful results.

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your fellow exhibitor and learned of his successes with **"Flying A" Western Features?** They are the recognised best in "Westerns" and are the kind that mean more and better business. You cannot go wrong with

THE OTHER WISE MAN

released on July 10th, approx. length 1,000 ft. Jim Bangs and George Wellesley were old pals and confidence men. George tired of the life and went to selling hardware. Jim Bangs tried to sell the innocent townsfolk of La Mesa some fake stock. George came and secured lodgings with pretty Miss Blackwell, who came near being a victim of Jim. Then there was trouble a-plenty in La Mesa. How business and love affairs were finally straightened out to your satisfaction is best illustrated by the pictures themselves.

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

AFFAIRS OF THE POLYCOLOUR SYNDICATE, LIMITED.

In the Chancery Division, on Tuesday, May 21st, Mr. Justice Swinfen Eady, had before him an unopposed petition by the Natural Color Kinematograph Company, Limited, for the compulsory winding up of the Polycolour Syndicate, Limited.

Mr. J. White, who appeared for the petitioners, said that it was a judgment creditors' petition. Execution had been levied, but the Sheriff had returned a *nulla bona*.

His Lordship made the usual compulsory order.

APPLICATION AGAINST ELECTRIC PALACES, LIMITED.

In the Chancery Division on Friday, May 17th, before Mr. Justice Joyce, in an action of A. I. Jones, Limited, against Electric Palaces, there was heard a motion to restrain the defendants from erecting a large, heavy clock on the front of their premises in Clapham Road, which they had on lease from the plaintiffs, in breach of a covenant in the lease.

Mr. Hughes, K.C., for the plaintiffs, said that his clients understood from the correspondence that what was complained of had been done, and he did not think much good could be done on the motion.

His Lordship: Is it dangerous?

Mr. Hughes: It is believed so, owing to the building being old, but I cannot say.

Mr. Pollock (for the defendant) said he could defend the motion perfectly well. He had an affidavit by a distinguished surveyor saying that there was not the least danger.

His Lordship: Having regard to the covenant in the lease, can you defend it?

Mr. Pollock: My lord, there is a difference of opinion.

His Lordship: Is the clock over anything, or that sort of thing?

Mr. Hughes: Yes, it is a very heavy structure from the walls of an old building. The defendants say that it is to the public benefit to have a clock there, but that statement is discounted by the fact that a public clock is just opposite.

His Lordship: We will try it on the first day of next sittings. Bring your witnesses.

Mr. Hughes: And treat the motion as trial.

His Lordship: Yes.

TONBRIDGE *v.* FOLKESTONE PICTURE PLAYHOUSES CO., DICKENS & MARX.

Heard in the Chancery Division, before Mr. Justice Joyce on May 17. This was an adjourned motion, asking for an injunction against the defendants, the Folkestone Picture Playhouses Company, and Messrs. Dickens and Marx, to restrain them from obstructing a portion of plaintiff's right of way in a passage leading from Guildhall Street to Queen's Mews, Folkestone.

Mr. Hughes, K.C., for the plaintiff, said he had the grant of a right of way over certain land at Folkestone (as above named) and the defendants were the owner of the property (Mr. Dickens), the Folkestone Picture Playhouses Company, and Mr. Otto Marx, the builder of the premises complained of. Counsel did not quite know what view the different defendants took of the matter, but it seemed perfectly clear that there was a right of way granted in 1872 over a strip 11 ft. wide, and later there was an additional grant of a wider strip.

Mr. Crossman, for the Picture Playhouses Company, said he could not resist the motion. His clients had taken a lease from the freeholder, and according to that deed they had power to build over a part of the site, and they commenced building a picture hall on that basis. They had, however, now looked into the title, and they did not think it advisable to further contest the plaintiff's claim.

Mr. Younger, K.C., for the freeholder, said that when his client got the property it is thought that there was a right of way of 10 ft. only, but there had been a plain grant of a 20 ft. right of way at the point in question, and he did not think that he could further oppose the relief the plaintiff asked for.

Counsel for Mr. Marx (the building contractor employed to erect the picture palace), said his client could not resist the motion.

Eventually a consent order was agreed to, to the effect that the defendants undertook to remove that part of the building complained of, and not to do anything further to interfere with the plaintiff's right of way, the motion to be treated as the trial, and the defendants to pay the plaintiff's taxed costs.

MEETING OF CREDITORS.

On May 20th the statutory first meeting of the creditors interested under the recent failure of Mark Cohen, late picture theatre proprietor, 231, High Street, Kensington, and 51, St. Mary's Grove, Chiswick, was held at the London Bankruptcy Court, with Mr. D. Williams, the Assistant-Receiver, in the chair. The debtor, who has not yet filed any statement of affairs, estimates that he owes £760, his assets being represented by his claim against the Picture Palace Company, against whom he is counter-claiming on the ground that they had misrepresented the business done at the Empress Picture Palace, Leicester. It transpired that in December, 1910, the debtor and one Barry Brown purchased for £300 the lease of the Empress Picture Palace, Leicester, together with the seats, piano, fixtures, screen, etc., therein. The lease was taken in the name of the debtor, and £210 was paid on account, and the balance secured by a second charge on the debtor's private house at Ealing. The annual rent of the picture palace was £80, increasing to £90. There was no partnership deed, but the debtor and Brown ran the theatre under their own management, and only closed it in April, 1911. They had had no previous experience in the business. They sold the lease for £225: £100 in cash and the balance in shares in the company which purchased it. The landlord, however, declined to accept the company as the tenant, and accordingly the debtor sublet the theatre to the company at the rental which he himself had to pay, and for the same period as that for which he held the lease. The purchasers were unable to make the theatre pay, and the debtor six months ago caused a distress to be levied for a quarter's rent. The liquidators of the Empress Picture Palace Company, who sold the theatre to him, brought an action against Brown and himself for the £110 balance of the purchase money about a month ago, and he had counter-claimed for £362 11s. 6d., made up of the £210 which he had paid, £40 or £50 which he had spent in decorating, and the balance of rent, for which he was still liable. He claimed this money on the ground that the business had, as he alleged, been misrepresented to him, the representation consisting in the statement that the

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takings at the theatre were from £40 to £60 a week, whereas the debtor, at the end of his tenancy, found that his takings were only £10 a week. The case, which was ready for trial, would be heard at the Leicester assizes in June. The debtor attributed his failure to litigation, loss on the picture palace, and loss on a draper's business carried on by him at Chiswick.

At the request of creditors, the meeting was adjourned in order that they might consider what was best, in the interest of creditors, to be done.

A meeting of the creditors of the Humanity Story-Film Company, Limited, will be held at the offices of the Liquidator, Temple Chambers, Temple Avenue, London, E.C., on Tuesday, June 4, 1912, at 11 o'clock.

FILM AGREEMENT DISPUTE.

Mr. Justice Parker, in the Chancery Division, had before him on Friday, May 24th, a motion by the plaintiffs in the action of the Buffalo Jones African Company *v.* the Warwick Trading Company, with reference to a dispute as to an agreement with regard to certain cinematograph films taken by Mr. Cherry Kearton, the well-known animal photographer.

Mr. Mark Romer, K.C., who appeared in support of the motion, said that the plaintiffs asked for an injunction, pending the trial, from printing, publishing, or otherwise dealing with certain picture negatives supplied by the plaintiffs under an alleged agreement. The dispute between the parties was that the plaintiffs, an American Company, formed for the purpose of obtaining cinematograph pictures in South Africa and elsewhere, of wild animals, entered into an agreement with the defendants through Mr. Cherry Kearton, or Cherry Kearton, Limited, relating to films obtained by Mr. Kearton in British East Africa. By that agreement, which was dated in September of 1910, the defendants were to pay the plaintiffs £500, and the plaintiffs were to be entitled to receive half the profits from the sale and publication of the films. The £500 was not paid, as the defendants alleged that the films were not delivered to them in a proper condition, and, as he understood it, the agreement had been repudiated by the defendants. Negotiations then took place between the defendants and Mr. Cherry Kearton, and the defendants, having obtained the films, were proposing to publish them.

Counsel for the defendants was willing, until the trial, to keep an account, but objected to give any undertaking, as he said the films had been sent to Paris for development, and he did not know what contracts might have been entered into there.

Mr. Justice Parker suggested that the defendants should undertake, so far as possible, to prevent any further dealing with the films, and to keep an account of any dealings under contracts already entered into.

After some further discussion the defendants agreed to give the undertaking suggested until the trial or further order, the plaintiffs assenting to the £50 paid into Court for costs being answerable for damages, and to pay a further £100 into Court within three weeks, to answer damages and costs if such should be awarded against them. The undertaking was to be inoperative if the £100 was not paid in within the specified time.

Bankruptcy.

On Friday last Mr. Registrar Brougham held a sitting at the London Bankruptcy Court for the public examination of H. Stanley Marks, manager of a cinematograph company, 17, Charing Cross Road, W.C., against whom a Receiving Order was recently made on the petition of a creditor.

In reply to the Official Receiver, the debtor stated that he had been connected with theatrical and other entertainments for a number of years. In 1909 he was appointed general manager of a cinematograph company at a salary of £500 per annum, with 1 per cent. of the takings, and held the position until October last, when, on the company being amalgamated, his services were dispensed with. He had also been a director of another cinematograph company from April, 1910 to March, 1911, at a salary of £200. Since then he had been departmental manager to a firm of cinematographers, at a salary of £4 a week. His failure was due to the fact that he had not been paid by the cinematograph companies. The first company owed him £220 for fees as technical adviser and as director, but they disputed his claim. It was an agreed sum. He was to have had £100 as director and £150 as technical adviser. He had also paid £100 for shares, which they had not delivered; that made £350 which he lost by that company. He brought an action against the company, but had no funds to go on with it, and it was dropped. The defence of the company was that he was not their technical adviser, and that he had forfeited the share for some reason or other, and, so far as his remuneration was concerned, they maintained that he was connected with the promotion of the company and had not disclosed it. That, however, was not the fact. He had had no income except what he earned. His chief debt was in respect to a bank overdraft, and really that was not his debt. He had a banking account at Birmingham, which he used for the purposes of the company—the first company which was amalgamated. That was the Birmingham company. The second company was the Sheffield company. The Birmingham company was amalgamated, and there was no chance of getting anything from them. The bank got judgment against him six months ago. Just before then he obtained £80 from his uncle on a bill of sale of his furniture, and used it partly in a trip to Paris, where he went to see various people with a view to business; and partly in household expenses The Paris trip cost £30 or £40. Asked why he did not pay the bank, the debtor said he never expected the bank to take the action they did. He thought they would consider it a gift. He had acted for them as Receiver for nearly twelve months, and they gave him to understand that they would act decently towards him. He now owed £164 19s. 3d., and his assets were £103 9s.

The examination was ordered to be concluded.

New Companies.

Chelmsford Empire and Hippodrome Company, Limited. (121,981.)—This company was registered on May 14th, with a capital of £5,000 in £1 shares, to adopt an agreement between Wray and Fuller of the one part, and C. Reid of the other part, for the acquisition of certain freehold land in Springfield Road, Chelmsford, and to carry on the business of theatre, music-hall, picture palace, and hippodrome proprietors, etc. Minimum cash subscription £1,000. The number of directors is not to be less than two nor more than six. The first are: C. Reid, 171, Springfield Road, Chelmsford; A. G. Cleale, 101, Mildmay Road, Chelmsford; J. O. Thompson, The Eaves, Chelmsford; and A. Driver, The Acacias, Springfield Road, Chelmsford. Qualification £100. Remuneration £25 each per annum. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

Parkgate and Denaby Theatres, Limited. (121,991.)—This company was registered on May 14th, with a capital of £7,000 in £1 shares, to acquire land at Parkgate and Denaby, Yorks, to build thereon a theatre or picture palace, and to carry on the business of cinematograph hall and theatre proprietors, etc. Private company. The number of directors is not to be less than two nor more than six. The first are: E. C. Clayton (managing director), 362, Mushroom Lane, Sheffield; and others to be appointed by the subscribers. Qualification, £50. Registered office: Masonic Buildings, High Street, Rotherham.

Art Animated Pictures (Wales) Limited. (121,978.) This company was registered on May 14th, with a capital of £2,000 in £1 shares, to carry on the business of cinematograph or moving picture hall proprietors at Barmouth, Merioneth, and elsewhere. Private company. The number of directors is not to be less than two nor more than

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five. The first are: J. Walters, 34, Northumberland Avenue, Blackpool; and W. Law, 9, St. Anne's Road East, St. Annes-on-the-Sea. Qualification, £100. Remuneration (except managing director), £25 each per annum. Registered Office: The Pavilion, Barmouth, Merionethshire.

World's Exclusive Films, Limited. (122,158.)—Registered on May 22nd, with a capital of £2,000 in £1 shares, to carry on the business of manufacturers of and dealers in cinematograph, animated picture machines, photographic apparatus, photographs and films, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: G. Favorke, Warninglid, Haywards Heath (chairman); and D. D. Davidson, Glendale, Mountfield Road, Finchley, N. Qualification, £50. Registered office: 94, Wardour Street, W.

Caerphilly and District Cinema Company, Limited. (122,132.)—This company was registered on May 22nd, with a capital of £4,000 in £1 shares, to carry on the business indicated by the title. Private company. The number of directors is not to be less than three nor more than five. The first are: J. Lewis, Islwyn House, Mountain Road, Caerphilly; J. H. Phillips, Gwylfa, St. Martin's Road, Caerphilly; J. Morgan, Bodawen, Caerphilly; T. F. Howells, 17, Wellfield Place, Cardiff; and E. Brinson, Bron-y-Garth, Caerphilly. Qualification, £50. Remuneration as fixed by the company. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

Avenue Picture Theatre, Whiteinch, Limited. 8,262.)—Registered in Edinburgh on May 20th, with a capital of £3,000 in £1 shares, to carry on the business of public entertainers and proprietors. The first directors (to number not less than three nor more than seven) are: H. Ritchie, 5, Broomhill Gardens, Partick; T. Logan, Lastalrick, Shawlands; A. Crawford, Gilbertfield, Cambuslang; and R. Mitchell, 275, Carntyne Road, Parkhead, Glasgow. Qualification, £100. Remuneration not to exceed £50 each per annum, with £25 additional for chairman. Registered office: 196, St. Vincent Street, Glasgow.

Gilbert-Southwell Film Company, Limited. (122,035.) Registered on May 16th, with a capital of £1,500 in £1 shares, to carry on the business of manufacturers and distributors of cinematograph and photographic films and prints, pictures, drawings, etc., to adopt an agreement with F. Gilbert and H. Southwell. Private company. The number of directors is not to be less than two nor more than five. The first are: A. E. Brown, Essex Wharf, Whitechapel, E.; M. Weinberg, 14, New Bond Street, W.; A. H. Pickard; and F. Gilbert, the last-named being permanent. Qualification of permanent director, £100; of other directors, £50. Registered office: 5, John Street, Adelphi, W.C.

Holderness Hall (Hull), Limited. (122,094.)—This company was registered on May 20th, with a capital of £10,000 in £1 shares, to carry on the business of owners, lessees or proprietors of theatres, music and concert halls, variety theatres, cinematograph and other exhibitions, etc., to acquire and hold in fee simple the land and premises in Witham and Clarence Street, Hull, contracted to be sold by an agreement between Annie V. Blenkin, G. W. Blenkin and E. H. Potts. Private company. The number of directors is not to be less than three nor more than five. The first are: G. Morton (nominee of Mortons, Limited), S. H. Carter (nominee of New Century Pictures, Limited), and W. Morton (nominee of Prince's Hall (Hull), Limited. Qualification (except above-named directors), £100. Remuneration as fixed by the company. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

Palladium (Edinburgh), Limited.—Registered in Edinburgh on May 17th, with a capital of £2,500 in 2,300 pref. shares of £1 each, and 4,000 ord. shares of 1s. each. To purchase John Henry Cooke's Circus, Edinburgh, and to carry on business as exhibitors of moving pictures, etc. The first subscribers are: R. C. Buchanan, 6, John Street, Adelphi, London, W.C.; and J. B. Robertson, 50, Frederick Street, Edinburgh. Private company. R. C. Buchanan is the first director. Registered office: 5, Alva Street, Edinburgh.

Mortgages and Charges.

Landport Electric Theatre, Limited.—Particulars of £600 debentures, created February 27th, and secured by trust deed dated May 7, 1912, filed pursuant to Section 93 (5) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital, and leasehold land in Arundel Street, Landport. Trustees: J. C. Prior and A. Jones.

American Film Trading Company, Limited.—Second debenture, dated April 26, 1912, to secure £1,570, charged on the company's undertaking and property, present and future, including uncalled capital. Holders: F. W. Jackson, C. E. Pinfold and J. H. Foster, all of 57, Moorfields, Liverpool.

South Eastern Electric Theatres, Limited.—Issue on May 14, 1912, of £100 debentures, part of a series of which particulars have already been filed.

Pringle's Picture Palaces, Limited.—Bond and Disposition in security, dated May 13, 1912, as further security to £8,000 first mortgage debentures, charged on 40-44a, Elm Row, Birmingham. Holders: Sir James Smith, Knight, Edgbaston Hall, Birmingham; and G. H. Claughton, The Priory, Dudley.

Deal and Walmer Amusements, Limited.—First mortgage, dated May 8, 1912, to secure £700, charged on King's Hall, North Barrack Road, Walmer, and the company's undertaking and property, present and future, including uncalled capital. Holder: C. W. Collins, Mornington Lodge, Wellington Terrace, Deal.

Vint's Theatres, Limited.—Sub-demise, by way of further security, dated May 1st, supplemental to trust deed dated February 6, 1912, securing £6,000, of which £5,750 are now outstanding, charged on certain properties in Neath, Carnarvon and Exmouth. Trustees: P. L. Jacques, Silsden, near Keighley; and W. Firth, Craven Bank Chambers, 1, Bank Street, Bradford.

Amalgamated Cinematograph Theatres, Limited.—A memorandum of satisfaction in full, on May 2, 1912, of debenture and charge dated May 19, 1911, securing £7,000, has been filed.

Pringle's Picture Palaces, Limited.—Bond and Disposition in security, dated May 13, 1912, to secure £6,000, charged on land with cinematograph theatre, billiard saloon, shops and flats, and known as 40-44a, Elm Row, Edinburgh. Holder: J. McKelvie, 17, Rutland Square, Edinburgh.

Harlesden Palace, Limited.—Issue on April 26th, of £10, and on May 10, 1912, of £40 debentures, parts of a series of which particulars have already been filed.

Cinema-Halles, Limited.—A memorandum of satisfaction in full on May 3, 1912, of mortgage and charge, both dated November 23, 1911, securing £1,900, has been filed.

Receivership.

Paragon Bioscope Company, Limited.—P. Butchart, of 49, Queen Victoria Street, E.C., ceased to act as Receiver or Manager on April 30, 1912.

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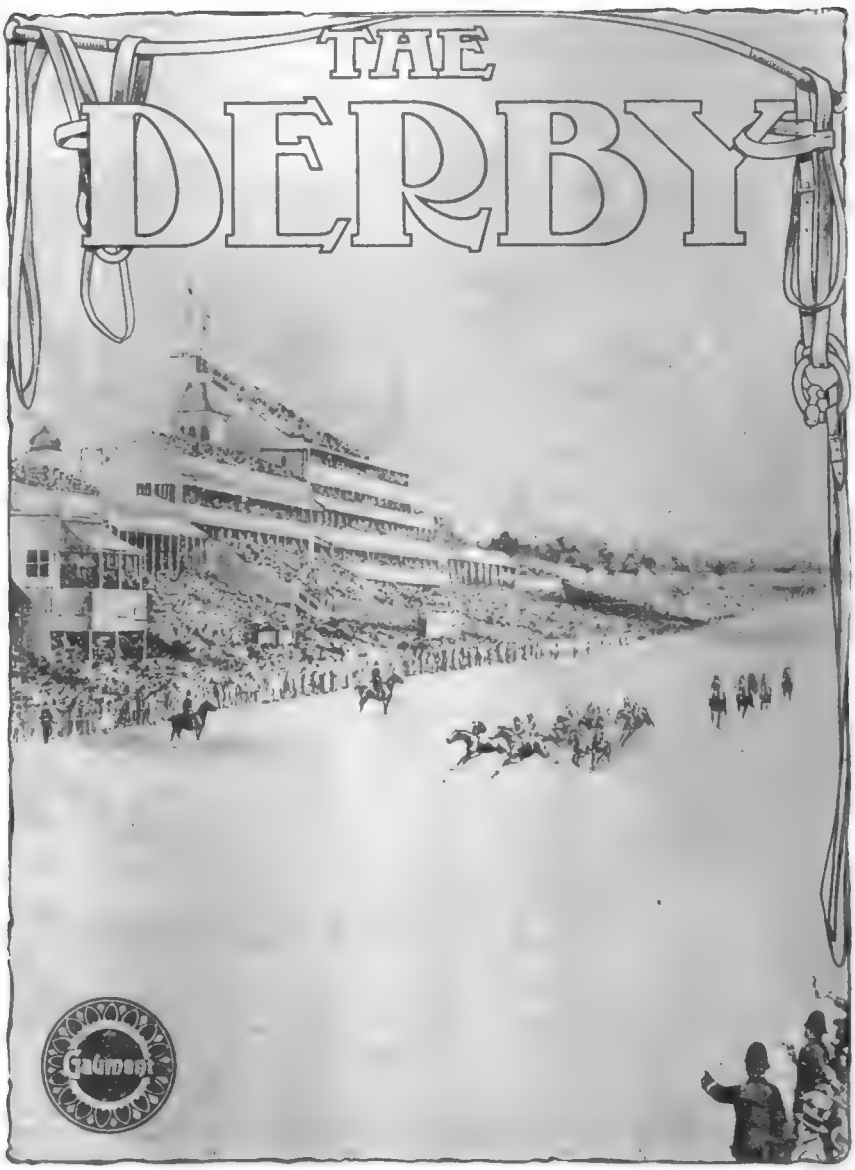

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Sidelights on Scientific Cinematography.

By Leonard Donaldson (Author of "The Cinematograph and Natural Science.") *

4.—The Motion Picture in Surgery and Medicine.

"We look to you to fight sickness and disease; and we claim from you an untiring vigilance and unceasing efforts to find, by the investigation of the laws of Nature, new means of combating those enemies. No one can doubt that the improved public health is mainly due to the discoveries made by the medical profession in this and other countries, to the guidance given by that profession to civil authorities, and to the sanitary precautions against the spread of disease which they have enforced."

Such were His Majesty's remarks to the Royal Society of Medicine, at the recent opening of the new headquarters, in Wimpole Street. In the first sentence of His Majesty's speech the scientist-cinematographer has an indirect invitation to utilise the motion picture in order to discover new means of combating sickness and disease. The cinematograph, used in conjunction with the microscope, becomes the most effectual investigator science has ever known. By their use we are able to study the living movements of Nature's smallest creations. That which was, a few years previously, regarded by the experimentalist as an "unknown quantity," is now a visible organism, having life and motion. I have already referred in a previous article to the excellent work that has been done by the Woman's National Health Campaign, and the effect of this organisation's efforts in improving the conditions of public health. The value of the cinematograph as a demonstrator is unequalled, and it is for this reason that the motion picture is destined to become an indispensable factor in the everyday life of the nation. Prevention is always better than cure, and far less expensive. The cinematograph can show us what precautions are necessary in order to avoid the scourge of disease. Therefore, those engaged in the business of cinematography should do all that is possible to bring the potentialities of the motion picture in this direction before the notice of those in authority.

Very little time elapsed between the invention of the microscope and its application to public service. Why, then, this delay with the cinematograph?

In "The Cinematograph and Natural Science" I have devoted considerable space to the subject of the utility of the motion picture in operative surgery. There it is clearly shown, in the remarks of Dr. Doyen—who has done such notable work with the cinematograph—that the motion picture can be of the greatest service in demonstrating operative methods to medical students. Dr. Doyen also refers to what he terms an "unexpected peculiarity of the cinematograph" "To the surgeon," he says, "who entrusts it with his operations, it becomes a valuable master. It is thanks to this marvellous instrument that I have been able to improve my technique and eliminate all useless manipulations." Then, later on, he says, "The cinematograph is within everybody's reach. To the professional man, its management presents no difficulties. The one indispensable factor in the attainment of good results is the choice of a well-lighted operating theatre. . . . As far as the patient is concerned, there is no diminution in safety, for, when about to operate under the eye of the cinematograph, your preparations will be made with exceptional care."

Thus, then, we see how the cinematograph can be of service in the lecture room and operating theatre. But the work should not stop here. What is needed, perhaps, more than anything else is a convincing demonstration of the many ways in which tuberculosis may be inoculated. The evils of the drug habit and our national curse of drunkenness might also be made the subject of motion pictures. Then, again, there is probably some cure for cancer, if we did but know it. More experimental work is necessary with the cinematograph. The boy or girl at school should be instructed in a more practical way on the subject of physiology. It is all very well for us to be told that in our bodies we have more than 200 bones, over 500 muscles, that the heart beats over 30,000,000 times in a year, and that the brain contains no less than 600,000,000 cells, each cell consisting of several thousand visible molecules, and each molecule again of many millions of atoms. All this is admittedly very wonderful, but such knowledge will not prevent he or she catching cold or becoming addicted in later life to the drink or drug habit.

In his essay on "The Hope of Progress," Sir John Lubbock says: "It is, indeed, as true now as in the time of Newton, that the great ocean of truth lies undiscovered before us. . . . Who can say on the verge of what discoveries we are now standing? It is extraordinary how slight a barrier may stand for years between man and some important improvements. . . . Take the discovery of anæsthetics. At the beginning of the century, Sir Humphry Davy discovered laughing gas, as it was then called. He found that it produced complete insensibility to pain, and yet did not injure health. . . . These facts were known to our chemists; they were explained to the students in our great hospitals, and yet for half a century the obvious application occurred to no one. Operations continued to be performed as before; patients suffered the same horrible tortures; and yet the beneficent element was in our hands; its divine properties were known, but it never occurred to anyone to make use of it."

By these remarks, then, we see the great evil

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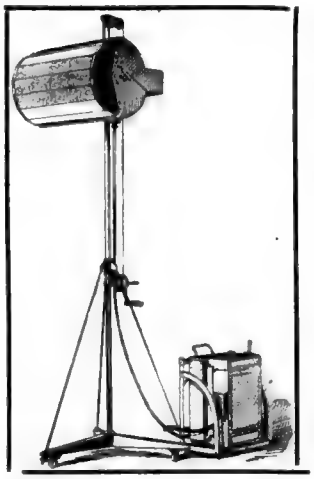

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of hesitancy or procrastination. Who knows what remarkable discoveries await the diligent investigator with the cinematograph? If our scientists and medical men truly have the future welfare of the race at heart, they would be in grievous error if they failed to avail themselves of this wonderful power of investigation.

(To be continued.)

AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

Still another "winner" for Mr. George Green! This very enterprising manager has added to his array of halls by opening a new picturedrome at the Round Toll, 41, Possil Road, Glasgow, and six hundred local residents may now assemble at every performance to see the latest ideas from filmland. The new hall is—like all other halls conducted under the same management—exceedingly cosy and comfortable, and it has now settled down to what will certainly prove a highly successful career. Mr. E. H. Collinson, in the capacity of manager, may be relied upon to fulfil his duties in the best of fashion.

By the way, Mr. Green has issued a very neat little booklet for distribution among the public, which is full of up-to-date ideas. "Every picture a picked one" is the motto adopted, and certainly, in Mr. Green's case, it is very appropriate. In the general letterpress there occurs the neatly expressed phrase, "Visitors of this year are the visitors of last year—with their friends," while the continuing sentence is just as good, "This, after all, is the real test of an exhibition's merit—that its visitors tell their friends about it." That is the kind of advertising that pays and is appreciated, and I congratulate Mr. Green on his bright and novel notions.

And still they come! Among the latest of new Scottish companies I notice the names of the Avenue Picture Theatre, Whiteinch; the Palladium, Edinburgh; and the Troon Picture House, Motherwell. The respective capitals of the companies are £3,000, £2,500, and £3,000, and the subscribers are all well known locally. I have now completely lost count of how many such companies have been launched in Scotland even since the present year of grace opened, and that is not because I am a bad arithmetician, but simply because I am not a lightning calculator nor an infallible memoriser. Truly the picture "boom" goes on in Scotia with undiminished zest, and the more halls the merrier!

In relation to the new Palladium in Edinburgh, alluded to above, I may say that in this case a private company has been formed to acquire the property known as John Henry Cooke's Royal Circus in Fountainbridge, and to carry on the business of exhibitors of moving pictures, etc. I notice that Mr. R. C. Buchanan, the well-known theatrical proprietor, figures as one of the subscribers, and that is a good guarantee in itself. Mr. Buchanan knows the business to his finger-tips.

In the case of the Avenue Picture Theatre, the company has been formed to acquire a lease of ground at Inchbank, Dumbarton Road, Whiteinch, upon which to erect a picture theatre and variety amusement hall. This is a really fine site, and the good people of Whiteinch may depend upon spending many happy hours in "The Avenue."

The other day the annual court for considering applications for picture house licences in Govan was held, and all such licences were renewed. I understand, however, that the magistrates impressed on applicants that during performances all passages in the picture houses were to be kept clear. In connection with the picture houses in which Sunday entertainments are given, the court complained about the character of the present programmes, and stated that unless the entertainments were of a more sacred description in future, permission to run Sunday evening concerts would be withdrawn.

It is proposed to build, in Hales Street, Coventry, a new theatre, to be known as the Grand, capable of seating 1,200 persons. Pictures and variety will each find a place in the programme, and each item on the bill will be announced to appear at a certain time. The total cost of the building, which is to be of a most up-to-date character, and elaborately furnished, will be between £11,000 and £12,000.

The Guernsey Electric Theatre, Guernsey, has been reopened under entirely new management, and excellent programmes are being provided each evening, drawing full houses.

Mr. Charles R. Craig, manager of the Empire, Wharf Street, Leicester, is now progressing favourably, after a very severe illness, and hopes to be able to resume his duties at an early date.

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NOTICE.

An Artist's Model

OR

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IN THE WIRRAL DISTRICT.

(By Our Own Special Correspondent.)

During the past few days I rambled round the Wirral District, and visited a good number of halls devoted to the "silent play." Considering the fine weather, I found that every house had its fair share of patronage, the majority of Wallasians being ardent amusement goers.

My first visit was to the Queen's Picturedrome, Poulton Road, and here I gathered that big audiences still continue the rule. Credit is due to Mr. E. F. Evans, the able manager, for the excellence of the programmes. This hall is one of the prettiest in the district, standing well back from the road, and surrounded by flower beds, which, coupled with the white exterior of the building, gives a splendid effect.

I next looked in at Mr. Ludwig Blattner's house, La Scala, Victoria Road, Seacombe, where I found excellent business was being done. The Cosmopolitan Orchestra is one of the chief attractions. The exterior of the building has recently been vastly improved.

Passing on to the Liscard Electric Palace, I had a chat with Mr. R. F. Astley, the manager. Great business is being done here, and the music is appreciated by the audiences nearly as much as the pictures are. A feature of this house is its magnificent entrance hall.

I spent a very enjoyable evening at the Lyceum, King Street, Egremont. The programme always comprises the latest releases, and the popular manager, Mr. Geo. Alen, is always up-to-date in his "notions" as regards the class of thing to put on the screen, the manner of running the hall, advertising, etc.

At New Brighton I looked in at the Palace Theatre, where the crowded auditorium spoke very well for the popularity of this hall. I was unable to obtain a word with Mr. Fred. Vaughan, the lessee and manager, who, it will be remembered, met with an accident while motoring from the Chester Races; but I am glad to say that he is now up and about again.

"The Miracle" Films.

A novelty that will probably establish a precedent covering the release of large feature films will be inaugurated when the details of the method under which "The Miracle" films are to be issued to the Trade are published. This innovation, which is a radical departure from the system of taking long feature films now in use, has been devised by the Reinhardt Miracle Company, who are making the present reproduction of Professor Max Reinhardt's great Olympia pantomime, "The Miracle." Mr. Joseph Menchen, the well-known designer and builder of the "Johnstown Flood" and many other scenic productions, in a recent interview, said he desired that the Trade should thoroughly understand that the film will be produced under the stage direction of Professor Max Reinhardt, who was under contract to come from Berlin and personally superintendent the actual taking of the pictures. Professor Reinhardt had given much time, thought, and study to the growing popularity of the cinematograph, and had originated and devised many new ideas.

Dr. Carl Vollmoller spent the greater part of the past week in London, coming over from Berlin especially to consult with Mr. Menchen regarding the production. The original manuscript will be closely followed, and the scenes, which are being built in plaster, will be copied from the actual spots in Germany.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

THE STEP-MOTHER.

This is essentially an Italian picture, with its quick hatreds and fierce vindictiveness. It is admirably acted, and set, for the most part, amidst beautiful natural scenery, though also including some magnificent and lavish interior effects. The plot has a very strong climax, which is considerably enhanced by the length at which it is worked up. A little more, perhaps, might have been made of the reconciliation between woman and child: one is left to imagine the scene in which they "bury the hatchet." It is a small matter, however, and does not interfere with the success of the film as a whole. The child who plays the hated step-daughter is quite remarkably clever, being, indeed, amongst the most capable of all juvenile film players now before the public. One is glad to see that the Cines Company are giving her plenty of opportunity; she certainly deserves it. As the step-mother, Signora Saredo does some of the best work she has ever done, whilst Signor Luipi, a familiar figure to picture-goers, is also good as her husband. Altogether this is a very excellent little dramatic comedy. (Cines film.)

"DO YOUR DUTY."

A new brand of films should always prove interesting, and this excellent little picture by the American Standard Film Company (for whom the Tyler Film Company are agents) is no exception. Speaking generally, one would say that its acting and its staging are its chief points of interest. The latter is especially effective and careful, being full of novel little touches, such as the feet of the passers-by and the broom of a street sweeper seen at the top of one picture—an interior "set"—through the basement window. Throughout the film there is a constant change of scene, which successfully obviates any fear of dullness. The plot is not particularly new in outline, hinging, as it does, upon a surgeon's temptation not to save the life of a man who, he discovers, has abducted and robbed his blind sister, a situation which also strikes one as a little artificial. However, this is a small point, and for the rest the film may be set down as generally excellent. The actor who plays the surgeon gives an exceptionally able reading of a difficult part, and the others all do well. The film does not lack sensational episodes, and altogether is very satisfactory. We shall look forward to this firm's future releases with much interest. (American Standard film. Tyler Film Company, Limited.)

"THROUGH TRIBULATIONS TO HAPPINESS."

"*Rien n'est bon que d'aimer, n'est vrai que de souffrir.*" So wrote de Musset, that disreputable old genius, who was, at any rate, an undeniable authority on the emotions. The passions are changeless, whatever the vicissitudes of the men and women in whom they are seated, and the Frenchman's *mot* is consequently as true to-day as it ever was. Its sentiments are well illustrated in this film by the Pasquali Company, whose theme deals with the passions of love and suffering. It is in many ways a very fine picture, and one fancies there can be little reason to doubt the popularity awaiting it. It is a play in which the cinematographer's scenic scope has been realised to the full, and, incidentally, it affords an intimate study of the picturesque life of an Italian village. One especially appreciates some of the film's minor characters, obviously undertaken by actual peasants. They are much more effective, with their

natural unaffected awkwardness, than any small-part actor or actress, whose "professional rusticities" are usually rather annoying and always unreal on the stage. Why, by the way, does not someone organise a company of "Village Picture Players"? Mr. Charles MacEvoy's company from the Aldbourne Village Theatre gave one of the most delightful shows ever seen in London when they came here some few years back, and to repeat the success with the cinematograph should be even easier. The camera is far harder on unnaturalness than the footlights, and correspondingly appreciative of the "real thing." A tactful producer should have little difficulty in securing a series of wonderfully vivid and unique village dramas down Dorsetshire way. Messrs. Pathé have already done something of the kind in their wonderful little film, "A Marriage among the Tartars," which was reviewed in these columns some time ago, and

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which was distinctly one of the best things we have seen on a screen. To return to the Pasquali subject, "Through Tribulations to Happiness," as regards its story, it contains plenty of spirited action, much love, and many tears. There is quite a thrilling knife fight in its earlier portion, and a somewhat unusual scene in an Italian convict prison. Its appeal as "a graphic illustration of the power the law may give a man over a woman" would probably be felt rather more strongly in Italy than here, where, fortunately, our justice is a little broader; at the same time, realising its essentially Italian setting, one is quite able to sympathise. "An Act of Providence: She sees her husband run over by a motor-car," is not a very happily worded sub-title, by the way, though it is right enough in relation to its context. We understand, however, that it is to be altered, and, in any case, it is but a detail. ("Pasquali" film. New Agency Film Company. Released June 30th. Length 2,670 ft.)

IS HE ELIGIBLE?

This is an amusing and cleverly unfolded little story, at times quite sharply satirical. It has been admirably arranged and produced, the interest being well maintained till the end. In many ways, indeed, it is quite an exceptionally good film comedy. Miss Mary Fuller as the private detective, who falls in love with the man whose circumstances she is investigating, is entirely charming. She is both a pretty girl and a clever artist, which is by no means too usual a combination. Also good is Miss Susanne Willis as the mother of the "Young Lady of Fashion." It is a rather horrid part to have to play—a vulgar, snobbish, would-be society woman, who employs detectives to discover the means and position of her daughter's lover—and it is a credit to her art that she does not flinch from being as unpleasant as possible. Her submissive husband, who, having provided the household with cash, is content to take a dutiful back seat, is cleverly played by Mr. William Wandsworth. The film is admirably staged so far as circumstances demand. Altogether it should prove a decided success. (Edison Manufacturing Company, Limited. Released July 6th. Length 1,000 ft.)

THE RIVALS.

This is quite a delightful comedy, really delicately handled, and not without its moments of pathos. Coming from a company which has already built itself a reputation for so different a class of work as historical romance, it strikes one as being particularly creditable. It is certainly a strong tribute to those clever Spanish players' versatility. As regards the plot of the film, the questions of honour involved in the matter of the duel may not, perhaps, appeal quite so forcibly to Englishmen as they would to Spaniards, better accustomed to the mode of procedure in such circumstances; at the same time, they are perfectly com-

prehensible, and they lend the story an element of originality. For the rest, there is nothing which a British audience will not immediately understand and sympathise with. We have already remarked on the peculiar suitability of Spanish acting for films and for English people, as compared with the work of other Continental artists, and we need not, therefore, return to the subject here. One cannot leave the film, however, without mentioning the performance of the actor who plays "Robert." He is quite an ideal actor for the cinematograph, full of quite extraordinary dignity and power, and even making his personality felt "over the screen"—a difficult accomplishment. He is also capable of excellent light comedy. We desire his better acquaintance in the future. ("Hispano" film. European Film Agency. Released July 6th. Length 685 ft.)

WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

THE DOVE AND THE SERPENT.

A fine Imp drama, in which a Mexican girl chooses the less worthy of her two suitors, has her eyes opened as to his real character, and finally is able to receive the real love of the man she once refused. Length 1,000 ft. Released July 11th. (J. F. Brockliss.)

PERKINS' LOVE WAVE.

Perkins is smitten with the charms of a fellow lady passenger in a tram car, and the situations into which his infatuation leads him are too ludicrous for words. A very fine Raleigh and Roberts' comic. Length 425 ft. Released June 13th. (Warwick Trading Company.)

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	Length.	Release date.
Blazing the Trail	2,000 ft.	June 23rd
Vacant June 23rd. £10.		
Tom Butler's Adventures .	2,550 ft.	May 27th
Vacant July 8th. £5.		
Victoria Cross	1,000 ft.	May 16th
Vacant June 24th. £2.		
The Spy...	2,700 ft.	June 8th
Vacant June 10th. £14.		
Mystery of Notre Dame ...	2,550 ft.	May 5th
Vacant June 17th. £2 10s. (3 days).		
Flower of Mormon City ...	2,800 ft.	May 19th
Vacant July 1st. £5.		
Carbonari	2,280 ft.	May 1st
Vacant June 6th. £3 (3 days).		
The Deserter	2,000 ft.	May 26th
Vacant July 1st. £5.		
Blackmail	2,266 ft.	May 4th
Vacant July 1st. £3.		
Harvest of Sin	1,200 ft.	May 9th
Vacant June 6th. £1 (3 days).		
Ma'mzelle Nitouche ...	2,900 ft.	April 28th
Vacant June 6th. £4 (3 days).		
War on the Plains	2,100 ft.	April 21st
Vacant June 24th. £3 (1 week).		
Charley Colms and Dancer's Necklace	1,730 ft.	April 27th
Vacant June 13th. 30/- (3 days).		
Attacked by a Lion ...	1,377 ft.	April 8th
Vacant June 17th. 30/-		
The Stage	2,000 ft.	April 18th
Vacant July 1st. £2 10/-		
Dangerous Play	2,402 ft.	April 14th
Vacant June 10th. £5.		
Indian Massacre	2,190 ft.	April 14th
Vacant June 17th. £3.		
Vampire Dancer	1,900 ft.	Mar. 2nd
Vacant June 10th. £2 10/-		
Charley Colms and Knave of Spades	2,500 ft.	Feb. 21st
Vacant June 3rd. £2 10/- (1 week).		
The Weed	2,200 ft.	Mar. 7th
Vacant June 3rd. £3.		
Vanity Fair	3,211 ft.	May 8th
Vacant June 13th. 30/- (3 days).		
Convicts 10 and 13 ...	3,100 ft.	Feb. 3rd
Vacant June 17th. £1 (3 days).		
Redemption	2,900 ft.	Feb. 8th
Vacant June 6th. 30/- (3 days).		
Wreck of the Aurora ...	2,900 ft.	Feb. 24th
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C. & M. Comic.
CONS. SMITH AND THE MAGIC BATON.
Length 600 ft. Released May 30th.

Drama. (C. & M.)
OUT OF THE PAST.
Length 750 ft. Released June 6th.

Comic.
CHARLIE SMILER'S LOVE AFFAIR.
Length 645 ft. Released June 8th.

Drama.
DET. SHARPE AND THE STOLEN MINIATURES.
Length 1,045 ft. Released June 13th.

Comic.
UNCLE'S PRESENT.
Length 535 ft. Released June 15th.

Drama.
COLD STEEL.
Length 825 ft. Released June 20th.

COME AND SEE
Muggins, V.C.: Defence of Khuma Hospital.
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An exceedingly strong Eclair domestic drama, with many fine situations. Length 2,420 ft. Released July 4th (Tyler Film Company.)

THE STAMPEDE.
Exciting Solax drama, showing a great number of horses stampeding, with a terrified girl fleeing from the onrush of the frightened animals. Length 960 ft. Released July 10th. (American and Continental Film Company.)

HER INDIAN HERO.
A drama with a strong moral, beautifully interpreted by Miss Dorothy Davenport, Mr. Jack Conway and Mr. George Gebhart. Length 950 ft. Released Saturday, July 6th. (R. Prieur and Company, Limited.)

THE SHIP.
Tragedy by Gabriel D'Annunzio. A unique Ambrosio story, uniquely staged. It reflects with extraordinary clearness the life of the Roman Empire—its luxury, its cruelty, and the citizens' love for their country. Length 1,690 ft. Released July 7th. (New Agency Film Company.)

FRUIT FARMING IN SURREY.
An interesting industrial subject, showing the various operations connected with this industry. Length 540 ft. Released July 4th. (Kineto, Limited.)

A BEAST AT BAY.
A most thrilling A. B. production, introducing a race between an express engine and a racing motor. Length 998 ft. (M.P. Sales.)

EGYPT IN THE TIME OF MOSES.
A most interesting Kalem subject portraying Biblical history. Length 1,000 ft. (M.P. Sales.)

DARBY AND JOAN.
A very fine Lubin costume play. Length 1,055 ft. (M.P. Sales.)

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A splendid Lubin drama, with thrilling incidents. Length 1,045 ft. (M.P. Sales.)

CONSPIRACY AGAINST MURAT.
Pathé Frères artistic series. Dramatic episode in the life of Joachim Murat, King of Naples and husband of Caroline Bonaparte, Napoleon Bonaparte's sister. Good acting, splendid colouring. Length 2,128 ft. Released July 13th. (Pathé Frères.)

Wise—and Otherwise.

After Mr. Bottomley's resignation comes another great event to stagger humanity. Mr. Balfour's golf-ball lodged between some wire-netting and a boundary fence and the statesman "made a rule."

* * *

A hen, it is reported, has hatched a snake from a goose's egg. Which was the more surprised, the snake or the hen? I direct the attention of political speakers and cartoonists to this interesting freak of nature. It was a grass-snake, and can therefore be truthfully termed a snake-in-the-grass.

* * *

I always seem to be stumbling on news about cats. Or is it that the cat is beginning to take a more important position in the world's movements? I don't know. But the gentleman who has left a legacy to a number of humans that they can only share after a cat has been provided for during the whole course of its nine lives! What am I to say about him? Is he? or isn't he?

* * *

You've seen a dog watching the cat at her (why not *his*? but we always say *her*) dinner, waiting to finish it for her or to push her away if she gives him a chance. That's the position those gentlemen are in. And supposing they want to realise now? Supposing they go to a reversion dealer and say, "We're inheritors to the estate of a cat, and if you please——." Oh! and again oh!! Also, la, la!

* * *

The New Shops Act is being explained to much purpose—and confusion—by most of the daily papers. One has recently declared, or used words to the effect, that eggs are not perishable articles, or rather, that they would not appreciably perish in an afternoon. When do they perish? In a morning? In a night? I trust the writer will never be the unpopular candidate in a political election.

* * *

The popular superstition about "looking blue" is wrong—quite wrong. The Rainbow League tells us that we all possess an aura of a particular shade carried, by the best people, like a halo. Winston's is purple tinged with blue. Commonplace people have dull-yellow to distinguish them. If the seer happens to be colour-blind and the halo-wearer comes a-courting his daughter there's likely to be trouble.

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Cape Town and Its Picture Theatres.

(By Our Own Special Correspondents.)

Woodstock, a pleasant suburb of Cape Town, quickly reached either by tram or train. It is better known to the older inhabitants by the name of Papendorp. Here the Empire Electric Theatre, situated in the main road, opposite Walmer Road, is to be found doing good business with a first-class programme, which is changed twice a week. A walk of five minutes, to the Albert Road, brings you to the Woodstock Picture Palace, owned by Mr. W. Barton. This is a very comfortable hall, seating about 400. A good steady picture is thrown on the screen by means of a Pathé projector, the performance taking about 2½ hours each evening.

Almost opposite, and in the same road, is the Foresters' Hall, a large building with abundant exits and every up-to-date appliance. The picture, 18 ft. by 6 ft., is thrown by an Ernemann (1912, two machines). The proprietors are Messrs. J. Van der Poel and J. Zenettin, and the service is supplied by the Tivoli film department.

In the same road is the St. Luke's Hall, the home of the Academy Bioscope, seating about 400. This also is a nice hall, and one that is exceedingly well managed.

The only picture theatre at Observatory is that controlled by the Star Bioscope Company (Messrs. Fox and Hoffman). The hall seats 300 and is situate at the junction of Lower Main with Trill Road. A Pathé machine is responsible for a very clear 16 ft. picture, while a Butcher's No. 3 is in reserve. The Tivoli film department provides the programme, which commences at 8 p.m. every evening, with a *matinee* on Wednesday and Saturday.

The Town Hall at Rondebosch (a partly residential suburb of Cape Town) is open on two evenings in the week, Monday and Wednesday, only. The hall, which is run by Mr. O. Schultze, has accommodation for about 800. The programme is varied at each performance, and is supplied by Fisher's "Elite" Bioscope (Film Department). Business here is very brisk.

Another venture of Mr. O. Schultze is the Town Hall at Claremont, where performances are given each evening. Mr. J. Ceroff is in control here. The seating accommodation is 550, and a small orchestra, consisting of three ladies, renders delightful music. A Gaumont projector is in use, and gives a clear steady picture 15 ft. by 18 ft.

The Pavilion Picture Palace, Claremont, is run by the Star Bioscope Company, with Mr. Hoffman himself as manager. This is one of our latest and most imposing picture theatres. Specially designed and built for the owners, the hall seats 500 in all—350 on the ground floor and 150 in the balcony. A Butcher Empire gives great satisfaction, also a "Tivoli" service. The Pavilion is undoubtedly the premier picture house of the suburbs

Competition at Wynberg is very keen indeed. There are three houses—*viz.*, the Imperial, Royal and Town Hall—at each of which excellent business is the rule. The two last named are run by the same Company, Fisher's Elite Bioscope, and at the Town Hall variety is given in addition to pictures.

The Independent Film Exchange (S.A.), Johannesburg, have opened a branch of their business in Cape Town. Their offices, at Fletcher's Chambers, Darling Street, are under the management of Mr. Funke, when I learned that his firm will deal in Union Bioscope Company, Church Square. During the week I had an interesting chat with Mr. Funke, when I learned that the firm will deal in new films only. The competition in Cape Town has become so keen that second-hand films are practically useless. The Independent Film Exchange are not bound down to any particular make of film. and will buy the best on the market.

In the few notes I have been able to send you up to the present it is inevitable that many Picture houses not only in the suburban districts but in Cape Town itself remain unnoticed; but what has been said will, I trust, sufficiently indicate to you that this form of entertainment has already a firm hold on the public, that the film services are controlled by men thoroughly alive to their business, and that, as showmen, the exhibitors in and around Cape Town compare very favourably with their fellows in any part of the globe.

The season has commenced at New Brighton, and the Tower Theatre opened its doors once again on Saturday last. A variety entertainment, interspersed with pictures, was given, and the house, which will accommodate from two to three thousand persons, was fairly full.

Colonel the Hon. Alwyne Greville has presented a cinematograph apparatus to the new village hall at Danbury.

Mr. Ralph Spectermann, proprietor of the Dalston Cinema, is building a new theatre at 324, Harrow Road and Camberley Road, N.W.

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,, E.	...	1,500	—	£2,500	165c
Middlesex	...	400	£1,560	£500	142cy
London Subs. W.		320	£1,500	£750	162c
,, S.W.	...	500	£1,820	£1,600	154c

Selection of London Sites from Registers.

Position		Frontage	Depth.	Rent	Fo.
London, W.	...	40 ft.	107 ft.	£300	757b
Brighton	...	40 ft.	130 ft.	£200	613a
Streatham	...	162 ft.	232 ft.	£400	505a
Ludgate Cross	...	70 ft.	127 ft.	£380	614y
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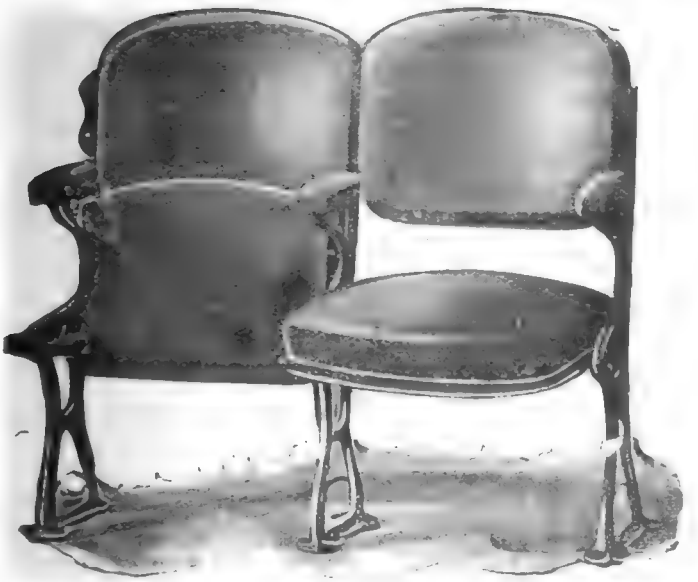

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(a) That such death or loss result within thirty days after the accident; (b) that the holder shall, prior to the accident, have written his (or her) usual signature in ink in the space provided underneath; (c) that notice in case of injury be given to the Corporation at its Principal Office in London within seven days after the accident and in case of death within fourteen days after the accident; (d) that medical certificates and other information be furnished by the person claiming upon request for the same by the Corporation; and (e) that this insurance applies only to persons over twelve and under seventy years of age, is limited to one Coupon-Insurance-Ticket associated with this publication for any one holder, and holds good for the current week of issue only

This Insurance entitles the holder to the benefit of, and is subject to, the conditions of the "Ocean Accident and Guarantee Company, Limited, Act, 1890," Risks Nos. 2, 3, 5 and 6, when they are not incompatible with the special conditions above stated.

The possession of this Coupon-Insurance-Ticket is admitted to be the payment of a premium under Sec. 33 of the Act. A print of the Act can be seen at the Principal Office of the Corporation

Week of issue: May 30, 1912. Signature of Holder.....

The Ocean Accident and Guarantee Corporation, Limited, undertake every description of Public Liability (including that arising from Bioscope Halls), Employers' Liability, Accident Insurance of all kinds. Fire and Burglary. Fidelity Guarantees

INDEX TO ADVERTISERS.

Africa's Amalgamated.....xxii.
Ambrosio.....620
American Company (London).....656
American Film Releases.....i.
A.W.W.....659
Andrews.....620
Artograph.....684
Bacon.....677
Barber.....680
Beard.....60[illegible]
Bedford Head.....680
Brockliss.....xxix., xxxv., 658, 664
Butcher.....612
C.F.H.....652
Cines.....iv.
Cinema-Halles.....xxxii.
Co-operative Cine.....xxx., 609, 6[illegible]
Cricks and Martin.....672
Cross.....630
Crossley.....ii.
Crown.....668
Crypto.....iv.
Eclair.....614
Edison.....642
Electric Constructions.....xxi[illegible]
Essanay.....660
Express.....63[illegible]
Fielding and Platt.....644
Fuller.....677
Fyfe-Wilson.....xvi.
Gardner.....xxxii
Gaumont.....609, 662
Ginger, Lee.....678
Globe.....xii.
Grover.....677
Harris and Gillow.....677
Hearn.....677
Hepworth.....632, 640, 641
Hibbert.....654
Ideal.....65[illegible]
Imp.....xxxv.
Jukes, Coulston, Stokes.....67[illegible]
Jury's Imperial.....66[illegible]
Jury's Kine.....6[illegible]
Kamm.....64[illegible]
Kineto.....xxxvi
Kinemacolor.....xxxvi.
Kine Trading.....672
Lazarus.....xxii.
Lea.....678
Leeds Film.....iv.
Lux.....610
Lyon.....xxi[illegible]
Mansell.....xxi[illegible]
Monopol.....67[illegible]
M.P. Sales.....64[illegible]
Moss' Empires.....624
Müller.....68[illegible]
Nestor.....650
New Agency.....620
The Miracle.....xvi.
Topical Film.....670
Tyler Apparatus.....644
Tyler Film.....614
Uniform Clothing.....680
Universal.....674
Vitagraph.....xxviii.
Walturdaw.....xviii., xix.
Warwick.....618
West.....xxii.
Western Import.....xxiv.
Whiting and Bosisto.....679
Wilkins.....684
Williams' Amusement.....679
Williams and Williams.....677
Williamson.....678
Williamson Kine.....674
New Century.....vii., viii., ix., x.
Nordisk.....666
Pathe.....628, 629
Philograph.....684
Photoplays.....674
Pioneer.....620
Prevost.....iv.
Prieur.....610, 650
Rex.....xxix.
Rogers.....678
Royal Film.....668
Safety.....624
Standard.....678
Solax.....664
Spencer.....679
Stafford.....xxxii.
"The" Film Service.....xxviii.

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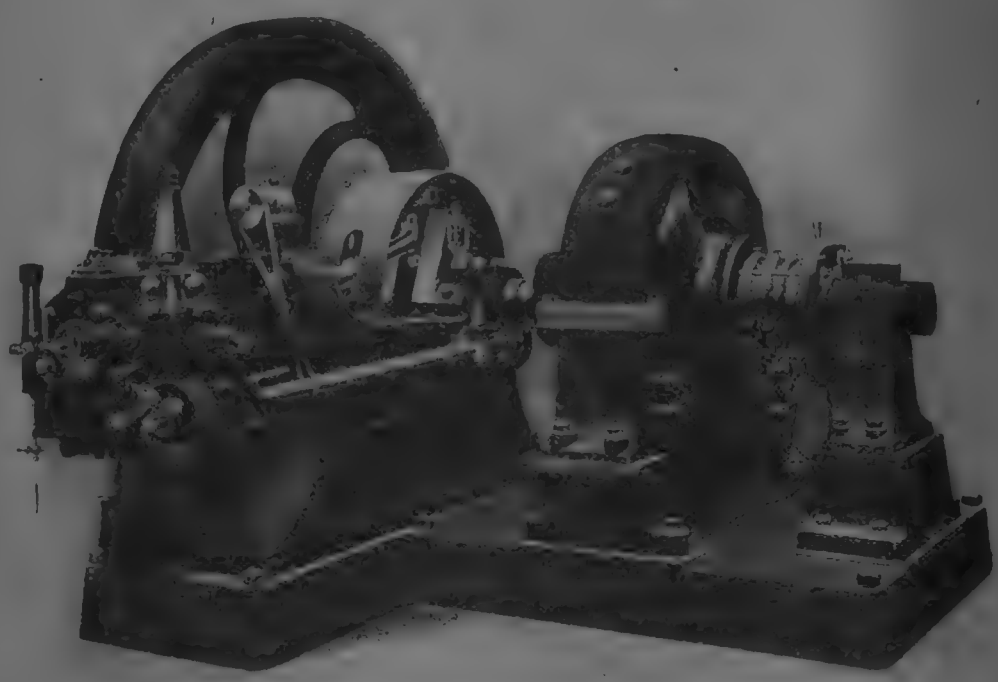

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FILMS—WEEK BY WEEK.

Pathe.

The Martyrdom of St. Stephen.—St. Stephen is represented as travelling to Jerusalem, to preach there in the streets. But freedom of speech is not permitted in Jerusalem, and Stephen is arraigned before the judges of the city. He has succoured an ailing man, it is declared by the hypocritical Pharisees, on the Sabbath. The crime is sufficient for the preacher's condemnation, and he is given to the people, who, influenced by their leaders, shriek out their hatred of him. He is dragged beyond the precincts of the city, and there suffers the supreme martyrdom. He is stoned to death by the infuriated mob. (Released June 5th. Length 857 ft.)

Oxygen.—This film shows several interesting experiments with this gas, which is so necessary to our existence. (Released June 5th. Length 560 ft.)

The Beautiful Princess and The Merchant.—Princess Zurida fell in love with Abdullah, a young merchant in the bazaar. The preference shown by her to Abdullah excited the hate and anger of Mohammed, his neighbour. The Princess sent a note to Abdullah, telling him that she wished to see him at eventide. The note was intercepted by Mohammed, who kept the appointment himself. His sudden appearance sent the Princess into a dead faint, and, thinking her to be dead, Mohammed stuffed her limp body into a big chest, which he dragged into the forest. He was seen by Abdullah, who followed Mohammed, saw him commence to dig a grave, and also the lid of the chest open as the Princess, recovering from her faint, endeavoured to emerge. He hastened to her assistance, was worsted in a struggle with Mohammed, and lost consciousness. Mohammed suddenly fell dead, and Abdullah, on recovering, had the happiness of learning that his pretty customer was a princess, and that his chief business was to marry her. (Released June 5th. Length 1,260 ft.)

Wiffles and His Portrait.—Wiffles, happily married, is horrified to receive a letter from Lena, one of his old sweethearts, who threatens to make a scandal if he does not come to see her. Wiffles goes, and tries to pacify Lena, a clever portrait painter. Losing all patience, he catches up the portrait of himself that she has painted, and rushes from the house. In the street he recollects he must rid himself of the portrait before returning home. He endeavours to leave it at the foot of a lamp post, but a gendarme reminds him of it. He disposes of it by leaving it outside a second-hand shop. A few minutes later his wife passes that way, and seeing the portrait is surprised and delighted. She buys it for a small sum, and on reaching home, hangs it, with the domestic's help, on the drawing-room wall. Wiffles is horrified to see it there, and tears it down and throws it out of the window, before rushing to his own room to soothe his shattered nerves. His wife perceives the disappearance of the portrait, and accuses the domestic of having stolen it. The man is dismissed, and finds the portrait in the street. He returns with it, and is reinstated. Lena now appears to reclaim the portrait. Wiffles sees her alone, and tosses her out of the window, after banging the unfortunate painting over her head. Immediately after this his wife enters, sees that the portrait has again disappeared, and once more dismisses the servant. Wiffles tosses him out of the window, and then, much relieved, turns to console his wife for the loss of the famous portrait. (Released June 5th. Length 676 ft.)

His Wife's Triumph.—This film contains the story of a revenge, engineered by a sour-visaged wife on discovering that her husband is flirting with a younger lady. The latter objects to the attentions of her elderly admirer, her affections belonging to a man more in keeping with her own tastes. This fact is gleaned by the wife, and she wires to her own husband in the name of the second lady, to be at a certain restaurant at six o'clock. To the lady she wires the same message in the name of her sweetheart, and to the last-named person she telegraphs a like request, using the name of her rival again. The addressees of the three wires meet at the restaurant, and some lively scenes ensue. The younger man is furious at the sight of the elder. The latter finds himself afflicted with a bad attack of jealousy in the presence of his rival, and the lady is inclined to be hysterical at the pugilistic attitude of both. The timely appearance of his wife reduces the Benedict to a more amenable frame of mind, and he is led away, cowed and crestfallen, whilst the sweethearts sit down to enjoy their dinner. (Released June 5th. Length 710 ft.)

The Convicts Generosity.—Mercilessly followed by warders, his feet weighted with heavy chains, Birdseye, a notorious convict, holds on in his dash for liberty. His strength is almost spent as he swings himself on to a branch overhanging the steep face of a cliff. The branch gives way under his weight, and he is precipitated to the bottom. The accident proves to be his salvation, for the warders keep along the top of the cliff, and their shouts gradually die away in the distance. Young Harrison, the only son of a widowed mother, hearing Birdseye's moans, helps him to an outhouse adjoining his house, where he tends to the man's hurts and gives him food and clothes. Birdseye remains concealed in the Harrison's house in safety, although the sheriff and his men are scouring the countryside for him, and are nailing notices, offering rewards for his capture, to every telegraph pole and pine trunk. Young Harrison scorns all thought of delivering the fugitive up to justice. The Harrisons are threatened with seizure, and their creditor is bullying and threatening the timid widow when Birdseye bursts through the door. He defends the widow from the bully's insults, but the man recognises him and hurries off for the sheriff. Birdseye prepares to bolt again, and he and young Harrison are some way from the house when they see the sheriff and his men ride up to it. Birdseye suddenly comes to a decision. Thrusting a revolver into his companion's hand, he backs away from him, with his hands up, into the group of men, as if he were being delivered up by the boy. He cheerfully goes back to prison, whilst Harrison, in receipt of the reward, pays off the bullying creditor. (Released June 8th. Length 939 ft.)

Max and the Maid.—The guardian of Mamie, with whom Max is in love, wishes to make the girl his wife. Mamie, holding her guardian in mortal terror, insists upon Max concealing himself one day when the former obtrudes his presence upon them. Max obeys, and finding behind the hanging wardrobe a lady's long plush coat and hat, he dons both articles to make his escape. The disguise leads the guardian, who observes him depart, into supposing that a pretty woman is the owner of the coat. He follows "her," and Max inveigles him into his own rooms, shams a scare on account of a supposed husband, and manages to get him locked up in a big trunk, from which he is released only on his giving his consent to Max's engagement to Mamie. (Released June 8th. Length 676 ft.)

A Modern Yarn.—Washington Kook spins us a yarn about his last trip, and with a handy bit of chalk and a school slate illustrates his many adventures. He commences his travels in a motor-car, which jumps bridges, trees and houses effectually, continues in a motor-car, falls to the sea-bottom, and has many curious adventures

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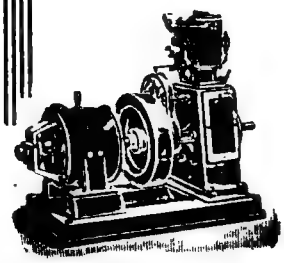

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with big fish, oysters, crabs and sea-anemones. He returns to the surface of the sea, captures his motor-boat, and travels to the arctic regions, from whence he returns to civilisation in an aeroplane. (Released June 8th. Length 362 ft.)

A Woman's Martyrdom.—James is constantly appealing to his brother for funds. On the advice of his wife, Cecil refuses to disburse further moneys, and James finds himself with a big gambling debt to pay. In the drawer of a small bureau he finds a letter to his sister-in-law from one of their friends, a young lieutenant, about to leave for Morocco. The letter contains an avowal of love, and begs Helen to see the writer before he leaves the country. James sees in the discovery a chance of revenge and a way out of his difficulties. He spies upon Helen, and sees her keep the appointment, then returns to place the letter before his brother, who condemns his wife. Cecil refuses to consider her further as his wife. She passes out of his house, stunned by the blow. She goes down to the river, and is ready to end her life, when she is approached by a peasant woman. This woman gives her a home at the inn. Helen suffers a daily martyrdom without her child and her husband. Cecil broods, and drifts away from his child. James, sinking to the gambling hell, hastens towards greater crimes. In Morocco, Donald is struck by a shot and dies, after sending Helen a letter in which he begs her to forgive him. Cecil gathers what a fearful mistake he has made. He endeavours to trace his wife. His efforts are fruitless. The child, however, saves him in a great measure from himself. She is a bright, happy youngster, beloved by all the servants. Driving with one of these in a trap, she drops her cloak. The man descends to pick it up, and the horse bolts down a long road. The child is thrown out of the vehicle, and is carried to the inn close by. It is the one at which Helen is living, and she recognises her child. The little girl, however, is carried away without knowing that it is her mother who has attended to her hurts. Some weeks after her recovery she returns to thank her kindly nurse. The reunion is full of delight to both, and the little girl is able to assure Helen that the sad mistake no longer exists. The child sends her maid back to fetch her father immediately. The maid departs, and the child comes from time to time to the door of the inn. During one of her little excursions, she is seen and recognised by James, who has been prowling round the inn on the chance of making a haul. Immediately he conceives the idea of kidnapping his niece. He promptly puts the plan into execution. Before he is half-way down the road, Helen comes to the inn door. Like a flash she follows him, fear for her child speeding her on. At the river she almost overtakes him, and James throws the child into the water. Helen's presence of mind and pluck save her from the weir, and she is brought, dripping and pitifully pale to the bank, just as her father comes hurrying down to the water's edge. An appeal to Helen for forgiveness looks out of his eyes, and his wife, answering with a smile, stretches up one hand to his, whilst with the other she hugs her child closer. (Released June 8th. Length 2,359 ft.)

Along the Banks of the Rance to Dinan.—A delightful river trip, taking the spectator past many charming spots until Dinan is reached. At Dinan he finds much to please the eye—the old bridge, the St. Malo gate, the old streets of the town and quaint wooden houses. The Jerusal, the oldest quarter in the town, is fully illustrated, and the ruins of the Abbey of Léhon and the Chateau of Anne of Brittany, have been selected. (Released June 5th. Length 396 ft.)

B. and C.

The Belle of Bettws-y-Coed.—Gladwys Willyams, the belle of Bettws-y-Coed, and Owen Davies plight their troth. The Honourable Percy Morander happens to fall across their path. He meets Gladwys, and she is infatuated by the handsome tourist. Gladwys goes for numerous rides in the tourist's car. Soon the belle of Bettws-y-Coed has her eyes opened to the sterling qualities of Owen, for, while out with the Hon. Percy, some tramps waylay them and the tourist is attacked. Owen comes on the scene, and overcomes the intruders, and they are taken off to the police station, outside of which a happy reconciliation takes place between the lovers. The Hon. Percy Morander realises the jealousy he has caused, and, after wishing them the best of good luck, continues his journey. (Released June 2nd. Length 1,015 ft.)

Vitagraph.

Great Diamond Robbery.—Herr Kraut, a butcher, learns that fifty cents a head will be paid for the capture of every stray dog and its delivery to the S.P.C.A. Herr Kraut takes his trombone and blows it vigorously in front of his store, attracting every untethered "mutt" within a radius of four miles. As fast as he can seize them he throws them into the Society's wagon, which receives them with dispatch. Two French detectives conclude that Kraut is turning the dogs into sausages. Clementine, a theatrical lady, frequently sends Belinda to Kraut's for sausages, and sends her little dog "Fido" with her. The detectives watch her coming and going. Belinda secures a week's vacation, and borrows her mistress's diamond ring and her little "Fido." After Belinda has gone, Clementine discovers the loss of her diamond and dog, advertising a reward of $10 for their return. The two detectives see the advertisement, call upon the actress, and tell her they can recover her property. Immediately they repair to Kraut's factory, buy up all his sausages, feeling sure that her little dog must have swallowed the ring before Kraut converted him into frankfurters. Belinda meets her old sailor friend, Bill Buntline. He pulls a newspaper from his pocket and shows her the advertisement. He advises her to return to her mistress. They hasten back just as the two detectives are visiting the house with the sausage in which they have located the diamond. The butler eats the sausage. The appearance of Belinda and her sweetheart with the ring and the dog soon explain matters. The two detectives are taken in charge by the police officer. (Released June 6th. Length 1,000 ft.)

A Story of the Circus.—Dick, a little acrobat in a circus, forms a strong attachment for one of the performing elephants. While doing a double trapeze act with his father, the little fellow falls, sustaining severe injuries. He is taken to hospital, and the doctor finds the improvement in the boy slow and puzzling. The elephant becomes very restless; longing for the boy's company, he breaks his chains, goes to the bedside of the little fellow, and affectionately caresses him with his trunk. The young performer is at once aroused, and there is improvement in his condition. The faithful beast is allowed to visit the boy every day until he is well again. Dick is left a cripple for life, but is enabled to perform in the ring with the elephant, whom he puts through all sorts of tricks. (Released June 6th. Length 561 ft.)

"Sunset," or "Her Only Romance."—Life on a ranch by the sea becomes humdrum to Mary Burton, who with her brother Bob, runs it, while their younger sister, Alice, is kept at school. Bob's attention to the development of his property seems to have absorbed his every thought. Mary longs for society and romance. James Stamford comes to the Burton home with a letter of introduction. When he sees Mary chopping wood he insists upon doing it for her, and he assists her whenever he finds opportunity. Her high regard ripens into love for him, and a thrill of happiness whenever she is in his company. Stamford does not give any convincing evidence of affection. Alice Burton, Mary's sister, comes home from school. It is not long before James Stamford falls in love with Alice. He proposes to her, but she will not consent to marry him until she has got her sister's approval. Mary gives it reluctantly, with the secret wish that it was herself instead of Alice. (Released June 6th. Length 1,007 ft.)

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Mrs. 'Enry 'Awkins.—Noah Clayton, an old coster, lives with his daughter Liza. He is cranky and gouty, and, in spite of the doctor's orders, increases his gout by drinking. Henry Hawkins, a young coster, and Bill Brown, a teacher of boxing, are both in love with Liza. Old Clayton favours Bill. Liza likes Henry, and they meet. Bill offers to take her to a music-hall. She goes with him. They are seen by Hawkins, who upbraids Liza; she claims the right to do as she likes. Henry swears he will fight Bill. Hawkins meets Bill and challenges him. Hawkins is knocked out and laid up in bed for repairs, tended by his landlady, Mrs. Moggs. Bill goes to the Clayton's and boasts of his triumph, whereupon Liza slaps his face, and tells him and her father that she is going to the injured Hawkins. She does so, and begs his pardon, professing her love. Mrs. Moggs looks after her for a couple of days, and then she and Hawkins are married. Old Clayton sends for Liza and her husband to come back to him and make his declining years happy. (Released June 8th. Length 833 ft.)

First Woman Jury in America.—A young California newspaper editor is arrested. He has the privilege of a male or female jury, and chooses a female panel. Among those selected are Priscilla Simpkins, a spinster, and Matilda Jones, a suffragette; one is a little stronger minded than the other. There is friction between the two. The young scribe knows his attractiveness will appeal to the jury. Both Priscilla and Matilda try to win his attention. After the case is given to the twelve women, they retire to the jury room for deliberation. They are all decided that the accused is not guilty, but Priscilla and Matilda insist upon being the forewoman of the jury, bringing about a squabble and a decision on the part of Priscilla not to agree with anybody, particularly Matilda, and, complacently knitting, she holds up the jury. The deputy sheriff enters the jury room, and jollies the jury into an agreement. He leads them into the court room. Priscilla makes known their verdict of 'Not guilty." All the ladies of the jury cast longing glances at the handsome young editor. As he advances towards Matilda, she clasps him in her arms and cuddles him fondly. The judge raps for order, and the sheriff politely bows the jury out of the court room, after the judge has dismissed the prisoner. (Released June 8th. Length 892 ft.)

The Five Senses.—Hearing is expressed by several amusing scenes, showing the performance of different musicians and the effect caused upon the bearer. In the exercise of the sense of smell, the delightful odour of a sweet-scented bouquet causes a most beaming and expansive smile on the face of the smeller. Quite different is the effect when he brings his olfactory organ into proximity with a limburger cheese. Seeing is portrayed by the sudden opening of the eyes as he sees the symmetrical outlines and beautiful curves of the neck and shoulders of their fair owner. But what a change when she turns round and he sees her face! The sense of touch is depicted with a strong appreciation of the humorous. When the subject is approached by an imposter, who "touches" him for a sixpence, the giver is pleased with himself. He soon changes his expression to one of anger and disgust when he looks from the window and gets a glimpse of the object of his charity coming out of a saloon. The humour of it all strikes the donor very forcibly, and he falls back in his chair, giving vent to a hearty laugh. Taste is unmistakeably shown. A cute little girl gives a taste of her ice-cream to the subject. Another little girl asks for some, and is refused. While the two participants in the delicacy are not looking she empties some salt into it, and the next spoonful has a different taste. (Released June 8th. Length 334 ft.)

Tyler.

Bletsoe Castle.—This is a charming subject of beautiful photographic quality, depicting for us one of the beauty spots of our native land. Henry VII. was born here, and the castle has been visited by James I. and Queen Elizabeth. In 1327, Edward III. permitted the battlements to be erected. (Released June 9th. Length 495 ft.)

Edison.

TRADE MARK
Thomas A Edison

Lost — Three Hours. — Bob and Betty would be quite happy if the boys, with Jack at their head, would let him alone. Their evenings at home are interrupted by invitations to smokers and club affairs, the result being that Bob comes home in the wee, small hours, and not always in the happiest frame of mind for Betty. One night, coming in at almost 2 o'clock, he answers Betty's query as to the time by announcing that it is only 11 o'clock. The cuckoo clock cuckoos twice, and he is obliged to imitate the cuckoo nine more times. Betty has not been deceived, and determines to take him at his word. She sets the alarm clock back three hours. In the morning she sets his watch back, and also the cuckoo clock. Consequently he comes down to breakfast shortly after 11 o'clock. He wonders why the tramway car is so deserted at what he thinks is the rush hour of the morning. When he arrives at the office the boss states the reason in very emphatic terms. It dawns upon Bob that Betty is the cause of his lateness. The idea makes him consider the situation rather seriously, and results in a very complete and lasting cure. (Released June 8th. Length 1,000 ft.)

The Baby.—It is Bank Holiday in London, and the concert halls are filled. The particular hall herein illustrated is filled with costermongers, and Jack and Lily Tweedles and their baby are seated at a table. Jack, searching for a waiter, forgets his wife and baby, and joins a party of dancers. While Lily awaits his return, Mr. Moreton seats himself at her table and enters into conversation. Jack returns, flies into a jealous rage, and drags his wife from the place. We next see Jack and Lily with the baby at the railway station, where they become separated. While vainly searching for her husband, she again meets Mr. Moreton, who escorts her to the railway carriage. Upon reaching her destination he assists her by holding the baby while she steps out of the carriage. The other occupants block his way, the door slams in his face, and he is left with the baby in his arms. He gets out at the next station and wends his way to a public-house, where he leaves the baby while he goes in search of the costermonger's abode. Meanwhile Lily finds her husband, and acknowledges the loss of their baby. Jack commands her to find it, and goes to the public-house to drown his sorrow. There he finds the baby in the arms of the landlady. He attempts to seize the baby, when Mr. Moreton enters with Lily. Harsh words almost develop into a row, and when Jack is once more in possession of his wife and baby he leaves, threatening Mr. Moreton with dire vengeance. (Released June 5th. Length 1,000 ft.)

The Heir Apparent.—Clara Langham is out sketching one day when a stranger approaches and warns her that she is trespassing upon the royal domains. This chance meeting leads to love. The young man, Rudolph Kohler, is in reality Duke Rudolph, the heir-apparent. Duke Humbert, Rudolph's father, has been ill for some time, and when the anniversary of the country's freedom arrives it is decided that Rudolph go in his place. Clara has a seat in the grand stand, and sees a man crouching beside her with a revolver in his hand. She watches him, and as he springs forward to fire she grasps his arm and the shot goes wild. He is soon overpowered, and Clara finds herself face to face with Rudolph. After the parade, Rudolph begs her to become his wife. Owing to his station she refuses, but he assures her that he will overcome all obstacles, and so she consents. Rudolph finds that his father will not consent to the union, and resigns all claim to his inheritance and decides to marry Clara at once. He instructs Von Bulon to take his sister and Clara to his own palace, where he will join them with a priest. Von Bulon discovers a party of officers in a hilarious mood dismounting. He succeeds in hiding the girls just as the officers, led by Rudolph's cousin, burst into the room. They find a glove which Clara has dropped, and demand to see the

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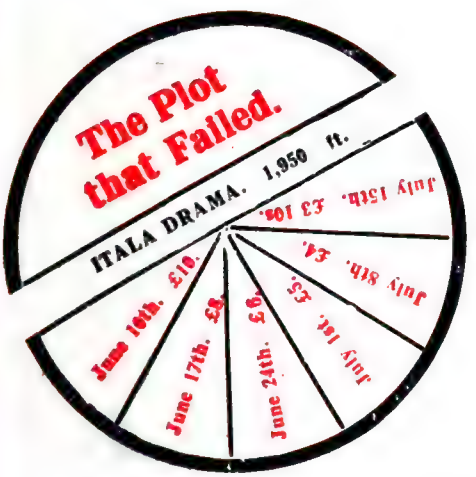

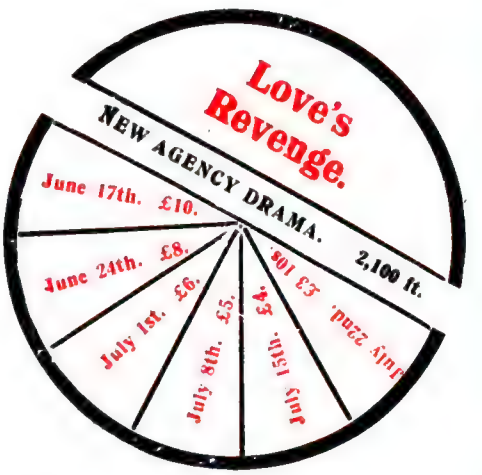

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woman. Von Bulon is dragged from the door, and Michael is dragging Clara out when Rudolph enters and hurls Michael to the floor. This results in a challenge, which Rudolph accepts. He is seriously wounded, and Von Bulon is sent to inform his father. Duke Humbert relents, and decides that his son's choice has been a wise one, and takes Clara into his arms. (Released June 5th. Length 1,050 ft.)

The City of Denver, "The Queen of the Plains."—The stock yards, with their hundreds of cattle, the buffaloes in the park, the hand-maids of the city cleaning their regal queen for her daily task, the public baths, the Municipal Theatre, and the public playgrounds, all give an added sparkle and interest to this entertaining and instructive picture, which closes with a magnificent run of the entire fire department of the City of Denver in action. (Released June 8th. Length 575 ft.)

The Jam Closet.—Willie sees a chance to slip into the pantry and get a taste of the goodies that are stored within. Kittie, his little sister, tells him not to do it, but he says that he will. The pantry door stands wide open, Willie goes in. Kittie locks him in and goes to tell mamma. The cook comes into the kitchen with the iceman, and during a little flirtation on their part, Willie, in the pantry, lets a jar drop. They think of burglars. The iceman gets an axe, and they are ready to break in the door when Kitty comes in with mamma. She opens the door, and out walks a very different looking young man from the one who entered. Willie is jam from head to feet. No one can touch him. Finally, the iceman starts to pick him up with his tongs, but the mother stops him for fear of hurting the boy, so then he takes a towel and picks him up. He is put in the bath, clothes and all, and is soon clean again. (Released June 8th. Length 380 ft.)

Gaumont.

Professor Neura's Cure. — Mr. Lebora, an invalid, prepares to make his will in favour of his wife when his eye notices an advertisement to the effect that a professor guarantees to cure every complaint. He sets off to the address given, where he is shown into the presence of the professor, who informs him he is very ill and must follow the boys to a certain room and commence the treatment immediately. He is surprised to see that it is neither more nor less than a prison, exceedingly musty and uncomfortable. A further surprise is in store when he happens to see a blank form of a will making the professor the sole heir. The servant brings in the tray containing an assortment of dishes, but upon looking at the *menu*, he sees only a list of poisons. The professor inquires whether he would prefer another means of ending his existence, whereupon Mr. Lebora rushes through the open door into the street. His first stop is in a restaurant, where he is indulging in a good meal when the professor's assistant arrives and presents a bill for treatment, which is gladly paid. (Released June 6th. Length 690 ft.)

Travels in the Basque Country.—At the foot of the magnificent range of Pyrenees lies the pretty little town of Saint Jean. The surrounding country is of great grandeur, embracing the courses of various rivers, including the Nive and Bidassoa. The last series of views show the beautiful house of Pierre Loti, the Marine Academician, which forms a charming picture. (Released June 6th. Length 393 ft.)

Travels on the Ural Mountains.—At the extremity of the immense Russian plain lies the Ural Mountains, separating Europe from Asia. These mountains are exceeding rich in minerals, and occupied first place in the world's output prior to the discovery of Klondye and the Transvaal. The film gives an exact idea of the desolate country forming Eastern Russia, where the climate is extremely cold, and the inhabitants are clad in picturesque garments. A splendid series of views of the forest follows, the trees and ground covered with snow producing a very magnificent effect. (Released June 6th. Length 267 ft.)

The Agony of Remorse.—John Burton returns home after receiving his wages, and encounters his brother-in-law, an idler, who demands money. Burton refuses, and shows him the door, when an altercation ensues with his wife, resulting in Burton leaving the house. The brother-in-law returns, and his sister is handing him some money when the butcher arrives and presents his standing account. The scapegoat takes down his gun and shoots him. The next day the police arrive to arrest the murderer, but his sister falsely accuses her husband, who is sentenced to ten years' imprisonment. After serving five year, his good conduct entitles him to the remission of the remainder of the sentence, and he returns home to find his brother-in-law occupying his house. The wife, who is unable to bear the strain, goes to the police and informs them that she wrongly accused her husband of the murder, at the same time giving them the name of the real murderer, who is subsequently arrested. (Released June 9th. Length 1,090 ft.)

Bobby, the Judge.—Bobby's parents go for a stroll, leaving him and his two sisters at home. Lunch time having arrived, the servant is instructed to bring in the lunch, which consists of chocolate for Bobby and jam for his two sisters. Seeing that the portions of jam are not equal, our friend calls for a pair of scales, and holds a mock court. To equalise the portions, he takes a spoonful out of one plate and eats it, but finds he has taken too much. The next plate undergoes the same procedure, which is continued until only the smallest morsel remains on both plates. The sisters, during these operations, remain open-mouthed, but when they are handed empty plates their feelings find vent in a copious fit of weeping, whilst the judge appears to be quite satisfied with the manner in which he has outwitted his sisters. (Released June 9th. Length 267 ft.)

Hispano.

True Till Death.—In the town of Teruel there lived a nobleman, Don Pedro de Segura, whose daughter Isabel was a young girl of great beauty. An attachment sprang up between her and Martin de Marsilla, who had been brought up with her. A rival suitor, Don Rodrigo de Azagran, demands the hand of Isabel. Martin de Marsilla presents himself at the same time, and presses his suit. The parents of Isabel make an agreement with him that he must go forth and win for himself a name and a fortune. Marsilla starts off in search of glory. He achieves fame, and shortly before the six years' terms has elapsed he crowns his previous achievements by offering to fight for the King Don Pedro de Aragon, in the battle of Nevas, against the Sultan of Valencia. He has the misfortune to be wounded and taken prisoner. He is brought before the Sultan, whose daughter, Zulima, falls in love with him. On being repulsed by the noble youth, she orders him to be shut up in a cave without food. Finally, Marsilla feigns to return her love, and Zulima releases him from the heavy chains which bind him, and leaves him. He looks about for a way of escape, and finding an opening in the rocks he creeps through and emerges into a long and rocky passage. Climbing along, he sees Zulima with a party of Mussalmans, and overhears a plot against the Sultan's life. He returns to the cave. He informs the servant of the plot, bidding him warn the Sultan. He is brought into the presence of the Sultan. The latter is incredulous, and Marsilla offers to take his place on the couch. The Sultan agrees, and has no sooner retired than the assassins softly approach the supposed Sultan. Marsilla defends himself, and the servants overpower his assailants, but not before Marsilla has received a wound in the back. Full of gratitude for his having been the means of saving his life, the Sultan grants him his freedom. The young knight then sets off for his own country, but the wound

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gives him trouble and delays him on the road. He sends his faithful squire to ask for a few days' extension of time. Zulima determines to be avenged, and orders her men to intercept and kill the messenger. She then goes to Isabel, and informs her of her lover's death. Isabel's parents decide on her marriage with Rodrigo, and the ceremony takes place. Zulima returns home, knowing that she will meet Marsilla on the way. Aided by her men, she prepares an ambuscade for the young knight. One of the Moors refuses to assist her wicked plans, and runs to inform Marsilla's father of his son's danger. Don Martin at once gathers together a band of brave men. They reach the spot just in time, for they find Marsilla tied to a tree and Zulima preparing to kill him. The Mussalmans are scattered, and Don Martin's son is rescued from imminent death. Marsilla learns of the marriage of Isabel and Rodrigo. Full of sorrow, he goes in search of his beloved. On reaching the palace, he meets Isabel's husband. They draw swords and fight. Rodrigo being disarmed, grants Marsilla permission to bid farewell to Isabel. He finally reaches the apartment of the young wife. Mutual recriminations follow, and Isabel reminds Marsilla that it is too late, and begs him to go away. Isabel, being afraid that his presence will compromise her, heaps reproaches upon him. Wounded to the heart, he falls down dead at her feet. His body is carried to the Cathedral. During the funeral service, Isabel is so overcome by remorse and grief and the presence of her dead lover's body, that, to the consternation of all bystanders, she falls on Marsilla's breast and expires. (Released June 8th. Length 2,625 ft.)

Cines.

The Debt Paid.—Marcel, the son of the Baron Arnoldi, is a bad lot. At home, on his father's estate, he makes love to his father's pretty ward, Camille, and endeavours to take her in his arms. She tells her guardian of his son's behaviour. As the Baron is in love with his ward himself, he has a quarrel with Marcel, which results in the latter returning to his chambers in the city. The story changes to the outside of a prison when the prisoners are released. Jim Brierly, a poor, dejected creature, makes a resolve to "go straight" in the future, but every man's hand seems to be against him. His efforts to obtain employment are futile, and his case is becoming desperate when he arrives at the residence of Baron Arnoldi, where he is being ordered away when the Baron and Camille appear and determine to give him a chance for reformation. Jim soon proves to be a faithful servant. Jim falls ill, and is tended by Camille. Her kindness to him makes him her devoted slave, and he determines to protect her from harm. The Baron summons courage to declare his love for Camille, and is overjoyed to find that his love is returned, and preparations are made for the wedding. Word is sent to Marcel. He writes an insulting reply. The marriage takes place, and Marcel brings a number of his friends for the shooting, and begins to persecute Camille once more. Jim Brierley soon discovers Marcel's behaviour to Camille. Marcel notices Jim's devotion, and in the presence of his friends taunts the unfortunate man with his prison life. Marcel, inflamed with drink, meets Camille in the orchard, and endeavours to take her in his arms. She is just losing her strength when Jim appears and strikes her assailant to the ground, where he compels him to remain until he swears on the Cross to give up his persecution of Camille. Marcel makes the promise and keeps it, begging Camille and his father to forgive him, and he leaves them determined to begin a new career. Jim is promoted to the position of confidential servant. (Released June 26th. Length 1,656 ft.)

Siena and Vicovaro.—Siena is an Italian province within easy distance of Florence, the town itself being remarkable for its many signs of antiquity. A festival to their patron saint is in progress, and we have abundant opportunities of studying the picturesque appearance of the inhabitants when on holiday. Some fine scenes of waterfalls and cascades, rushing torrents with the beautiful back-ground of forests and pretty houses, combine to make this an attractive travel subject. (Released June 22nd. Length 478 ft.)

Bibbie's Revenge.—The Marquis Allesandra has an only son, Mark, who has become infatuated with the actress, Bibbie. The Marquis becomes acquainted with the fact that the actress and his son are engaged to be married. He interferes, and suggests a charming lady with a considerable fortune as more worthy. The son reluctantly gives in. He visits Bibbie, and endeavours to break off his engagement, but she endeavours by her caresses to make him true to his promise. He begs his father to break the news to her. The Marquis visits Bibbie, and is charmed with her, but persists in her breaking off her connection with his son. Mark writes Bibbie a letter, telling her of his contemplated marriage. When she reads an account of the marriage in the newspaper she proceeds to Mark's rooms and demolishes everything of value. Mark's servant telephones for his master, who is with his father, but the Marquis determines to see her himself. Bibbie is surprised when the Marquis offers her his hand in marriage. She determines to marry the father to revenge herself upon the son. (Released June 22nd. Length 1,017 ft.)

Tontolini's Quid.—Tontolini is a military man, and before leaving barracks is in a quandary how to safely dispose of a sovereign his father has sent him. He decides upon dropping the sovereign into his scabbard, the only difficulty being that he has to draw his sword each time he wants to get at his money. At every place where he makes a purchase and is seen drawing his sword the people get frightened and hustle him out of the shop. He ultimately meets his girl, and takes her into a restaurant, where, on production of the bill, he once more tries to draw his sword to get at his sovereign. The police are sent for, the unfortunate Tontolini given into custody, and at the police station he is at last allowed to get at his "quid" in order to pay his fine. (Released June 22nd. Length 449 ft.)

Cosmopolitan.

Glimpses of the Devon Coast.—The famous Cliff Railway at Lynton, the longest and steepest of its kind, is first to greet us, and we make a journey on it. Then we view Lynmouth itself, and the beauty spots in its vicinity. Glimpses of the coast and a capital view of the famous Valley of Rocks are other pictures. Then we see wild mountain goats pasturing on the hills, and finally watch the long swelling waves rolling in to the shore. (Released June 9th. Length 315 ft.)

All the Comforts of a Home.—After being accepted by the lady, the young man interviews uncle, seeking his consent to the marriage. Uncle insists that he cannot consent until the young man is in a position to surround his niece with all the comforts of a home. The young man chances upon the advertisement of the Latchkey Furnishing Company, who hold out an alluring prospect of complete furnishing from 5s. a month. He communicates with the young lady, and together they visit the company, are afterwards secretly married, and set up house-keeping. The first instalment becomes due; young Newlywed finds that his pockets are empty. Protestations and promises fail to move the hard-hearted Latchkey Company's representative. The young couple write to uncle, asking his forgiveness for marrying secretly, and invite him to stay with them—they hope to get his assistance. Uncle accepts the invitation, but the rejoicings are cut short by the appearance of the Latchkey Company's representative with a van. He clears out every scrap of furniture, and while they are bewailing their lot a telegram arrives stating that uncle will be with them in half an hour. Desperate, they begin

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refurnishing. Boxes with table covers over are made to do duty as chairs, a broken kitchen chair likewise concealed is the principal item of furniture, and a bath clothed in another cover looks like an easy chair. They have barely completed their arrangements when uncle arrives. Then follows a very comical scene: the agitated young couple endeavour to pilot uncle to the safe seats, but he meets with disaster wherever he tries to sit down. The subject ends pleasantly when, confession having been made, uncle comes down handsomely to put things right. (Released June 9th. Length 1,320 ft.)

Essanay.

A Road Agent's Love.—May Parker drives to the railway station for a trunk. The trunk is too heavy for her, and she is making futile efforts to lift it into the buggy when a stalwart young fellow lifts the heavy affair easily into the rig and doffs his hat. May is smitten with his face, thanks him, and drives away. Old Parker gets into financial straits, and is pressed by a money-lender, who threatens trouble if the mortgage is not settled. The landlord, Perkins, meets May, and falls in love with her. He proposes to Parker that he will extend him all the time he wants if he can have May for his wife. May agrees to sacrifice herself to save her father. She meets the stalwart stranger, and tells him of their trouble. This stranger receives a note from May, saying she is going to marry old Perkins to save her father from giving up their home. The stranger crosses to an old tree stump, on which is a placard offering a reward of $50,000 for the capture of Fargo, a bandit. With a grim smile, he gazes off towards the hills—for he is Fargo! May receives a note from "a friend," telling her Fargo is hiding in Rattle Snake Cave, and for her to capture him and get the reward. May summons the sheriff and a *posse*, and leads them to the cave, where Fargo submits to capture. May recognises him, and pleads with the sheriff to set him free, but Fargo is led away. May is paid the $5,000, and old Perkins pockets the mortgage money and leaves, while May promises to wait for Fargo until he is released from gaol. (Released June 6th. Length 960 ft.)

Lonesome Robert.—Little Robert Woods, a cripple, gazes each day at the children romping past. He becomes acquainted with Tom Morris, who is a wireless operator in the plant of Mr. Harding. Tom interests himself in the little fellow, and instals a miniature wireless outfit in Roberts bedroom and teaches him the code. Tom and Robert exchanges messages between the office and the bedroom, and Robert becomes very efficient. One night Harding is forced to lock a large sum of money in the office safe, and Tom is left to guard it. Two thugs overpower Tom and leave him bound on the table that contains the wireless outfit. Tom manages to wriggle his bound hands to the sender of the outfit, and ticks out a cry for help to little Robert's bedroom. Robert is awakened by the noisy splutter, and spells out the message. Robert's cries bring his father, who is a policeman. Woods dons his uniform, and rushes out to head off the ruffians. The robbers are on the point of escaping when the door is burst open and Woods, with two officers, confront them with levelled guns. Mr. Harding is summoned on the 'phone, and an hour later little Robert is made the happiest boy in the city by a handsome reward from Harding, while Tom hugs the little fellow in his arms. (Released June 6th. Length 984 ft.)

All in the Family.—Joe Slocum, a young country boy, longs to make his way in the city. Old Slocum finally consents, and the young fellow leaves. Beth Winters, a country girl, with ambitions to become a sculptress, pleads with her mother to allow her to go to the city and educate herself in her chosen art. The Widow Winters finally yields, and Beth leaves. The young people meet in the city and secure rooms in the same boarding-house. Joe falls into bad company, and loses what little money he has The landlady summons the janitor to eject him. Joe seeks safety in flight up the fire-escape, and, quite by accident, bolts into Beth's room. They recognise each other, and Beth learns his trouble. She gives him money for his rent, Joe pays the landlady, and then determines to make himself worthy of Beth. Back in the country, old Slocum is injured, and Widow Winters is called in to nurse him. The old people fall in love, and determine upon a city wedding. Joe makes good in business, and marriage with Beth is the next step. The old people arrive at the minister's rectory, are asked to act as witnesses for another marriage, and astonishment reigns when they discover their own children are the other couple. The minister declares a double wedding is in order, that it is "all in the family," and happiness reigns supreme. (Released June 9th. Length 994 ft.)

Under Mexican Skies.—Pasquale, a half-breed Mexican, secures work on the ranch of old Fowler. Fowler has a pretty daughter, Vedah, who teaches the school. Pasquale falls in love with her. She repulses his attentions, but Pasquale is determined, and one day rides to the schoolhouse after the children are dismissed. Finding Vedah alone, he is on the point of taking her in his arms when she holds aloft a crucifix, and, terror-stricken, Pasquale hurriedly leaves. Vedah returns to the ranch-house, and her father learns of Pasquale's intended insult. Old Fowler arouses the cowboys, they capture Pasquale, and are about to string him up when Vedah dashes up, pleads for the Mexican's life, and secures his freedom. A few weeks later Vedah attracts the attention of a young Easterner, who asks her to be his wife. She refuses, and he lures her to the shack of Pasquale's companion, who aids him. Here the Easterner is about to force her into marriage when Pasquale returns, bursts in, drives the Easterner from the place with a threat of death, and returns Vedah to her father out of gratitude for her saving his life. (Released June 9th. Length 966 ft.)

Nestor.

The Feudal Debt.—Bud Harvey and Anse Tisdelle quarrel. In the duel Harvey is killed. The tragedy is witnessed by Harvey's ten-year-old son; he brings his mother, and over the dead man's body the boy is sworn to avenge his father's death. Tisdelle, fearing violence to his own son, sends him to a brother in the North. The widow Harvey rears her son and his sister to the feud. Eighteen years have passed—the feudist has made several attempts upon the life of Tisdelle, but foiled always by the wily old mountaineer. The Tisdelle boy becomes a practising physician in the North, and decides to pay a visit to his parents. Whilst hunting in the woods, he meets the Harvey girl. It is love at first sight. The girl meets him again. The brother discovers them at their tryst, and upbraids his sister for daring to meet the man whose father has slain their own father. The girl turns from the sworn enemy. There is a struggle, in which Harvey is disarmed. Tisdelle withdraws. Later, Harvey embarks upon a hunting trip to the woods. During his absence the mother is in danger of death. The daughter hastens for the doctor, but he is off in other parts. The distracted girl tells the postmaster of her mothers plight, and returns to the bedside of the dying one. Young Tisdelle overhears her plea for a doctor, and, learning that the only available one is absent, determines to take his place. The girl refuses his services, but he takes the patient in hand notwithstanding. Young Harvey returns, and raises his rifle to shoot. The girl intercepts, and wrenches from her brother the rifle, and holds him at bay until the young doctor has brought back the mother to life. The feudist is melted and subjugated in spirit. They clasp hands; the debt is paid with "a life for a life," the mother's heart softens, and she ends the feud and gives the young people her maternal blessing. (Released June 8th. Length 950 ft.)

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Ambrosio.

A Painter's Ruse.—John Spatula is a struggling artist. He attempts to get his pictures exhibited at the Academy, but the director will have none of them. A friend hears the story of his ill-luck, and suggests a way out. The friend takes an old suit of the artist's and makes his way to the riverside, and next day the papers announce that the young artist, Spatula, has drowned himself. At once a great demand arises for the works of the unfortunate young man. A special request comes from the Academy for the previously rejected picture, and the conspirators share a considerable spoil. (Released June 6th. Length 610 ft.)

Souvenirs of Italy—The Lakes.—We are given panoramas of the lakes and views of the forts which guard the shores of these inland seas, of the ruins of old castles, of the numberless beautiful harbours in the villages, and of some typical natives, and every picture is perfect and contains numerous novel lighting effects. (Released June 6th. Length 380 ft.)

Elephants at Work in India.—We see a long file of the animals, each controlled by a native squatting on its shoulders, proceeding to their work at the margin of the river, where huge trunks of trees which have been floated down the stream are waiting. The elephants lift the logs with their trunks, and, supporting them on their strong tusks, deposit them with others already piled. Where the log is too heavy to lift, the animal puts down its head and pushes it along the ground, or performs the same operations with its huge feet. (Released June 9th. Length 420 ft.)

Tweedledum, an Alpine Guide.—Tweedledum is in the Alps enjoying a holiday when he witnesses the arrival of a party of tourists, including a damsel of such attractiveness that he sets to work to devise a method of obtaining an introduction. He buys a complete mountaineering outfit. After that it is an easy matter to obtain an engagement from the party which includes the charmer. They come all sorts of croppers on the mountain side, and finally are carried over a precipice by Tweedledum, who is trying to get some edelweiss for the lady. They fall on a bank of snow, and resume the journey, until Tweedledum removes the plank bridge over a crevasse after the lady and he had passed, and, thus isolated, opens an umbrella, behind which he retires with the damsel. (Released June 6th. Length 380 ft.)

Peter's Schoolwork.—A poor woman is ill in bed, and her little boy sits up the whole night tending her. He goes off to school in the morning, on the way meeting Peter, a mischievous youngster, whose home is as luxurious as the other's is poor. Peter watches until the other has finished his task and fallen asleep with his head on the desk, and then changes his own blank sheet of paper for his neighbour's finished task. Peter gets credit for a good exercise, and comes home with the medal, while the other boy is punished by the master. The sick woman and her child are turned out of their room, and Peter sees them. He confesses how he has won the prize by a trick; then, running after the mother and the boy, brings them back to the house. The medal is transferred to the rightful owner and the mother is assured of assistance, and Peter and his rival become friends again. (Released June 9th. Length 780 ft.)

Reliance.

Key West Celebration.—This picture shows the completion of Flager's famous railroad over the Florida Keys. The railroad runs over an expanse of sea and small islands for 156 miles. The train entering Key West, the distinguished guests, the foreign and American cruisers, the military and carnival parade, and a panoramic view of the city, are all included. (Released June 5th. Length 593 ft.)

Bedelia and Mrs. Busybody.—It is the delight of Bedelia to make Mrs. Busybody's life one long series of accidents. Every time Bedelia catches Mrs. Busybody prying into other people's affairs, she has some unique means of punishment to mete out to her. Finally, Mrs. Busybody learns her lesson, and Bedelia and the other tenants settle down to a more comfortable existence. (Released June 5th. Length 593 ft.)

A Child's First Love.—Cooley is brought into the Fearnley home unconscious. He is extended the hospitality of the home, and Georgia tends him, gradually falling in love with him. After he convalesces, Jane returns from college. He falls deeply in love with Jane, and Jane with him. Georgia wakes up one morning to find that her sister has run off with the man she loves. Cooley finally leaves Jane a widow. Gladys, her little daughter, secures a position in a little toy store. The child becomes deeply enamoured of a beautiful princess doll. Georgia drops into the store, and buys the doll for the daughter of a friend, and Gladys is sent to deliver it. As she enters she stumbles and falls, breaking the beautiful doll. She sobs so over the broken peaces that Georgia takes her in her arms, gradually getting from her trembling lips the story of her mother's poverty. Her love for her sister rushes back to Georgia, and, taking Gladys, she hastens to her poverty stricken home. The sisters are reunited, and Gladys is soon made happy by the possession of another doll just as beautiful as the one that was broken (Released June 8th. Length 985 ft.)

Biograph.

Those Hicksville Boys.—Hank and Zeb do a vaudeville act at the Town Hall for the benefit of the new school house, and immediately the town tells them they are wasting their time in Hicksville: they should be on the stage. So they start out to become real actors. A city manager gets them a "try-out," and on the strength of this they telegraph home their "act is a hit." Their fate, however, is "the hook." A long walk home, lugging their trunk, is their task. Zeb enters an orchard to steal oranges but is shot at. To get away he hides in the trunk. This move causes a lot of trouble for Hank. (Released June 2nd. Length 492 ft.)

The Gibson Goddess.—Nanette Renfrea decides to spend a quiet summer at a secluded seaside resort. The place is one frequented by the middle class. She arrives without ostentation, accompanied only by her maid, but her graceful bearing soon enraptured the male contingent of the place, to the rage of other women folk, who find themselves deserted. The maid, however, is ingenious, and suggests a new way to get rid of the troublesome pests. She attires her mistress in a bathing suit, and puts on a hideous pair of stockings lined with raw cotton, which gives her a Gargantuan appearance, at least as to her nethers. Of course, the persistent tormentors flee in a panic when they behold, but Commodore Fitzmorris sticks, thereby making a decided impression upon Nanette. Fitzie is now the favoured one. The others are a disgruntled bunch, for the other girls turn cold shoulders on them. (Released June 9th. Length 576 ft.)

Fate's Interception.—The representative of an American syndicate comes to Mexico to look over some land. While there, he pays considerable attention to the little Mexican girl, at whose house he is staying. The girl falls in love with the American. When he says good-bye, she realises how false were his promises. Her love now turns to bitter hate, and she agrees to marry her erstwhile sweetheart if he will avenge her wrong. This he consents to do, and so follows the American to a neighbouring town. A boom is on, and the American leaves his room at the hotel to go to the

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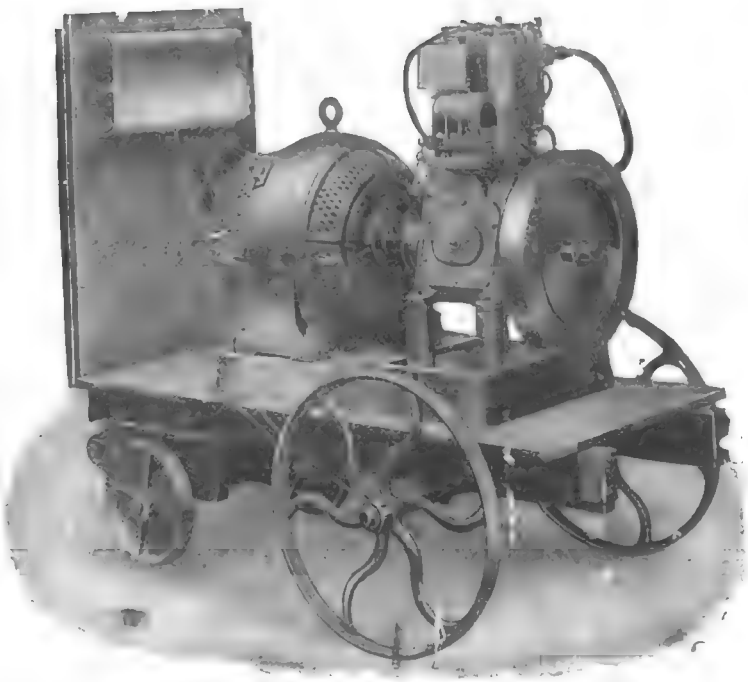

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Land Office on business, leaving the gas lighted until his return. The Mexican enters to wait, and not knowing anything about gas, blows it out so as to attack in the dark. When the American returns he finds that vengeance has gone awry. At the same time the girl enters and sees the result of it. Still, love was to blame, and the American makes all possible reparation. (Released June 9th. Length 998 ft.)

The Punishment.—The fruit-grower's daughter is insulted by the landowner's son, which is resented by a blow from Lucian, the girl's sweetheart. The family feel that this episode will cause their eviction. The son reports the incident to his father, both going to the fruit-grower's cabin, but the father is deeply impressed by the girl, and later sends a letter, offering to marry her and give her parents full title to the grove, stipulating that her sweetheart must go. Shortly after the marriage, the son hides in a chest in her room in order to surprise her and Lucian, the latter having come to return her rosary, which he had found. The girl leaves the room for a moment, and walks into her husband. Lucian, seeing him, escapes by the window. The husband brings her back into the room, and she, not knowing of Lucian's escape, is very agitated, arousing her husband's suspicions. He sees the chest lid move, and, thinking she has her lover concealed, gives them both an hour to live. The landowner learns too late that he has caused the death of his own son. (Released June 2nd. Length 999 ft.)

Lubin.

"Hello, Central."—Jack Corbitt calls for a number on the 'phone. Mildred Clark, at the exchange, is reading a book, and takes her time in making the connection. Jack gets very angry, rattles the hook, and relieves himself of a choicely worded opinion of the operator. Mildred gives him the wrong number, and Jack rushes out to see his man instead of 'phoning. The same evening Corbitt attends a social party, meets a girl, becomes infatuated, and sees her home. Next day Jack tries the 'phone again, and fails to get his desired connection. He rushes off to the exchange, and demands redress of the manager. The girl is summoned, and, much to Jack's embarrassment, he recognises his friend of the night before. He tries to square himself, but she will not make up. When Corbitt gets back to his office he gets busy on the 'phone again, and asks Mildred if she will marry him. A meeting in the evening shows Jack that it is up to him to buy a ring. (Released June 6th. Length 1,000 ft.)

Tim and Jim.—Bess Jinks is in love with Jim Jones, but papa objects. Tim Sullivan, the grocery boy, is sweethearting Nora, the cook. Nora and Tim put up a job to help Bess out, which proves very successful, for they slip out and get married and ask papa afterwards. (Released June 6th. Length 375 ft.)

The Sacrifice.—Howard Belknap falls in love with Enid La Rose, a dancer. The mother is much perturbed, and urges Henry Carlton, her own admirer, to break up the match. Carlton one day asks the dancer to luncheon, and young Belknap surprises them and creates a scene. On the way back to Enid's lodgings, Carlton's motor-car collided with another, and the girl is badly hurt. The doctor gives assurance that in time Enid will be able to walk, but that she will never dance again. Carlton is very attentive, and the dancer falls in love with him, and he, feeling that he is responsible for the injury, breaks off with the rich widow and asks Enid to become his wife. (Released June 9th. Length 1,015 ft.)

Fooling Father.—Si Baker is in love with Betty, daughter of a farmer of Beck Corners. Papa Collins does not favour the match. A city friend sends his son, Harold, to the farm for a vacation, and the old man looks upon the city boy as a better catch, but Mamma Collins and Betty's brother are loyal to Si, and start in to outwit the opposition. Si invites Harold to go coon hunting. He sends a cat up a tree, and sets the city boy to watch the supposed coon, while Si and Betty have a good time spooning. Harold overhears a plan for Si and Betty to elope, and he promptly informs the old farmer. Betty's brother and mother dress up a couple of dummies, and start them down the road in a buggy, old man Collins and Harold giving chase. The horse with the dummies plunges into the river, and the pursuers follow, getting a good ducking, only to find that they have been fooled. In the meantime the true lovers are married, and papa eventually gives his blessing. (Released June 9th. Length 1,012 ft.)

Hepworth.

A Double Life.—Nellie, daughter of Detective Inspector Grey, sees a couple of rogues arrested for pickpocketing. She pleads with the constable to let them go, and the victim not wishing to press the charge, they are allowed to go free. Thus occurs Nellie's first meeting with P.C. Williams, and the acquaintance ripens into love. The young people wait for a suitable moment to broach it to Nellie's father. Inspector Grey leads a double life. Whilst keeping up his official position, he is the leader of a gang of thieves. He is enabled to escape detection by means of a secret passage starting from behind the fireplace of his office, and ending in a cottage, which the thieves use as their *rendezvous*. P.C. Williams arrives at the office with an official message, and finding nobody but Nellie in the office, the pair are exchanging confidences, when Grey arrives and demands an explanation. The daughter attempts to explain, but Grey curtly refuses to hear anything further on the matter. He is alone again, when he hears someone coming down the secret passage, and, drawing the panel aside, one of his confederates slips into the room. Grey, donning a rough disguise, prepares to follow him. Arriving at the other end, he listens to the plan for effecting a robbery that morning, and the trio set off together on their project. Arriving at the office which is the object of their raid, the woman is shown in, and, pretending faintness, draws the attention of their intended victim, who receives a blow on the back of the head which stretches him senseless. They rifle the safe, and in a few moments are on their way back again. They pass P.C. Williams, who thinks them suspicious characters, though he lets them pass unmolested. In a few moments the man who has been robbed regains consciousness sufficiently to reach Williams and tell him what has occurred. The two men are soon on the track of the thieves, and having traced them to their cottage, Williams send the man off for reinforcements, whilst he breaks in the door. He is soon involved in a serious struggle, but his comrades arrive, and the man and woman are arrested. Grey has slipped away, and passed down the secret passage, taking his plunder with him. He is unable to push back the dresser which hides the entrance to the passage, and Williams immediately plunges in after him. He finds himself in Inspector Grey's office, and seeing a rough looking man he springs on him. In the struggle the beard and wig are torn aside, and to William's utter dismay there stands Inspector Grey. Williams' first impulse is to give the alarm, but Grey pleads with him, so he agrees to spare him. He compels Grey to write, sending in his resignation, and also to his daughter, saying that he is leaving for America, and that P.C. Williams will explain all. The unhappy inspector stumbles from the room. Nellie is given her father's letter, and naturally turns to William for explanation, which is given. Stricken with grief though she is, Nellie cannot help rejoicing that the way is now clear for her to wed the man she loves, and in the final scene we see the two young people folded in each other's arms. (Released June 6th. Length 800 ft.)

The Burglar Helped.—Jack Hawkins is in love with Mary, but her father does not approve of the match, and sends Jack about his business and forbids him the house.

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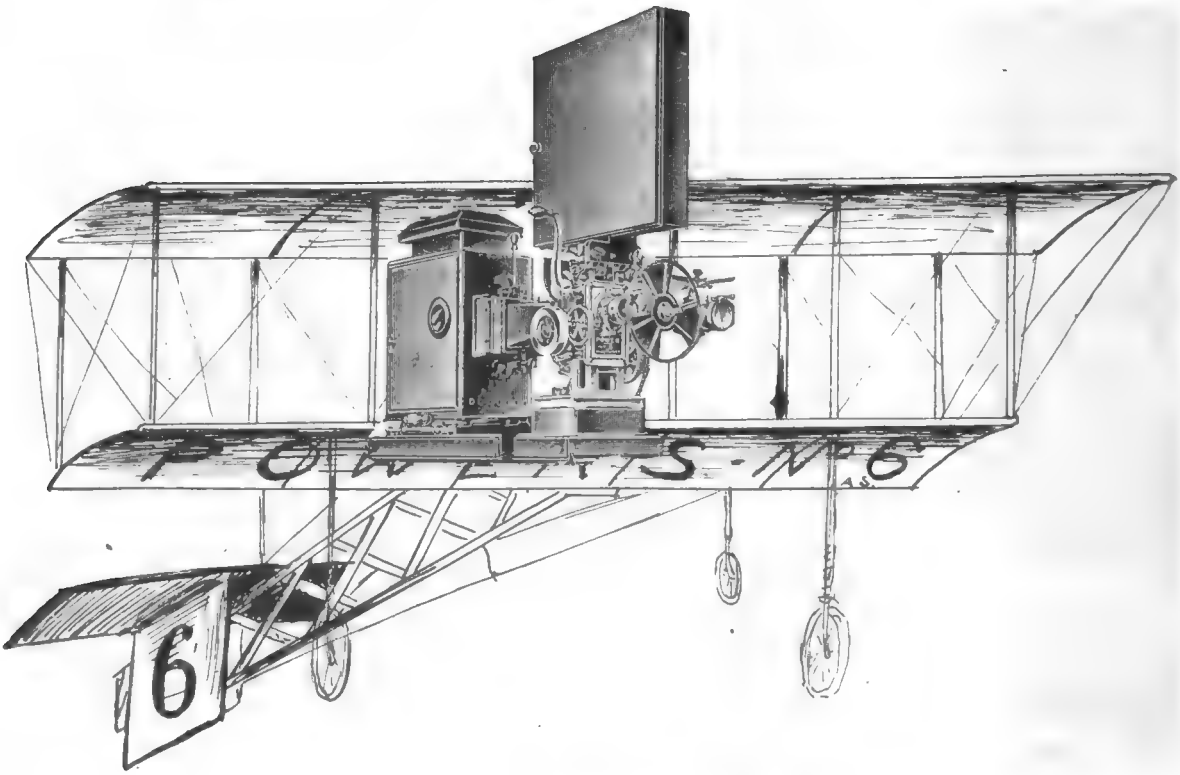

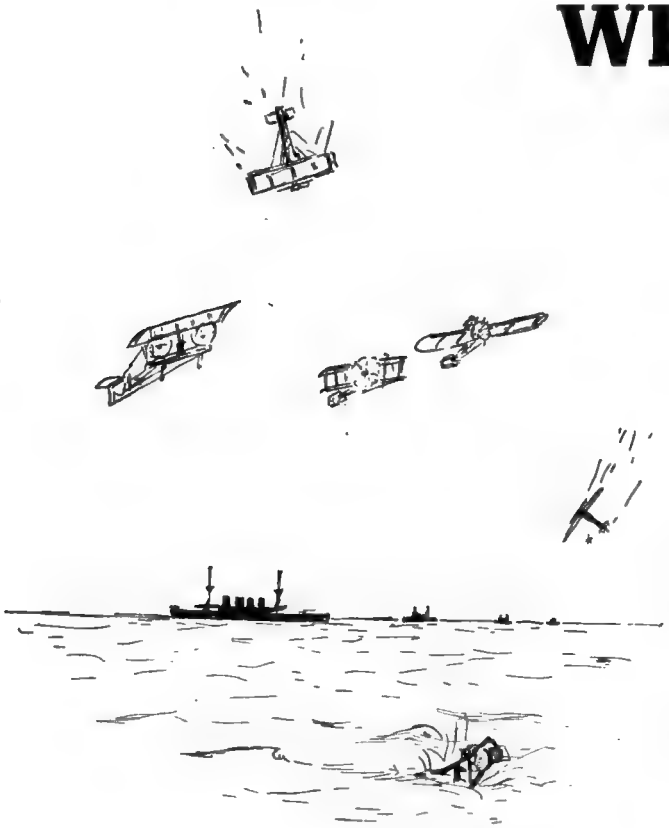

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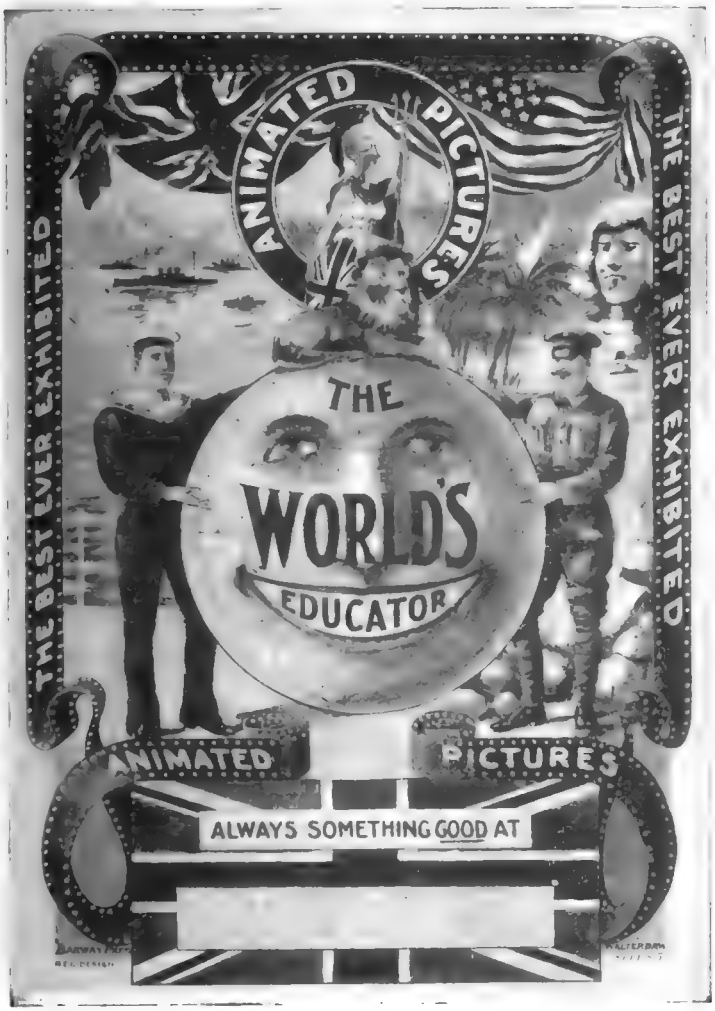

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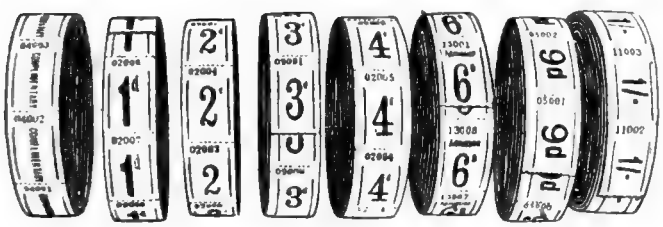

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Jack is made happier a few days later by receiving a note from Mary to the effect that her father is going out, and he will be able to come and spend the evening with her. Jack hastens to obey his *fiancee's* summons. A burglar, getting in at the kitchen window, is soon on the prowl round the lower regions of the house. The first thing he espies is a large bottle of beer, and he promptly refreshes himself. He drops the bottle to the floor with a bang that echoes through the building. The pair of lovers are quickly brought to their feet by the crash of the falling bottle, and Jack ventures downstairs to see what is going on. Bill slips behind the cupboard door, and when Jack looks into the cupboard, Bill slips out and, pushing him in, locks the door. He then goes upstairs, and meets Nellie's father in the hall. The irate owner of the house is then requested to hand over his valuables, the request being enforced by Bill's revolver. The old gentleman gives them up, but just as Bill is on the point of departure, Jack, who has managed to break out of the cupboard, snatches the revolver from his hand, and in his turn forces Bill to disgorge the plunder. Nellie slips out for a policeman, and Bill is dragged off to the police station. Nellie's father then turns to Jack, clasps him by the hand, and, thanking him for his conduct, places Mary in his arms and gives the happy lovers his parental blessing. (Released June 9th. Length 400 ft.)

Majestic.

The Better Influence.—Henry Marion, upon the death of his wife shortly after the birth of a baby boy, places the child with his wife's mother, and for five years loses sight of his baby boy. He becomes entangled with a widow. A telegram awaits him that his late wife's mother has suddenly died, and that he must make immediate arrangements for the care of his little son. He fetches the little boy to New York, and the babe which cost the father so much at his birth is a means of preserving the finer instincts of the latter. (Released June 5th. Length 992 ft.)

Leap Year.—After a long period of attention, Richard Lee mustered up courage to buy an engagement ring, and prepared to ask Mabel Benton the fateful question. Mabel was side-tracked by her sister Grace. Grace determined to help Richard along, and bethought her of the Leap Year privilege, and calmly proposed to the astounded and abashed Dick. Mabel's heart was broken, and Dick, engaged to the wrong girl, is ready to commit suicide. His plan of passing off a disreputable and thieving old waster as his father caused a series of complications that nearly landed Dick in gaol, but the opportune arrival of his real parent saved the situation after Grace had repudiated her engagement and Mabel had flown to Dick's rescue, no matter how terrible his father appeared. (Released June 8th Length 999 ft.)

Rep.

The President's Peril.—Gaspard, who has been reduced to poverty by excessive drinking, lays the blame of it on the poor conditions in the Republic. He has a friend, who is the leader of anarchists. The chief of the Secret Service meets Gaspard's wife, and assists her home after she has had a fall. The friend, Renaud, arouses in Gapsard hatred when he informs him that his wife is in love with the Government official. Gaspard is persuaded to take action against the Government. The chief of the Secret Service sends one of his men to get on the trail of Renaud. Gaspard volunteers to put the President out of the way. The detective secretly removes the explosive from the satchel, which is taken to Gaspard, who meets Renaud at the spot where the President is supposed to pass. The wife decides to prevent the assassination. She comes upon the scene just as Gaspard throws what he thinks is a deadly explosive in front of the President. Gaspard is pursued by the Secret Service men. The President is taken back to the mansion, and the wife is taken to the chief's office. Gaspard falls over a cliff, and is dangerously injured. He confesses, and Renaud and his fellow conspirators are captured. The chief expresses his sympathy for Gaspard's wife; later, his strong interest in her ripens into love, which she returns. (Released June 15th. Length 1,000 ft.)

An Ex-Convict's Ordeal.—Bob Henderson, an ex-convict, becomes acquainted with a religious worker during his last term. With a letter of introduction from his friend, he starts out for Alaska. With his Alaskan friend he goes through the ice-covered region on a gold searching expedition, equipped with a splendid set of wolf-dogs. In climbing one of the high peaks he hears a cry of distress, and comes in time to rescue a beautiful young woman from a pack of timber wolves. Bob unharnesses his dogs and sets them upon the wolves. A battle is then seen between the wolves and dogs—the dogs coming off victorious. The friendship of Bob and the girl ripens into love, and all would go well but for the interference of a young man, who also loves the girl, and he tells the girl that her rescuer is an ex-convict. Bob decides to leave for parts unknown. When the girl learns that Bob has left she awakens to the fact that she so truly loves Bob that his past life does not in any way influence her, and she helps him to reform by marrying him. (Released June 13th. Length 1,000 ft.)

Kalem.

The Kidnapped Conductor.—The morning after the dance Ruth and May awaken late, and make a run for the car to get to work. As they arrive at the corner their car is just going by. The conductor refuses to wait, and the girls are forced to walk. Reporting for work, their employer calls their attention to the late hour, and discharges them. Blaming the street car conductor for their predicament, the girls plot revenge. (Released June 6th. Length 509 ft.)

The Banker's Daughter.—Kent, the bank teller, is in love with Bess, the president's daughter. Dixon, the cashier, finds himself in difficulties. He thinks if he can win Bess' hand he will be able to recoup, and he asks the banker's permission to pay court to the young lady. The president favours the match, and is annoyed when he perceives the relations between Kent and Bess. Dixon is called on for margins, and becomes desperate. He takes the bank's funds and hastens to the depot, to find the last train pulling out. A motor-car meets the eyes of the cashier, and he jumps in and drives away rapidly. The owner sees the fleeing defaulter, and summons a policeman, who enters another machine and follows in pursuit. All night the chase continues. Coming to a lake, Dixon jumps on an iceboat and speeds away, but the officer, close at his heels, secures a speedy ice-yacht, and follows. In the morning, news of the defalcation starts a run on the bank. Kent and Bess come to the rescue with a clever ruse. At a stationery store they fill money bags with envelopes and chips, and return to the bank, where the depositors are calmed by the sight of apparent relief. Dixon is captured and brought to the bank. He is placed in custody, the stolen money is returned, and when Kent, who is now promoted to the position of cashier, makes his proposition, the banker concludes that he will make a good son-in-law. (Released June 6th. Length 1,000 ft.)

Jean of the Gaol.—It was the boast of Pedro, the enfeebled old gaoler, that he had never lost a prisoner. His success was due to the co-operation of his daughter, Jean, who always ascertained that locks were secure and escapes impossible. Jose, who was in love with Jean, sought her hand, but the young woman postponed her answer. There came to the gaol a party headed by the Alcalde, which had as a prisoner Garcia, a noted bandit. He was placed within a cell, and Pedro announced that he would be kept securely until the time of trial. Shortly after the arrival of the bandit, the old man was stricken with an attack of sickness. Jean administered to him. Neither saw the

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approach of Luisa, a Spanish girl confederate of Garcia, who crept to the prisoner's window and passed him a file, with which he penetrated the bars and effected an escape. Jean rushed to the cell just in time to see the couple escaping on the one horse, and a misdirected shot from her pistol brought Luisa to the ground. The bandit took to the hills. Soon the Alcalde would arrive and take the prisoner, and Jean was almost overcome with apprehension. She told Jose that if he would capture the outlaw she would give him her hand. Jose followed the fleeing Spaniard over crag and torrent. Abandoning his horse, Garcia climbed a cliff, but Jose overcame him and brought the prisoner back to the gaol. Meanwhile the Alcalde had arrived, and was censuring the fast failing Pedro for his inefficiency. Jean pleaded for time, and at last Jose arrived with his captive. But the shock had been too much for the old gaoler, and his years of service were at an end. As the prisoner was conducted from the room, Jean and Jose knelt at the bedside and offered a prayer that their lives might be as honourable. (Released June 9th. Length 1,095 ft.)

Eclair.

The Kind Old Man.—Jadis is a venerable old chap, fond of good living, music, and young society. The merry neighbours who surround him leave. In his walks abroad he very often meets Clarisse, a pretty teacher engaged at a school. One of the houses gets a tenant in the person of Octave, who dislikes the noise made by the children in the school playground. It is a festival day, and Jadis feels it is too bad to have to dine alone. He thinks he will cultivate the acquaintance of the serious young neighbour. He scribbles an invitation, holds it over his balcony, and invites the young man to join him. The young fellow does so. After dinner they venture forth, and meet the charming Clarisse. Later on, the old man catches the young man conducting through his window a flirtation with the pretty teacher. The old man writes to each a note, asking that they will bear him company after dinner as he is unwell. They are, of course, surprised to find each other there. The old man expresses a desire for a nap, and the young couple go out on to the moonlit verandah, with what results one can easily predict. The artifice is successful, and the old chap has the happiness of seeing himself surrounded once more by entertaining young neighbours. (Released June 6th. Length 1,130 ft.)

In the Cellar.—Antoine keeps an inn and serves a variety of customers. Two suspicious characters enter, and, having ordered their wine, notice the old man pull up a trap-door and go down into the cellar to fetch it. Having paid for their drinks, they leave the inn near closing time. Antoine doses behind the bar, and the two rogues return, creep into the inn, open the trap-door, and conceal themselves in the cellar. The noise awakens the old man, who decides to shut up for the night, but before doing so he puts ready the supper for two members of the police. Then he retires to his room. The rogues issue from their hiding-place, and, lighting the lamp, proceed to rifle the premises. The noise attracts Antoine, and while searching he is set upon by the rogues and knocked senseless. They carry him into the cellar, and while thus busy hear steps overhead. It is the police. They crouch and listen. There is a shortage of wine at the supper table, and one of the constables descends into the cellar to find some more. The thieves are not discovered, and the officers finish their supper and depart. Whereupon the rogues proceed to rifle the house as well as the bar. Antoine recovers consciousness, and is again set upon, and is on the point of being strangled to death when the police, attracted by the noise, enter once more and capture the thieves. (Released June 6th. Length 670 ft.)

Itala.

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The Plot that Failed.—Bedoit is the governor of a prison. He meets an old friend, Florentine, and learns that he has taken a house in the vicinity. Florentine has a handsome daughter, who is given to frolicking with her dog in the garden. One of the prisoners, looking over the wall, sees this charming picture. Bedoit catches him, and hustles him away. Looking over the wall to see what had attracted the prisoner's attention, he sees Florentine's daughter below. He is struck with an idea for revenge for an insult Florentine put upon him in years gone by. In his office a vision of those by-gone days returns. Both men are much younger, and Bedoit seeks the hand of Florentine's cousin. Thanks to Florentine's interference, the young lady's father refuses. She is bestowed upon Florentine, and Bedoit is dismissed. He sends for the sentimental convict, No. 250, and professes that he, Bedoit, is the convict's father. He contrives the escape of the convict. When his plans are ripe, he sends for his supposed son, Louis, and introduces him to Florentine and his daughter. Bedoit takes a fiendish delight in observing the progress of their affection. The young man proposes, and is accepted. On the eve of the wedding day he feels conscience stricken, as he has not revealed his past to his intended bride. He determines to do so, but before he can effect this purpose Bedoit enters. The young man falters out his intention. Bedoit informs him that he is not his son, but convict No. 250, the instrument of his revenge; that he can either choose to go on with the ceremony or go to the gallows. The young man consents, and we witness the congratulations of friends to the young couple. When the guests have departed the two fathers are alone, Bedoit grimly enjoying the sense of his victory. Suddenly he informs Florentine that his daughter is the wife of an assassin. Meanwhile, the convict has decided to confess. There is an affecting and tragical scene between him and his bride. She starts back in horror on learning his history, and he flings himself over a balcony to the courtyard below. The disturbance arouses the rest of the inmates, Bedoit and Florentine among them. There in the courtyard the now dying convict tells Bedoit that his plot has failed. There is nothing left for him to do but withdraw, leaving his unhappy victim to expire in the arms of those who have found him. (Released June 9th. Length 1,950 ft.)

Rex.

The Bargain.—May Sherwood and Frank Flake are in love. May's sister, Bird, is secretly in love with Frank. George Thornton, May's employer, is a wealthy stock-broker. May is detained at the office later than usual, and Thornton takes her home in his car. May's mother notices that the man is greatly taken by the girl's appearance, and sees in him the possibilities of a wealthy son-in-law. The man leaves, and thenceforth May has no peace from her mother. May, at last overcome by a mistaken sense of filial duty, dismisses Frank and accepts Thornton. Frank looks through the window of Mrs. Sherwood's house and sees May's marriage. He turns his footsteps sorrowfully away from the joyful scene. Thornton is not the man to be satisfied with youth and beauty. He spends his evenings at his club, returning home frequently in a state of intoxication. One day Thornton returns home the worse for drink, and tells her in brutal frankness that she is his, to do as he pleases with; and she realises at last the true significance of what she has done, so she goes home She looks through a window, and sees the only man in the

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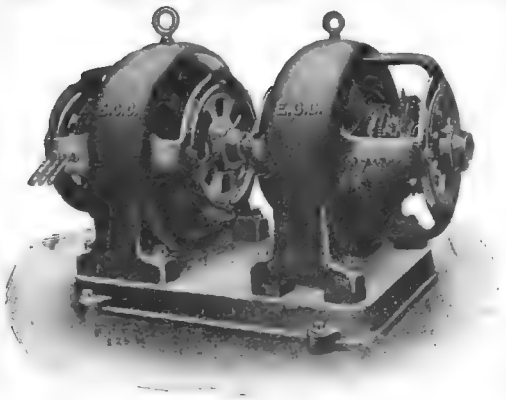

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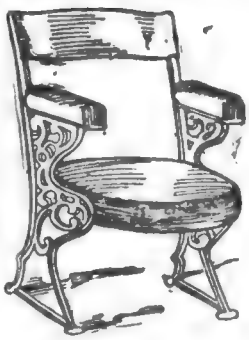

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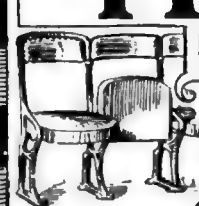

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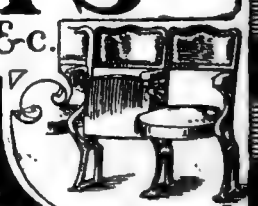

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wide universe for her being married to her sister. The hand has been put to the plough, and there is, alas! no turning back, so, in shame and bitterness of soul, the woman returns to her gilded cage. (Released June 8th. Length 1,000 ft.)

American Wild West.

A Mission Waif.—In the days when Indian uprisings were common, there took place a massacre in which all were killed except a tiny girl. Mission fathers heard the child's cries, rescued it, and brought it up, and at seventeen years of age the girl was as fair a specimen of womanhood as could be found. A Captain Courtsey, a famous bandit, holds up some cowboys, who, when free, form a *posse* to capture him. The captain escapes, and takes refuge in the mission house. Mary falls in love with him. One day she comes across a notice offering a reward for the capture of the bandit, and later discovers the man's identity by a scar on his face. She sends Courtsey away. The bandit discovers that the Indians are planning a raid on the mission. He rushes back to the building in time to warn the fathers, who seek safety in the crypt whilst the captain holds the Indians off. Mary gains access to a camp of cowboys, who put the Indians to flight. Mary and the fathers search for Courtsey, finding to their grief that he has received his death blow in defending the girl he loved. (Released June 5th. Length 1,000 ft.)

A Woman's Gratitude.—Pedro, crazed with drink, is brutally choking his wife when Tom Brown, a prospector, rushes to her rescue, dealing Pedro many a hard blow. Vengeance is in the half-breed's mind. Tom continues his way to the assay office, where his specimens of ore indicate that he has struck a rich copper vein. The news does not miss the ear of Pedro. The latter follows Tom and watches him stake his claim. A struggle takes place, and Tom is flung over the cliff. Pedro tears Tom's claim to pieces and places his own upon the stake instead. Pedro's wife, who has seen the two men pass her house, follows the tracks left by their horses, arriving just in time to discover Pedro's dastardly work. In vain she looks for the man who once saved her life. He has managed to drag himself away till he reached the railway line, where his signals of distress are noticed. The grateful woman pieces Tom's claim together, and rides to the Registrar's office, where she exposes Pedro's crime. There comes a telegram announcing the rescue of Tom Brown, who has been wounded by Pedro. The latter is thrown into gaol, but Tom pays the half-breed's fine, and, by his noble action, inspires a feeling within the breast of the half-breed which the latter had never known before. (Released June 8th. Length 985 ft.)

Imp.

All a Mistake.—Percy Vane's wife goes out for the day, leaving the house securely locked up. Hubby arrives, and tries to effect an entrance *via* the fire escape. This is observed by a policeman, and Percy is promptly hauled off to the police station. Our hero is able to convince the magistrate that his intentions were not of a felonious nature, and he is released. He gets into his house and discovers that his wife has left an unfinished letter on the table, addressed to a man, so rage and jealousy forthwith take possession of Percy. He rushes to his wardrobe, and starts to pack his duds for flight. Whilst thus engaged, the little wifey arrives on the scene. She is indignant, and starts to prepare for instant departure. Then they sit down and give vent to their feelings. Fortunately the cause of all this toil and moil turns up in the person of the young lady's brother, whom she has not seen for many years. Hubby looks pretty sick, and is very glad to sue for pardon. (Released June 6th. Length 655 ft.)

Beat at His Own Game.—Harry Spencer is jealous of his *fiancee*, Pearl Brown, and Pearl is jealous of Harry, and each resolves to cure the other. Harry persuades a friend to dress up as a woman, and sends him (her) to commiserate with Pearl. Harry becomes alarmed at the display of affection on the part of the disguised man towards the unsuspicious girl. The disguise of the spurious woman is accidentally revealed, and he is ejected from the house. Harry confesses the truth, and then learns that his original suspicions were unfounded, and that Pearl's alleged admirer is only her cousin. (Released June 9th. Length 445 ft.)

The Immigrant's Violin.—Laura and her parents, coming from Italy, are met at the pier by a friend, but on their way to their new home she becomes separated from them and is lost. Mrs. Radley, a society woman, takes the girl to her home. Mrs. Radley has a son, Albert, whose heart goes out to the Italian violinist. Laura becomes a talented musician, and she is invited to appear at an East End club entertainment, and is recognised by her parents. The girl faints, and is taken to the house of her adopted mother. But filial duty asserts itself, and the girl decides to seek out her parents. She exchanges her fine clothes for her old Italian garments, and is recognised by her father and mother, who show their happiness at having found their lost daughter. Mrs. Radley has discovered the absence of her *protege*, and Albert is successful in finding out her whereabouts. He offers to marry her, and proffers an engagement ring, which she refuses. But he tells her that he truly loves her, and his protestations overcome her scruples, and a final picture shows the Italian violinist engaged to the son of her benefactress. (Released June 9th. Length 995 ft.)

Milano.

An Evil Fascination.—Countess Sarah Brend, in spite of the fact that she was married and had a daughter several years before the opening of this story had entrusted her reputation to a man who was quite unworthy of her confidence. In bitterness and sorrow she realised that for her lover she was but a well, from whence gold might be drawn. Convinced of his unworthiness, she closed not only her purse strings but also her door. The story opens with a scene in which her former lover, Armand, is demanding money. The Countess is about to send the man away when a knock is heard. Scarcely has the Countess had time to hide Armand when her daughter, Claire, who is happily married, enters and relates that her husband, Albert, has come into a considerable fortune. Armand sees here the means of retrieving his ruined fortunes. He forms the diabolical plot of obtaining the newly acquired fortune of Claire's husband at play, and of ruining the girl by entangling her within the meshes of another man. Armand succeeds in getting a footing in the house of the young couple and of introducing them into the dangerous waters of fast society life. Claire makes the acquaintance of an unscrupulous violinist, and listens to his protestations of affection. Albert falls an easy prey to the gang of card sharpers with whom Armand is in league. The blackmailer shows Albert his wife in the arms of the musician. Albert flings himself upon the violinist, and blows are exchanged. This quarrel is followed by a duel, in which Albert is seriously wounded. The Countess Sarah is sent for, and learns from her daughter what has transpired. The elder woman leaves, and, making her way to Armand's house, demands to see him. The Countess pours out her vials of wrath upon her deceiver. Then, quickly drawing a revolver, she tells him that she has come to execute justice, and before the man can rise to save himself a bullet has pierced his heart. (Released June 9th. Length 2,235 ft.)

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Lux.

Mr. X and the Unfortunate Heiress.—Mr. X is passing the ancient Chateau de Montfort when his eye catches sight of a sad face looking out of one of the upper windows of the mansion. He determines to solve the mystery of this apparition and the cause of its sorrow. He learns that the chateau is for sale, and obtains admittance as a possible purchaser. He is met by an elderly man and his wife, who afterwards introduce Miss St. Servan, a young lady who owns the property and who is their ward. All formalities having been executed, it now remains for Miss St. Servan to sign a document releasing certain lands. Miss St. Servan signs the document and hands it to Mr. X. He says nothing, and departs, promising to call again the next day and complete the deal. To his great surprise, the young lady, instead of signing her name to the document has written the words 'Save me." Mr. X recognises her as the owner of the face he saw at the window, and realises with glee that he is confronted with a mystery such as he loves. At night he breaks into the chateau and steals certain papers, which put him in full possession of the facts of the case. He finds that Miss St. Servan is being forced by her uncle to sell the chateau much against her wishes. When he calls the next day, instead of handing over his cheque in settlement of the deal he promptly covers the unscrupulous uncle with a revolver, and takes Miss St. Servan from his charge. With the aid of the family solicitor he is able to establish the guilt of the trustee, and thereby brings happiness to the unfortunate heiress. (Released June 8th. Length 960 ft.)

Urbanora.

The Indian Mail Robbery.—A gang of desperadoes are congratulating themselves on having killed Nat Pinkerton, when he turns up again and captures the lot. (Released June 5th. Length 1,380 ft.)

An Eccentric Sportsman.—The antics of the sportsman cause many hilarious situations. (Released June 5th. Length 450 ft.)

A Trip to Rotorua.—Shows the wonders of the thermal regions of New Zealand. (Released June 5th. Length 345 ft.)

A Day With Poachers.—We see the poachers in their search for game, and how they elude the keepers. (Released June 5th. Length 295 ft.)

Nordisk.

The Spy.—Brunoff, the spy, gains admittance to the War Office by disguising himself as a workman. Lieutenant Zarro is ordered to conduct an important military exploit. Zarro is on the boat ready to leave when Brunoff, accompanied by two confederates in Irma Carlizca and De Gervitz, board the steamer. It is left to Irma to get into communication with the lieutenant. When the boat reaches por , the lieutenant introduces Irma to his *fiancee*, Sylvia, and sees her to her hotel. She hastily scribbles a note, and as she wishes Zarro good-bye presses it into his hand. Lieutenant Zarro goes with Sylvia to the latter's home. The lieutenant 'phones Irma, and makes an appointment for that evening. In preparation for the visit of Zarro, the spies pour a drug into a wine glass and hide it. The lieutenant arrives at the hotel. Irma gives him some wine, with the drug in it. He falls back unconscious, and his body is removed to a side room by Brunoff, who changes clothes with him. Brunoff finds the key of the fort in the lieutenant's pocket, and sets out to obtain the coveted documents. Sylvia sees whom she supposes to be the lieutenant, but in reality Brunoff, returning. Brunoff enters, does not notice Sylvia, and rifles the safe. Sylvia finds it is not Zarro. Brunoff knocks her down and escapes. Irma and De Gervitz have placed the body of Zarro, attired in Brunoff's clothes, outside the hotel, where he is found and taken to the police station. Sylvia arrives at the hotel, and demands to know where Zarro is. The spies escape. Sylvia warns her father by telephone. He calls out the guard, and a chase ensues in search of the spies. The chase continues to the station, and, unknown to the spies, Sylvia, Zarro, and a police officer board the train. The spies get into the same compartment as their pursuers. A terrific struggle ensues. The spies are overpowered, and from the pocket of Brunoff the missing documents are taken. (Released June 8th. Length 2,708 ft.)

Summer Scenes.—Some extremely pretty views are shown. We see the woods in all their summer glory, the winding streams flowing gently on, the harvesters at work in the fields. The film ends with quite an exciting picture of broncho busting. (Released June 8th. Length 394 ft.)

Kineto.

Port Said, the Gate of the East.—Port Said was built at the same time as the Suez Canal, and its position at the European end of that important water highway makes it veritably the Gate of the East. The population is of the most cosmopolitan character, men of every colour and race being seen in its streets. (Released June 4th. Length 285 ft.)

A Hindu Funeral.—In this short subject the camera has penetrated the veil which hides from Western eyes so many native Indian customs, and has recorded with every detail the last religious rites which mark the passing of a Hindu soul. The outstanding feature of every such occasion is the cremation of the dead body. The funeral pyre is burning for three days before the corpse is reduced to ashes. (Released June 4th. Length 135 ft.)

American Films.

The Coward.—The coward, stung to the breaking point, turns and kills his man. The picture shows the man-hunt, and how the coward, fleeing for life, bravely did a human act. (Released June 5th. Length 1,000 ft.)

Driftwood.—Leaning against the house, dirty, unkempt, lazy William Jessup basked in the sunshine. His wife sent him off to look for work. A motor-car party suddenly found themselves out of water. They called on Mrs. Jessup. Miss Van Chesler took pity on the plight of Mrs. Jessup, and asked her parents to aid her. Meanwhile Jessup saw the party again on their way, and was seized with the desire to hold up the motor-car and rob its occupants. Miss Van Chesler alighted, bringing with her a bundle of groceries which the party had purchased at a neighbouring store for Mrs. Jessup. Jessup compelled the party to carry the bag of provisions to his home. There he was met by Mrs. Jessup, who recognised her friends. Jessup decided on the spot to brace up and do better in the future. Miss Van Chesler influenced her parent to give him a position about the household. A month later Miss Van Chesler visited Mrs. Jessup, and took her home, where her unbelieving eyes saw the man whose name she bore rejuvenated and worthy of her. (Released June 8th. Length 1,000 ft.)

Savoia.

Algy Grows a Moustache.—Algy goes courting, but the absence of a manly adornment upon his upper lip causes him to become "an also ran" in the race for the lady's favour. He purchases some wonderful ointment, which thoroughly comes up to his expectations. All would have gone well had it not been for the fact that he carried his experiments too far, and tried the ointment upon the rest of his family. (Released June 8th. Length 150 ft.)

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Cricks and Martin.

Out of the Past.—Jim Hawkes had retained letters written to him by a lady acquaintance of his early days who was happily married, and whenever he wanted money he would blackmail the lady. He writes and demands £50, and promises to give up the letters, which offer is accepted and an appointment made at the lady's house at midnight. Stealing the notes from her husband, she proceeds to the drawing-room to keep the appointment. Seeing the notes on the table, Jim makes a rush to possess them, but his dupe pushes him away and knocks over a large fern and stand. Jim, assuming that it had not awakened the husband, proceeds to taunt the lady by reading the letters, but is surprised by the husband affronting him. Instead of £50 Jim Hawkes receives a sound thrashing, and is promptly turned out. The husband still believes in his wife's fidelity, and, burning the letters without troubling about the contents, embraces her, assuring her that the past is forgotten. (Released June 6th. Length 750 ft.)

Powers.

A Matrimonial Idyll.—Nice girl, reading book, in a hammock by a brook. Big man, big moustache, passes by, makes a mash. Man proposes, woman accepts, to the parson, married get. Tired wife, baby cries, for the supper beefsteak fries. Tired hubby, homeward bound, looks for supper, burnt steak found. 4 a.m., baby cries, man gets up, takes exercise. Naughty tack, point in air, man steps on it, hear him swear. The same girl, time has passed, man goes by, nary a mash. (Released June 5th. Length 341 ft.)

Broncho.

The Red Man's Penalty.—The Indians are dissatisfied with the rations supplied by the Commissioner, and send a deputation to complain. The Commissioner is enraged, and fells the Indian with a terrific blow. The Indians attack the Commissioner's house and massacre the inmates. One, however, after terrible hardships, crawls to headquarters and gives the alarm. The Indians, now on the war path, capture a young white couple, and put them to fiendish tortures. They are pursued by the troops, and eventually the couple are rescued and the redman pays the penalty. (Released June 8th. Length 635 ft.)

FILM RELEASES.

THIS WEEK, NEXT WEEK AND THE WEEK AFTER (May 26th to June 16th.)

ABBREVIATIONS: B, Biblical; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama, NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Spec, Spectacular; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

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Gerrard 6531. Nuafilms, London.

	Des.	Feet.	Date.
Tweedledum as a Highland Private	Com	520	May 26
The Patrol Goes Past	D	830	— 26
Landscape and Marine Views Around Livorno	Tr	372	— 30
Friscot as an Airman	Com	553	— 30
The Midnight Ghost	D	760	June 2
A Painter's Ruse	D	610	— 6
Souvenirs of Italy: The Lakes	T	380	— 6
Elephants at Work in India	Int	420	— 9
Tweedledum, An Alpine Guide	Com	380	— 9
Peter's School-work	D	780	— 9
Ingratitude Repaid	D	820	— 13
Friscot's New Occupation	Com	475	— 16

American Wild West,

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J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

The Stolen Grey	D	1000	May 29
A Western Girl	D	985	June 1
A Mission Waif	D	1000	— 5
A Woman's Gratitude	D	985	— 8
A Spring Round-Up	D	1015	— 12
Her Spoiled Boy	D	1015	— 15

American Standard,

Tyler Film Company, Limited, Film House, W.

Gerrard 997. Tyfilm, London.

Watchful Love	D	1025	May 30
The Musician's Daughter	D	1030	June 9
Love Will Find a Way	C	1020	— 16

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

The Girl and Her Trust	D	998	May 26
Oh! Those Eyes	C	506	— 30
His Lost Love	D	958	— 30
Those Hicksville Boys	C	492	June 2
The Punishment	D	999	— 2
The Gibson Goddess	C	576	— 9
Fate's Interception	D	998	— 9
Their First Kidnapping Case	C	501	— 13
Lines of White on a Sullen Sea	D	975	— 13
Help, help!	C	498	— 16
The Female of the Species	D	999	— 16

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

	Des.	Feet.	Date.
The Belle of Bettws-y-Coed	D	1015	June 2
The Old Gardener	D	960	— 9
Battalion Shot	D	890	— 16

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080. Wesfilm, London.

For the Love of Redwing	D	700	May 29
The Laugh on Dad	C	995	June 1
The Red Man's Penalty	D	635	— 8
Red Fern and the Kid	D	690	— 15

Clarendon,

12, Charing Cross Road, W.C.

Central 7320. Clarifilm, London.

Foiled by a Girl	D	660	May 26
A Pair of Handcuffs	D	530	June 2
A Tame Cat	C	560	— 9
Mind the Paint	Com	475	— 16

Cines,

18, Charing Cross Road, W.C.

Central 12912 Rossicines, London.

The Snares of a City	D	885	May 29
Brigand and the Marshall	D	747	June 1
Carthage and Side-Bu-Said	Int	360	— 1
Tontolini, Gamekeeper	Com	255	— 1
Marion	C	928	— 1
The Ambush	D	764	— 5
Waterloo	Com	478	— 5
Lea as a Wag	Com	646	— 5
Vanda	D	2240	— 8
Tunis	T	430	— 8
An Adventurer's Love	D	728	— 12
Gaspard's Devotion	CD	1007	— 12

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.

City 621. Bioleague, London.

Cons. Sheep and the Magic Bath	Com	600	May 30
Out of the Past	D	750	June 6
Chevalier Sportive in Love Affairs	C	645	— 13

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Telegrams: "LANTERNING, LONDON." Telephones: CENTRAL 9251. GERRARD 189.

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FILM RELEASES.

THIS WEEK, NEXT WEEK. AND THE WEEK AFTER (May 26th to June 16th.)

Cosmopolitan,
Film House, Gerrard Street, W.
Gerrard 964.

	Des.	Feet.	Date
Historical Warwickshire	T	495	May 26
The Deserter	D	2000	— 26
The New Master	D	580	— 30
In and Around Llandudno	T	275	June 2
Conjuring Tramps	Com	400	— 2
Tin Mining	E	400	— 6
Glimpses of the Devon Coast	T	315	— 9
All the Comforts of a Home	Com	1320	— 9
Hearts are Trumps	D	1000	— 13
Caught in Her Own Trap	Com	500	— 13
What the Window Cleaner Saw	—	540	— 16
The Curse of Avarice	—	1000	— 16

Eclair,
Tyler Film Company, Ltd., Film House, W.
Gerrard 9997. Tyfilm, London

Tom Butler	D	2550	May 26
The Lock of Hair	D	750	— 26
Hatred at the Music Hall	D	825	— 30
Paris Motor Bandits	D	920	— 30
Gontran, Snake Charmer	Com	430	— 30
A Moslem Lady's Day	E	365	— 30
Love and Science	D	1040	June 2
A Naughty Boy's Exploits	Com	500	— 2
The Kind Old Man	D	1130	— 6
In the Cellar	D	670	— 6
Gavroche Wishes to Marry	Com	615	— 6
Brusia	T	355	— 6
The Love of a Child	D	1900	— 13
A Good Watch Dog	C	850	— 13
Crayfish	E	575	— 13
Willie as Nick Carter	Com	540	— 13
Rose-Kate; or A Race for Life	D	2710	— 16

Edison,
25c, Clerkenwell Road, E.C.
Holborn 5050. Randomly, London

Children Who Labour	D	1000	May 29
A Cowboy's Stratagem	C	620	— 29
Niagara Falls	Des	500	— 29
The Yarn of the "Nancy Bell"	C	970	June 1
New York City Street Cleaning	Des	425	— 1
The Baby	C	1000	— 5
The Heir Apparent	D	1050	— 5
The City of Denver	S	575	— 8
The Jam Closet	C	380	— 8
Lost—Three Hours	C	1000	— 8
The President's Special	D	950	— 12
Her Polished Family	C	1000	— 12
One Thousand Miles Through the Rockies	Des	350	— 12
For the Commonwealth	D	1000	— 15
A Funeral that Flashed in the Pan	C	1000	— 15

Empire,
M.P. Sales Agency, 86, Wardour Street, W.
City 648. Bioselig, London.

Glimpses of Canada	T	500	June 2
Constructing a Dam	Int	395	— 9
Views in Durban	T	260	— 16

"Flying A."
American Company (London), Ltd., 101, Wardour St., W
City 9674. Amfcolo, London.

The Agitator	D	995	May 29
The Distant Relative	D	1000	June 1
Checkmate	C	535	— 1
The Coward	D	1000	— 5
Driftwood	D	1000	— 8
The Range Detective	D	990	— 12
The Pensioners	D	995	— 15

Essanay,
H. A. Spoor, 5, Wardour Street, W.
City 2129. Essafilm, London.

	Des.	Feet.	Date.
When a Man's Married	Com	999	May 26
Teaching a Liar a Lesson	C	996	— 26
"Alkali" Bests Broncho Billy	C	994	— 30
A Lucky Mix-up	C	996	— 30
Broncho Billy and the Girl	D	974	June 2
Cured	C	994	— 2
Road Agent's Love	D	960	— 6
Lonesome Robert	D	994	— 6
Under Mexican Skies	D	966	— 9
All in the Family	C	994	— 9
The Clue	D	996	— 13
Sam Simkin's Sleuth	C	994	— 13
The Cattle King's Daughter	D	987	— 16
The Rivals	D	1000	— 16

Film D'Art,
American and Continental Film Co., 5a, New Compton Street, W.
Gerrard 1262. Stafilm, London.

Mystery of Edwin Drood	D	1970	May 29

Gaumont,
Chrono House, Sherwood Street, W.
Gerrard 5966-7-8. Chronophon, London

The Alds of Styria	Int	383	May 26
Bobby and the Wine Bottle	C	734	— 26
The Old Model	C	862	— 26
The Plague Stricken City	D	1100	— 26
The Revengeful Rival	C	607	— 30
The Mountains of Catalonia	Sc	335	— 30
The Accomplice	D	1674	— 30
Bobby Stamps the Post-cards	C	465	June 2
The Romance of the Palm Grove	C	2420	— 2
Training of the Famous Russian Cossacks	Int	268	— 2
The Phantom of the Night	D	1620	— 2
Professor Neura's Cure	Com	690	— 6
Travels in the Basque Country	T	393	— 6
Travels in the Ural Mountains	T	267	— 6
A Tour of the Brittany Coast	T	393	— 9
The Agony of Remorse	D	1090	— 9
Bobby, the Judge	Com	267	— 9
The Vengeance of the Count	D	1035	— 13
Picturesque Holland—Amsterdam	Int	405	— 13
Bobby's Dilemma	Com	540	— 13
The Refugee's Casket	D	1895	— 16
Gruzilla, the Gipsy	R	1570	— 16
A Compulsory Introduction	Com	465	— 16

Hepworth,
2, Denman Street, Piccadilly Circus, W.
Gerrard 2451. Heptoic, London

Tilly Works for a Living	C	1000	May 26
Out of Evil Cometh Good	D	325	— 30
Welcome Home	C	500	June 2
A Double Life	D	800	— 6
The Burglar Helped	D	400	— 9
Lost in the Woods	D	550	— 13
Birds, Beasts and Reptiles	E	600	— 13
Oh! For a Smoke	Com	425	— 16

Hispano,
European Film Agency, 58, Dean Street, Shaftesbury Avenue, W.
Gerrard 94. Wilgrams, London.

True till Death	D	2625	June 8

Itala,
Tyler Film Company, Ltd., Film House, W.
Gerrard 9997. Tyfilm London.

Is Life Expensive?	Com	615	— 26
The Plot that Failed	D	1950	June 9
A Violin Scraper's Concert	Com	595	— 9
The Tenant's Children	Com	685	— 16

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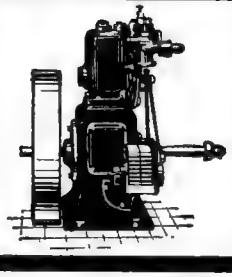

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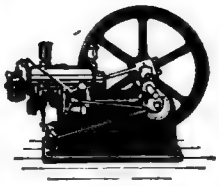

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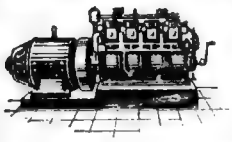

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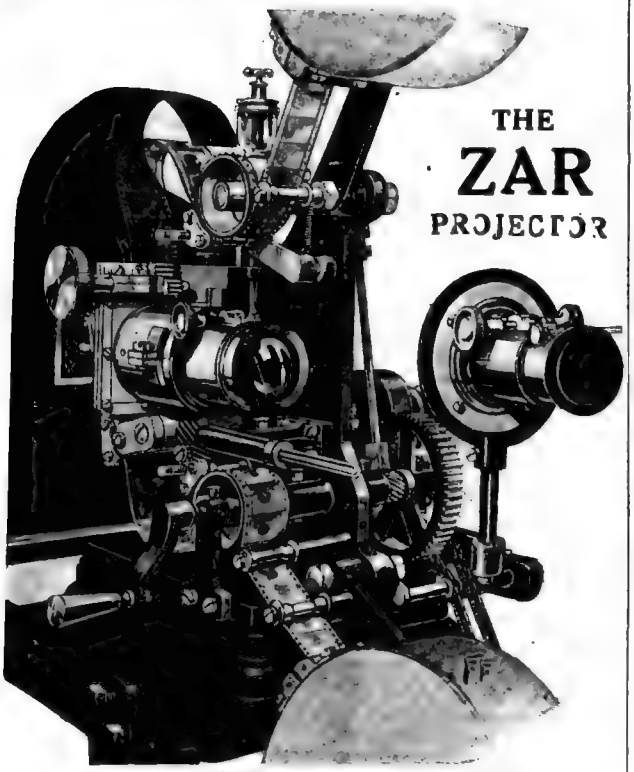

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THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (May 26th to June 16th.)

Imp,

J. F. Brockliss, 4, New Compton Street, W.C.
Gerrard 1262. Stafilm, London.

	Des.	Feet.	Date.
The Broken Lease	Com	565	May 26
Through the Flames	D	989	— 26
Rose of California	D	998	— 30
The Home Strike-Breakers	C	620	June 2
A Modern Highwayman	D	985	— 2
All a Mistake	Com	655	— 6
The Immigrant's Violin	D	995	— 9
Reflections from the Firelight	D	1000	— 13
Far from the Beaten Track	D	998	— 16
The Right Clue	Com	575	— 16

Kalem,

M.P. Sales Agency, 88, Wardour Street, W.
City 648 Bioselig, London.

Reconciled by Burglars	D	729	May 26
Kalemites' Visit to Gibraltar	T	306	— 26
Outwitting Father	C	500	— 30
The White Squaw	D	955	— 30
The Trail Through the Hills	D	1026	June 2
Kidnapped Conductor	C	509	— 6
The Banker's Daughter	D	1000	— 6
Jean of the Jail	D	1025	— 9
School Ma'arm of Stone Gulch	C	1020	— 13
Held by Bandits	D	845	— 13
Spanish Revolt of 1836	D	1030	— 16
Frontiersman's Bride	D	817	— 16

Kineto,

88-82, Wardour Street, W.
Central 6780. Kinetonia, London.

Roaming Through India: Series I	T	375	May 30
Picturesque North Wales: Series II	T		June 2
Port Said	T	285	— 4
A Hindu Funeral	Int	135	— 4
Studies of Aquatic Life	E	450	— 13

Lubin,

M.P. Sales Agency, 88, Wardour Street, W.
City 648. Bioselig, London.

The College Girl	D	1045	May 26
Rice and Old Shoes	D	980	— 30
The Social Secretary	D	1015	June 2
Nutty's Game	C	305	— 2
Hello, Central	D	1000	— 6
Tim and Jim	C	375	— 6
Fooling Father	C	1012	— 9
The Sacrifice	D	1015	— 9
Shall Never Hunger	D	1000	— 13
Reformation of Kid Hogan	D	1048	— 16
That Chicken Dinner	C	374	— 16

Lux,

R. Prieur & Co., Limited, Film House, Gerrard St., W.
Gerrard 9115. Enerphone, London

Bill Pays the Bill	Com	450	May 29
Over the Garden Wall	Com	350	June 1
Not Dead, But——	Com	600	— 5
Mr. X. and the Unfortunate Heiress	D	960	— 8
Only a Chiropodist	C	410	— 12
The Apache Ball	C	800	— 15
The Little Millionairess	D	880	— 15

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.
Gerrard 8080. Westfilm, London

The Closed Bible	D	995	May 29
The Unwilling Bigamist	D	987	June 1
The Better Influence	D	992	— 5
Leap Year	D	999	— 8
The Eternal Masculine	D	1025	— 12
Opportunity	D	999	— 15

Milano,

J. F. Brockliss, 4, New Compton Street, W.C.
Gerrard 1262. Stafilm, London.

	Des.	Feet.	Date.
A Trip on Lake Constance	Sc	288	May 26
The Redemption of a Soul	D	1025	June 2
An Evil Fascination	D	2235	— 9
Kelly as Sculptor	Com	485	— 16

Messter,

Kinematograph Trading Co., 55-59, Shaftesbury Av., W.
Gerrard 679. Gramofilm, London.

An Unexpected Shower of Gold	C	510	May 29

Nestor,

R. Prieur & Co., Limited, Film House, Gerrard St., W.
Gerrard 9115 Enerphone, London

The Double Trail	D	940	May 29
The Fighting Chance	D	965	June 1
A Pair of Jacks	C	880	— 5
The Feudal Debt	D	950	— 8
The Romance of a Gambler	D	950	— 12
Across the Sierras	D	950	— 15

Nordisk,

Nordisk Films Co., 25, Cecil Court, W.C.
City 172. Nordicom, London.

For His Sister's Sake	D	951	June 1
Don't Go on the Spree	Com	886	— 1
The Spy	D	2708	— 8
Summer Scenes	S	394	— 8
Saved by a Shot	D	820	— 15
A Sly Servant	Com	321	— 15

Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.
Gerrard 3239 Central 3037. Photofilm, London

Winter in the Upper Engadine	T	445	May 29
The Message of the Arrow	D	975	— 29
Josette	D	1270	— 29
Jim as Magistrate	Com	710	— 29
Love v. Avoirdupois	C	824	— 29
Lucretia Borgia	D	2310	June 1
Tom Thumb	—	725	— 1
His Forgotten Keys	Com	428	— 1
Coster Bill	D	710	— 1
The Escape of Hugo Van Groot	D	939	— 1
Hydroplanes v. Motor Boats	Int	478	— 1
Amongst the Echinoderms	E	460	— 1
The Martyrdom of St. Stephen	D	857	— 5
Along the Banks of the Rance to Dinan	T	396	— 5
Oxygen	E	560	— 5
The Beautiful Princess and the Merchant	F	1260	— 5
Wiffles and His Portrait	Com	676	— 5
His Wife's Triumph	C	710	— 5
Paris	T	790	— 8
The Convict's Generosity	D	939	— 8
Max and the Maid	Com	676	— 8
A Modern Turn	Tr	362	— 8
A Woman's Martyrdom	D	2359	— 8
Matrimonial Squalls	C	2310	— 12
Jim, the Insurance Agent	Com	643	— 12
Lucky Beggar	Com	478	— 12
A Marriage in the Reign of Louis XV	C	990	— 12
Wild Duck Shooting in France	Int	460	— 12
Gerona	T	280	— 12
Milord L'Arsonille	D	1485	— 15
A Florentine Intrigue	D	847	— 15
As Fate Decreed	D	710	— 15
The Vapour Bath	Com	314	— 15
The Magic Screen	Tr	510	— 15
Jiu-Jitsu	Int	428	— 5
The Distillation of Orange Flower Water at Tunis	E	330	— 15

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (May 26th to June 16th.)

Pasquali.

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6881. Nuafilms, London.

	Des.	Feet.	Date.
Old Germany	Int	360	May 26
Polidor Has Stolen a Goose		484	June 2
The Town of the Sun—Madrid	T	306	June 13

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

The Little Thief	CD	495	May 29
A Matrimonial Idyll	Com	341	June 5
The Secret Order of the Horns	Com	495	June 12

Raleigh and Roberts.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Cousinhood, London.

International Fencing Tournament	Int	250	May 30
Native Life at Ceram	E	228	June 6
Perkin's Love Wave	Com	425	— 13
A Day with the Military Sky Corps at Briancon	Int	415	— 13

Reliance, 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

Wanted, a Wife	D	982	May 29
The Gambler's Daughter	D	982	June 1
Key West Celebration	Int	593	— 5
Bedelia and Mrs. Busybody	C	390	— 5
A Child's First Love	D	985	— 8
The Yeggman	D	978	— 12
The Better Man	D	999	— 15

Rep.

American Film Releases, 19, Cecil Court, W.C.

City, 3953. Amrel, London.

A Tragic Moment	C	840	May 30
A Dual Personality	D	1000	June 1
Life or Gold	D	1000	— 6
A Brand from the Burning	D	1000	— 8
An Ex-Convict's Ordeal	D	1000	— 13
The President's Peril	D	1000	— 15

Rex

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmopic, London.

The Final Pardon	D	1000	June 1
The Bargain	D	1000	— 8
The Defender of the Name	D	1000	— 15

Sascha.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Cousinhood, London.

A Trip in the Schatzalp Railway	T	495	May 10
Across the Dolomites	T	445	June 6

Savoia.

R. Prieur and Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9115 Kneriphone, London.

The Xylophone Maniac	Com	430	May 29
Love is Stronger than Gold	D	1713	June 1
Algy Grows a Moustache	Com	450	— 8
Guilty, Yet Guiltless	D	1240	— 12
A Bad Shot	Com	300	— 15

Speer,

"The" Film Service, 51, Rupert Street, W.

Gerrard 3042. Mindful London

A Nurse's Devotion	D	1017	May 28
The Motor Bandits	D	1370	June 1

Svea,

New Agency Film Co., 81 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

Florida	T	400	June 16

Selig,

E. H. Montagu, 12, Gerrard Street, W.

Gerrard 5156. Polyscope, London.

The Forgotten Clue	D	1000	May 26
The Junior Officer	D	1000	— 26
Sons of the North Woods	D	1000	— 30
All on Account of Checkers	C	1000	June 2
The Hobo	D	1000	— 2
A Waif of the Sea	D	1000	— 6
Me and Bill	D	1008	— 9
With the Boys of the "Fig. 2"	D	350	— 9
Wolcott Coombs	Int	659	— 9
Tenderfoot Bob's Regeneration	D	1035	— 13
His Chance to Make Good	D	1015	— 13
When the Heart Rules	D	732	— 16
The Redemption of Greek Joe	D	982	— 16

Solax.

American and Continental Film Co., 5a, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

	Des.	Feet.	Date.
His Musical Soul	Com	640	June 12

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9997. Tyfilm, London.

Bletsoe Castle	E	495	June 9

Urbanora,

89-91, Wardour Street, W.

Central 5118. Bioscope, London.

A Miscarriage of Justice	D	715	May 29
A Quiet Boarding House	Com	400	— 29
The Bailiff Intervenes	C	770	— 29
Saetersdal, Norway	Tr	270	— 29
The Indian Mail Robbery	D	1380	June 5
An Eccentric Sportsman	Com	450	— 5
A Trip to Rotorua	T	345	— 5
A Day with Poachers	Int	295	— 5
The Mysterious Arm	D	1140	— 12
Dupin Seeks a Situation	Com	370	— 12
A Fatal Wager	D	685	— 12
From Lauterbrunnen to Murrin	T	360	— 12

Vitagraph,

23, Cecil Court, W.C.

Central 14277. Vitagraph, London.

How States are Made	D	1000	May 30
Cardinal Wolsey	H	997	— 30
Irene's Infatuation	C	932	— 30
Lulu's Anarchist	C	898	June 1
The Sphinx	D	1000	— 1
Torpedo Practice	Int	272	— 1
The Great Diamond Robbery	Com	1000	— 6
A Story of the Circus	D	561	— 6
Sunset; or, Her Only Romance	D	1007	— 6
Mrs. 'Enry Awkins	C	833	— 8
First Woman Jury in America	C	892	— 8
The Five Senses	Int	334	— 8
Mr. Bolter's Infatuation	C	1000	— 13
The Black Wall	D	1000	— 13
Taft and His Cabinet	Int	380	— 13
The Old Silver Watch	D	1000	— 15
The Forgotten Dancing Shoes	C	485	— 15
The Two Penitents	D	971	— 15

Welt.

M.P. Sales Agency 86, Wardour Street, W.

City 648. Bioselig, London.

Behind the Scenes	Int	256	May 30
German Army Equestrians	Int	428	June 16

Wests Picture Plays,

European Film Agency, 58, Dean Street, London, W.

Gerrard 94. Wilgrams, London.

All For Gold	D	2190	June 15

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85, Shaftesbury Avenue, London, W.

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PRINCIPAL CONTENTS.

PAGE

Leading Article: Advocating Protection - 687
The Educative Moving Picture: "The Spanish Cavalier" (illustrated) - 689
Indoor Photography - 691
A handsome Cape Town Picture Theatre (illustrated) - 691
Items of Interest - 695-699
A word on the Hepworth Company (illustrated) - 703-705
Pictures in Ireland. By "Paddy" 705
A New Micro-Cinematographic Outfit - 709
Away up North. A few Notes from Scotland. By "Scotty" 711
Latest Inventions: Specification published. (Illustrated) - 715-717
Our Favourites. By Phebe Albany - 717
News from America - 719-721
Sunday Opening in Dublin - 721
In Suburbia. "Rambler" tours the Greater London Halls - 725
THE BIOSCOPE Parliament: A Letter to Showmen - 727

PAGE

A British Battle Picture: "Muggins V.C.: The Defence of Khuma Hospital. (Illustrated) - 729-731
Glasgow Picture Houses and the "Turns" Question - 731-733
World of Finance - 735
Help in Trouble. For Proprietors, Managers and Operators - 737-739
Parisian Notes. By John Cher - 741
The Pick of the Programmes: What we Think of them 743-747
What the Manufacturers say of their best Films on Show Next Week - 751
Classified Advertisements - 752-756
Stop Press News - 757
Insurance Coupon - 758
Index to Advertisers - 758
The Films: week by week iii.-xxxiii.
The Film Index - xix-xxvi.
Film Releases. This week, next, and the week after xxxiv.-xlii.
Telephone Numbers and Telegraphic Addresses xxxiv.-xlii.
Supplement—
Picture Personalities: MR. T. A. WELSH.

ADVOCATING PROTECTION.

PRACTICAL PROPOSALS—AND AN OBJECTION.

The interesting letter from Mr. Bey, which appears on our "Parliament" page, well deserves the serious attention of the Trade. Mr. Bey makes an appeal which is, in many respects, both timely and practical. But, while we are in agreement with many of the points thus raised, we cannot commit ourselves to a decided approval of the policy of protection advocated by Mr. Bey.

There can be no serious objection to the proposal that the exhibitors should join forces and co-operate in a movement to raise the prices of admission. The penny show is a thing of the past; in the very early days of cinematography it served its purpose; but now, when our art is being recognised on all sides, when educationalists, scientists, and even Governments are talking of the wonderful powers possessed by the cinematograph, surely the picture theatre can claim to be something more than just the amusement of the masses, and, as such, limited to charging the lowest price for admission.

But the argument does not end here. Something more radical is suggested—namely, that competition should be checked, by protection, or, in other words, by a real, live boycott. What is easier, indeed, than this showmen's combine preventing the newcomer obtaining films from any hirer! Such, in effect, is the policy put forth by Mr. Bey, and let us at once say that it is one to which the strongest objections can be brought forward. The idea that competition—wasteful and unnecessary, if you like—must be stopped, that the moving picture industry, or, rather, the showman's branch of it, shall be left in the hands of the few—may sound alluring, but, in practice, we think it would prove detrimental to all concerned. After all, competition—legitimate, healthy competition—is to be welcomed, as keeping up the high standard which the public now expects; and the species of competition known as "cut-throat," in the long run, invariably recoils upon those responsible for its introduction. It must be remembered, too, that the licensing authorities under the Cinematograph Act have been granted large discretionary powers, and, as has happened in certain cases, the fact that there are as many picture palaces as a particular neighbourhood can support is often the ground upon which a new licence is refused.

While we disagree with this portion of our correspondent's letter, we again express the hope that our readers will not hesitate to express their views on the matter. It concerns everyone in the Trade, for it is a serious attempt to deal with an evil, and we trust that the correspondence which will follow will prove of assistance in the ultimate solving of a very difficult question.

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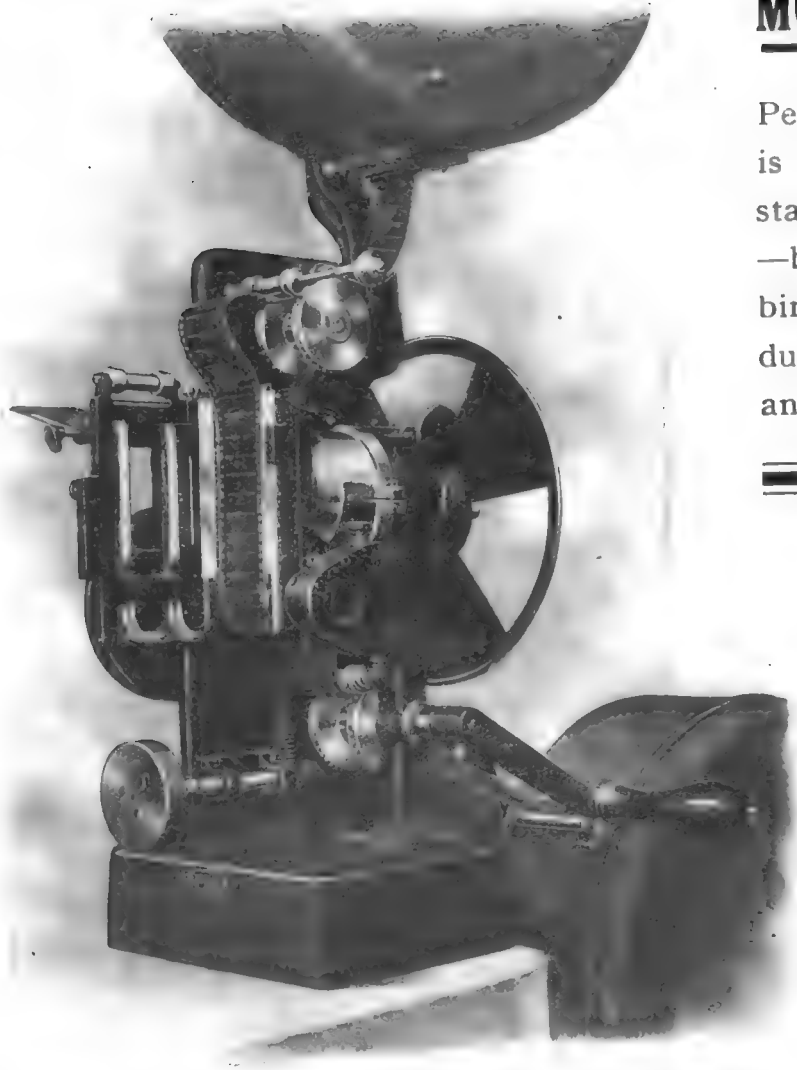

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THE EDUCATIVE PICTURE PLAY.

EDISON'S "SPANISH CAVALIER."

Among the many virtues of the cinematograph, one of the greatest, it is everywhere admitted, is its power for education. In this respect the moving picture is quite unique. Education by cinematography is no narrow phrase, confining the bioscope's capabilities for instructiveness to the avowedly didactic scientific or industrial picture; it refers to the art as a whole. No one has more aptly summed up the position than the individual —whoever he may be—who first described the picture show as an entertainment which combined "Amusement with Instruction." The picture show, besides being a Palace of Pleasure, is also a Treasure-house of Knowledge. The reason for this extraordinary superiority over any other form of amusement is, of course, the nature of the cinema's entertainment. At every other kind of theatre the programme will be first-rate or second-rate, or third-rate, according to its locality and according to the competence of the companies which visit it; sometimes it will provide melodramas, sometimes comedy, sometimes farce, and sometimes a limited sort of variety—but outside these stereotyped lines it has very little scope. The Cinematograph Theatre, on the other hand, can always give a programme of the very highest order irrespective of place or local conditions, because it can accommodate the world's greatest players as readily as the most obscure, and can present a gorgeous spectacle no less easily than a drawing-room comedy.

Of course, one cannot say of every film that it is educative; the sole object of many is amusement pure and simple. At the same time there is a very large number of pictures which, while not classified generally as educational, are often more truly instructive than many whose didactic aims are declared. There is one firm, whose work in this respect strikes one as being exceptionally splendid—The Edison Company. There is almost always something to be learned from an Edison film, notwithstanding the fact that it is, in addition, a very fine drama, or an amusing comedy. One is especially reminded of the truth of this reflection or seeing a recent Edison production, "The Spanish Cavalier." This picture is not only an enthralling little drama, but also a valuable "historical impression." Its plot is laid in Spain at the commencement of the fifteenth century, and one would have to go far to receive a more vivid idea of the manners and appearances of that interesting epoch. In spite of its real historical value, however, there is nothing oppressively scholastic about the play; it is simply a charming and romantic story, whose appeal is not identified with any particular age, set against an historical background.

To leave the educational side and to turn to the artistic, "The Spanish Cavalier" is really a very excellent drama, played out amidst charming natural scenery, or, where artificial staging is necessitated, carefully and effectively staged. Such pictures as the mediæval balcony and the open, windy heath will linger long in the memory; they are quite exquisite. There is another very delightful scene in a little monastery chapel, where the lovers are married—reminiscent of Romeo and Juliet's nuptials—though the ceremony might have been enacted towards the altar instead of towards the camera. The scene outside the witch's dwelling (of which we give an illustration) is admirably arranged, especially effective, being the means by which the lover is shown an image of his distant lady tormented by the attentions of a rival. It is a pity, by the way, that the producer of the film should have thought it necessary to affix a trade mark "sticker" to the wall in one of his scenes. This is an offensive practice at all times and especially so in an historical picture. However, the Edison Company are by no means so guilty in this respect as certain other firms.

"The Spanish Cavalier" is well acted in every case, perhaps the most notable performance being that of Miss Laura Sawyer as the Senorita. Mr. Charles Sutton as the Priest is also excellent. He makes the scene of his sacrifice, where he bars the door with his naked arms thrust into the bolt sockets in order that the lovers may escape, both thrilling and pathetic.

The story of the film tells how a spanish cavalier marries a beautiful girl who is also wooed by a member of the Inquisition Whilst her husband is away, this latter renews his suit, and, meeting with no response, has the girl arrested on a charge of heresy. She is condemned by the Inquisition to a hideous death, but the good priest, who performed the marriage ceremony, carries news of her plight to her husband, and together they effect her escape, not, however, before the holy father has sacrificed his life for the sake of the two lovers.

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Lady Mary's Love	2385	,, 10th		
The Golden Belt	2015	,, 10th	2 0 0	Nord
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Arrah na Pogue	3000	,, 10th		
Notre Dame de Paris col.	2675	,, 10th	2 10 0 2 0 0	Kalem Pathe
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Zigomar v. Nick Carter	3600	,, 10th	4 0 0	Eclair
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Vanity Fair	3200	,, 10th	3 0 0	Vitag
The Mystery of a Glass Coffin	2485	,, 10th	3 0 0	Eclair
Redemption	2900	,, 10th	3 0 0	Eclair
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Lieut. Daring and Ship's Mascot	1125	,, 13th (3 days)	1 0 0	B. & C.
The Spy	2708	June 17th	11 0 0	Nord
Sins of the Fathers	2300	,, 17th	2 10 0	Eclair
Charlie Colms and the Dancer's Necklace	1545	,, 17th	3 10 0	Pathe
The Little Railroad Queen	3160	,, 17th	2 10 0	Nord
Zigomar (1st edi'n)	3120	,, 17th	2 10 0	Eclair
Absalom col.	1340	,, 17th	2 0 0	Pathe
Shamus O'Brien	2020	,, 17th	4 10 0	Imp.
Tom Butler	2550	,, 17th	6 0 0	Eclair
Wreck of the Aurora	2300	,, 17th	2 10 0	Cosmo
Though your Sins be as Scarlet	920	,, 20th (3 days)	1 0 0	Vitag
Battle of Pottesburg Bdg. (3 days)	1000	June 20th	1 0 0	Kalem
Mystery of Souls	3200	,, 24th	2 10 0	Itala
True Friend	1850	,, 24th	2 5 0	Eclair
Indian Massacre	2190	,, 24th	3 0 0	Bison
Flower of the Mormon City	3000	,, 24th	5 0 0	Cosmo
Motor Bandits	920	,, 24th	2 10 0	Eclair
The Plot that Failed	1950	,, 27th	8 0 0	Itala
Mystery of the Banker's Safe	2165	July 1st	2 0 0	Eclipse
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Blazing the Trail (2 copies)	2100	,, 8th (2 copies)	6 0 0	Bison

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INDOOR PHOTOGRAPHY.

Everyone who has to arrange a programme knows how difficult it is in cinematography always to present something new to his customers and the public.

Some dramatic scenes, two humorous ones, and one or two singing pictures form the programme, of which the regular patrons of the picture theatres soon grow weary. There is a lack of variety, such as would be afforded by pictures of an industrial kind, which bring before the eyes of the public the processes of manufacture of articles of daily need and use.

There are, unfortunately, few good industrial pictures, owing to the difficulty which has hitherto existed, of maintaining a suitable light in the workshops. The use of flashlight photography is quite unsuitable, on account of the great danger of explosion, and ordinary arc lamps give too weak a light.

In view of these difficulties, the Jupiter Elektrophotographische G.m.b.H., Frankfurt-on-Maine, have constructed a lamp for the taking of photographs, for which they claim that, with its abundance of light and high actinic power, it makes the darkest workshop as light as day. Two or three lamps are necessary, according to the size and arrangement of the workshop, and on hearing the size and local circumstances of a room, the company can give information with regard to the lighting required.

From these few details, it would appear that the new "Jupiter Kinolamp" opens a new field to industrial, as well as scientific, photography. It should offer a further and substantial development, especially to those firms which maintain large photographic studios.

The "Jupiter Kinolamp" has, in a short time, gained for itself admittance into the studios of several firms, and the results are claimed to be brilliant, in fact, substantially better than those obtained in glass studios.

A WARNING.

We have received the following letter from the Cinematograph Film Hiring Company, Limited:—

SIR,—Please note that the following films—viz.:—"Queen of Nineveh," Ambrosio drama, 1,078 ft.; "Woman's Revenge," A.B. drama, 1,000 ft.; "Lady Godiva," Vitagraph drama, 990 ft.; "Max Convalescent," Pathé comedy, 906 ft.; "Tontolini Plays Ball," Cines comic, 396 ft.; "Adventures of a Bookworm," Urban comic, 345 ft.; "The Whale Hunt," B and C. travel, 480 ft., have been taken away from Mr. T. P. Westlake, of the Empire Palace, Riddings, Derbyshire, and it is quite possible that the films may be offered for sale or hire.

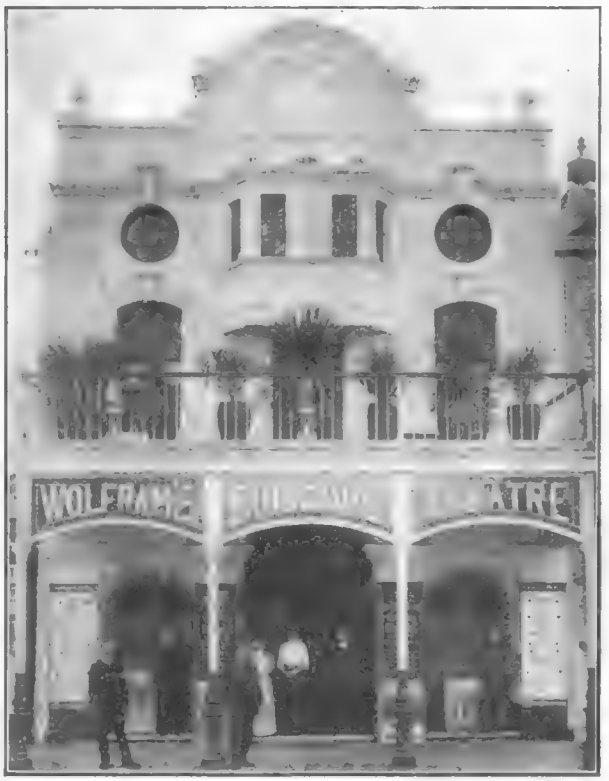
We should be glad to receive notification in case of this event, as the above-named films are our property.—We are, yours, etc.,

THE CINEMATOGRAPH FILM HIRING CO., LTD.
26, Litchfield Street, W.C.,

A HANDSOME CAPE TOWN PICTURE THEATRE.

We received a welcome visit, on Friday last, from Mr. W. Wolfram, the well-known South African showman, who gave us many interesting details of the South African Trade, from which we gathered that the picture business is flourishing, though in many of the towns there was considerable overlapping.

Mr. Wolfram's house is situated in Cape Town's main thoroughfare—Adderley Street—and, from a glance at the accompanying illustration, our readers will readily see that Wolfram's Bioscope Theatre presents an exceedingly handsome appearance. The theatre seats 560, and provides an all-picture entertainment, three sessions being given, one in the afternoon and two in the evening. Orchestral music is a special feature, and Mr.



Wolfram smilingly admitted that he was quite satisfied with his success.

It is twelve years since Mr. Wolfram entered the moving picture industry, and at that time he looked upon cinematography as a hobby. Starting as a travelling showman, he finally came to the conclusion that a good permanent show would prove a remunerative speculation; and thus, quite from modest beginnings, sprang the fine house, of which Mr. Wolfram is justly proud.

Space forbids us dealing at any length with Mr. Wolfram's remarkably interesting experiences, but we cannot refrain from paying a warm tribute to his energy and enterprise.

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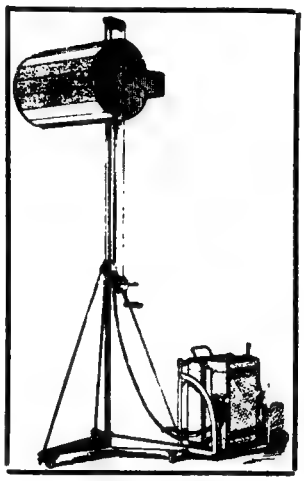

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

A CORRECTION.

In our last issue, in the Pick of the Programmes, Messrs. Kineto, Limited's subject on view this week was given as "Fruit Farming in Surrey." This should, of course, been "Trout Farming in Surrey."

"FOLLY AND REMORSE."

The above is the title of the exclusive released by the New Bioscope Trading Company on June 3rd. It is a startling subject, possessing a triple love affair, a great war scene, and many other incidents calculated to hold the attention of the audience from start to finish. The length is 2,865 ft.

A RECORD.

We are informed by the Ernemann Apparatus Company that the month of May has established a record for sales of the Ernemann "Imperator." In accomplishing this business, the firm has been ably supported by its sub-agents, Messrs. Films, Limited, and Messrs. Jury's Kine Supplies, Limited.

THE CLOSING OF THE "CANTERBURY."

On Saturday evening last the final performance was given at the famous Canterbury Music-hall, Westminster Bridge Road, S.W. There is, we suppose, hardly a single artist of fame who has not, at one time or another, appeared behind the footlights of the Canterbury, which has now found the competition set up too strong for it to hold out against any longer. Maybe, if it ever does reopen, it will be as a picture theatre. We have not much doubt that it would pay as such.

"NEVER SAY DIE."

For ingenuity in difficult circumstances it would be hard to beat the experience of Mr. Frank Gibson, proprietor of the Ravensthorpe Pavilion Pictures, in the West Riding of Yorkshire. At his Saturday night performance on Whitsun Eve, the last film was being put on when the dynamo failed. He apologised to the audience, and gave everyone a free ticket to attend during Whitsun week. During the week-end Mr. Gibson was faced by a big problem, knowing that owing to the holidays a new dynamo would be literally unobtainable. So he worried around, and borrowed one from a mill in Batley. To make sure it would work all right, Mr. Gibson put it to a severe test, and some of the wires gave way and threw the machine out of action. Another hunt ended in Mr. Gibson running an old dynamo to earth at a colliery in the vicinity. He borrowed this, and hitched it up to a steam engine at an adjoining factory. Then he was ready for the Whit Monday crowds, and throughout the week he had the pictures showing with brilliance and success.

CHARITY MATINEE.

As in previous years, Mr. H. Richardson, the successful manager of the Pavilion Picture Theatre, Wolverhampton, is giving a special *matinee* on Saturday, June 15th, the proceeds of which will be handed over to the United Brothers' Poor Children's Outing Fund.

STANDING IN PICTURE THEATRES.

Writing to the London County Council, a correspondent protests against persons being allowed to stand in the gangways and at the back of the auditorium of picture theatres. He alleged that he counted 500 people in one gangway. The Clerk to the Council replied that the licences do not prohibit standing, and that in the circumstances the Council was not prepared to take any action in the matter.

"ECONOMY IN PROJECTION."

The above is the title of a new circular, dealing with the "Total Reflex" screen, which Mr. F. C. Hart, 106 Hatton Garden, E.C., is issuing. Mr. Hart is, as everyone knows, sole agent for the United Kingdom for Ed. Liesegang, Dusseldorf, and he will be pleased to send a copy of the circular together with sample to anyone in the Trade who cares to apply for same.

AN ENTERPRISING MANAGER.

Mr. Frederick Jeffreys, manager of the Grand Picture Palace, Soho Road, Handsworth, was last week showing Vitagraph's "Victoria Cross, or, The Charge of the Light Brigade." On Wednesday, he secured the services of five Crimean Veterans, and after introducing them to the audience in their original uniform, one of them, Sergeant Dawes, 8th Royal Irish Hussars, recited Tennyson's "Charge of the Light Brigade." The old fellows were allowed to make a collection, and obtained £3 7s. 6d., which was handed over to the Birmingham Military Veterans' Association.

A GERMAN "M.P." AND KINEMACOLOR.

At a recent session of the German Reichstag one of the members, Mr. Kopfsch, expressed regret that the Kroll Theatre, one of the State-subsidised theatres of Berlin, had been leased for the exhibition of moving pictures to the Kinemacolor Company, of Berlin. Mr. Kopfsch referred in derogatory terms to exhibitions of moving pictures in general. Wide comment has been roused in the German Press by this extraordinary statement. It has been pointed out that Mr. Kopfsch might be justified in his remarks if the cinematograph entertainment provided at Kroll's were of a sensational or otherwise undesirable character, but, as a matter of fact, the programme would consist entirely of the Kinemacolor moving pictures.

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MORE ENGLISH FILMS.

Messrs. Branson and Smith, of the Kursaal, Bexhill-on-Sea, have entered into an arrangement with leading cinematograph firms whereby they have opened a studio at the Kursaal. A full company has been engaged, and the films will shortly be placed on the market.

A WELCOME VISIT.

We were favoured the other day with a visit from Mr. Harry Furniss, with whom we had quite an interesting chat. Mr. Furniss was full of reminiscences of his recent visit to the States to superintend the production of the films of his own scenarios. Mr. Furniss expressed great appreciation of the courtesy shown him by the Edison officials.

A CALLER FROM BELFAST.

Mr. Herbert Rogers, of the St. George's Hall, Belfast, called on us a day or so ago, he having just concluded a three weeks' holiday. Mr. Rogers tells us that great business is being done in his theatre, especially with historical dramas. The pictures shown are all good class ones, and it should be mentioned that Mr. Rogers does not exhibit exclusives.

A FINE NEW THEATRE.

On Thursday, May 30th, the Shakespeare Theatre, Clapham Junction, was opened by Messrs. Somerald and Co. as the Shakespeare Grand Cinema. The Mayor of Battersea (Alderman Runeckles) performed the opening ceremony, and, in a pithy speech, referred to the Trade generally in most friendly terms. The prices of the seats in this luxuriously upholstered theatre range from 3d. in the gallery (which alone seats about 700) to 2s. 6d. for a single box seat. The screen is mitred in with plush and velvet, the picture shown being about 22 ft., and it can be seen comfortably from any part of the house. The performance will be on the continuous principle, from 2.30 p.m. till 11 p.m., and from 6 p.m. till 11 p.m. on Sundays.

THE CINEMATOGRAPH THEATRE IN FRANCE.

Some months ago it was said that certain managers of Parisian theatres were doing all they could to check the progress of the cinemas. Apparently, they have been unsuccessful. The following appeared in last Monday's Paris edition of the *New York Herald*, from the pen of the well-known theatrical critic, M. Pierre Veber:—"The farce and the drama have been killed by the cinematograph. This powerful rival had already emptied the cheaper seats; it is now attracting the wealthier spectator. Its natural laziness sends a certain class of theatre-goers to these performances; they demand no great mental effort on the part of the spectator. This, doubtless, will not last long; monotony will in its turn kill the cinematograph." Mr. Veber omits to mention the fact that the best Parisian moving picture shows are given in well-ventilated halls, the seats are 50 per cent. cheaper than the theatres, and no tips are necessary.

TO OUR ADVERTISERS.

Mr. G R. Hildyard, Dresdin House, Nether Street, North Finchley, N., informs us that he is interested in the opening of a picture theatre to seat 1,000 persons, in London, and would be glad to receive lists and best discounts for the various things appertaining thereto.

JURY HOUSE SWIMMING CLUB.

The first meeting of the above club was held at Endell Street baths on Tuesday, May 28th, when a most successful one-length handicap race was swum off. The winners proved to be Mr. W. Gibson, 1st, Mr. B. Cresswell, 2nd. A good programme has been arranged for the season, and the club is prepared to accept any challenge that may be made by other houses to arrange friendly team races. The hon. sec., Mr. Montague, will be pleased to receive applications.

PATHE'S MASTERPIECE.

The sole and exclusive rights for Messrs. Pathé Frères' Masterpiece (The Mysteries of Paris), have been secured by the Monopol Film Company, of Cine House, Greek Street, London, W., and the firm invites applications for tickets for the private view of the wonderful film at The London Pavilion, on Wednesday, June 19th. The film is over 5,000 ft. in length and will be released on the exclusive principle, of one hall per town, commencing in August next.

AN AMERICAN VISITOR.

We were privileged to have a little chat with Mr. A. G. Whyte, of the Whyte-Whitman Company, of New York, who is paying a flying visit to this country. Mr. Whyte left New York on May 22nd, arrived here on the *Mauretania* on May 29th, was in Scandinavia on May 30th, and back in England on May 31st. Mr. Whyte is over here to close up contracts for exclusives, and he also informed us that he intends introducing to the American market a new raw stock. He intends to be back in America by the 22nd inst., for about a month, when he will leave for an indefinite stay in the Old Country and on the Continent.

"WHERE THE VIVAPLANE SINGS."

Our breath was almost taken away the other day when we dropped across the above heading in a provincial newspaper. It was some little while before we dared read the paragraph to find out just what the "vivaplane" was or is. We conjectured all sorts of things, and in all of these the article uppermost in our mind was a combination of aeroplane, cinematograph, and gramophone. We felt certain that the idea was a kind of sixpenny joy ride in an air machine, while being treated to films and singing. But what we were concerned with most was that we should have known nothing about it, till brought to our notice by a journal which, we are sure, does not make a feature of obtaining the latest news from film land. However, we at last took our courage in both hands, read the paragraph, and discovered that "vivaplane" was merely a misprint for "vivaphone." For which relief, much thanks!

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TO-NIGHT'S

THE NIGHT

for you to ascertain as to whether or not your Patrons are satisfied. If not, why not? ——————

They want pictures, and you must give them what they desire, and to do it you must get into ———— touch with ————

THE FILM SERVICE,

51, RUPERT STREET, LONDON, W.

Telegrams—"MINDFUL, LONDON." **'Phone—GERRARD 3042.**

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ANOTHER FOR GLASGOW.

The Maryhill Star Palace, Limited, has been formed for the purpose of erecting a cinematograph theatre in the most up-to-date style in Gairbraid Street. It is expected that the theatre will be ready for opening some time in August.

MANAGERIAL CHANGES.

On Monday, Mr. S. B. Cooper succeeded Mr. Will Flannery as manager of the Bijou Picture Palace, Doncaster. Mr. Flannery has gone to Scarborough to direct the fortunes of a new theatre built by Mr. Will Catlin.

SAFEST PLACE IN LONDON.

Mr. E. M. Preston, chairman of the Theatres and Music-Halls Committee of the London County Council, recently stated to a newspaper representative that a picture palace was one of the safest places of amusement in London. "No standing or sitting is permitted in the intersecting gangways," he added, "and if standing is allowed in the side gangways and at the back of the seating, sufficient room must be left for persons to pass easily to and fro."

"THE BIOSCOPE" SCIENTIFIC AND EDUCATIONAL DEMONSTRATIONS.

By the time these words appear in print, the first of our series of three Demonstrations will be over. Judging by the number of tickets we have issued in response to applications from medical men and students all over the country, Cinema House will have been filled to its utmost capacity. It is satisfactory to be able to record the fact that our stock of tickets is entirely exhausted twenty-four hours before the time of the performance. We think we may say, without exaggeration, that, as the result of our efforts (in which we have been so kindly aided by such papers as *The British Medical Journal*, *Nature*, *The Educational Times*, *Education*, and many other technical journals, as well as most of the London daily papers), every medical man, every educationalist, and even every teacher throughout Great Britain will have had his attention drawn to the educational and scientific possibilities of the cinematograph, and his interest aroused therein. The letters we have received on the subject include communications from eminent medical men and scientists, chairmen of education committees, directors of education, and head teachers, many of whom write that they are considering the adoption of cinematographic instruction in the schools under their control. Referring to our demonstrations, *The Educational Times* prints a long and very interesting article on "Moving Pictures in Education," from which we shall hope to make some quotations at an early date. A full report of the Medical Demonstration will appear in next week's BIOSCOPE. In the meantime, we would urge the necessity of applying immediately for tickets on those who may wish to be present at Cinema House on June 12th and June 15th. We have not got many tickets left for either of these occasions.

NO SMOKING.

In granting a licence for cinematograph exhibitions at the Town Hall, the Abergele Bench stipulated that smoking should be prohibited.

THE FIRST ANNIVERSARY.

To celebrate the first anniversary of the opening of the Electric Theatre, Fossgate, York, each lady entering the theatre on Saturday last was presented with a charming souvenir.

FORTHCOMING CINEMATOGRAPH EXHIBITION.

At St. Andrew's Hall, on October 30th, a Royal Naval Cinematograph Exhibition will be held, in aid of Miss Weston's work in the Royal Navy. The Lord Provost and magistrates of Glasgow have given their patronage.

PICTURE THEATRES AND MOTOR-CARS.

It is stated that over 800 motor-cars are in use by the managements of the various picture theatre circuits for the transporting of films from one theatre to another. The rewinding is done *en route*, and in this way one copy of a film is made to do duty for three or four theatres.

SUNDAY OPENING IN MELBOURNE.

A meeting of the churchgoers of Williamstown, Melbourne, was held recently to discuss the attitude of the Church in relation to the Sunday opening of the picture theatres. The following resolution was carried:—"That this meeting of citizens of Williamstown heartily endorses the efforts of the majority of the Council to adopt a by-law to prohibit the opening of places of amusement on Sundays for personal profit."

SUNDAY OPENING IN MONTREAL.

The manager of a picture house in Montreal was recently prosecuted under the Quebec Act for keeping open his amusement place on Sunday. After a long discussion on the subject by various justices, Mr. Justice Anglin handed down reasons for judgment. He reviewed at some considerable length the statutes which bore on the case in point, and in the end decided against the constitutionality of the Provincial Act, which, he held, fell within the subjects on which the Province cannot legislate. The manager, may, therefore, keep open his show on Sunday.

A GOOD HOLIDAY BILL.

At Mr. W. Harold Speer's popular Brighton theatre, "The Queen's," a host of good things was provided for holiday week. The *piece de resistance* was "A Nurse's Devotion," which includes a sensational dive by a young nurse off the Shoreham Harbour Lighthouse. Among the local events taken by Mr. Speer's operators were Whit Monday Horse Parade at Brighton, and the Queen's Nurses' Sports at Portslade, while the Band of Hope Fête at Brighton formed an interesting film. During the intervals "The Queen's" Orchestra played and sang "Husking Bees," an item which was greatly appreciated.

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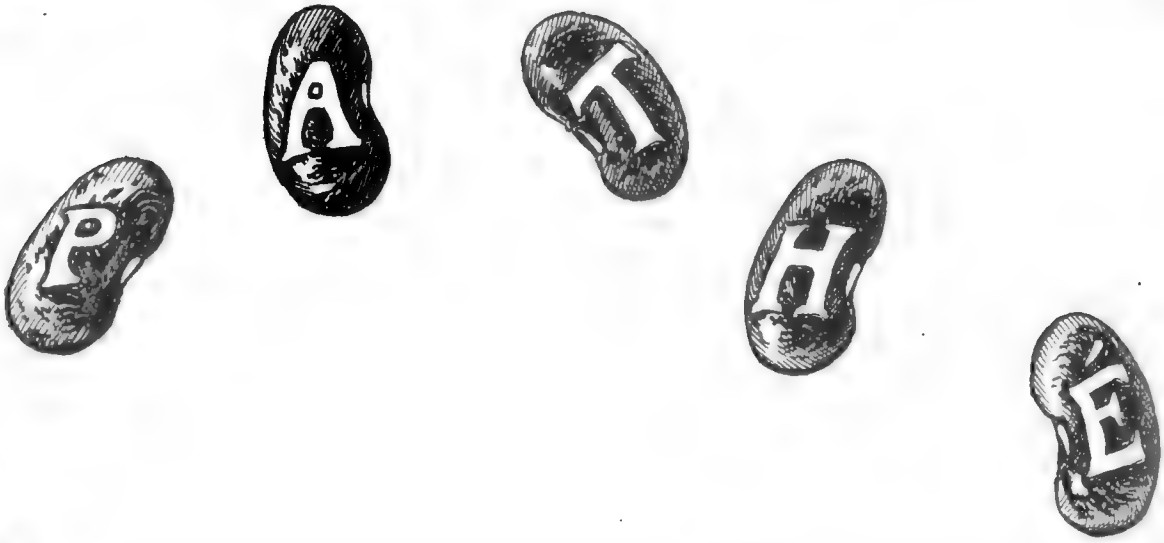
TO THE

Genuine Showman.

Have YOU Yet Learned . . .

"How Many Beans Make Five?"



The wise Showman has, and has benefited by his wisdom.
The man who HAS is the Premier Showman in his Town.
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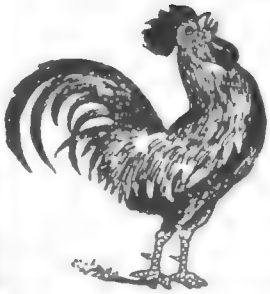

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Machine Department: 84, Wardour Street, London, W.

Telegraphic Address: "PATHEGRAPH, LONDON." Telephone: GERRARD 8532.

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IF YOU ARE FOOLISH.

IF YOU ARE WISE,
Keep it Open

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No Programme is Complete

or thoroughly satisfying to each and every individual in the audience if it doesn't include a Western. If your programme is

Without a WESTERN FEATURE

order one for next week. Test it out for yourself and let results speak. But see that you get the Best — get Flying A's — made by the company which specialises in Western Pictures—the Westerns made in the Big West—those with a reputation at the back of them. A striking out-of-doors Western is "**The Green-eyed Monster.**" Jess, the village belle was seized by the monster. It caused a terrible lot of trouble in La Mesa, and when Jess encountered a tramp in the woods the town was agog with excitement. A strong story replete with adventure.

Released on July 17th. Length 995 ft.

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KINEMATOGRAPH HOUSE, 101, WARDOUR STREET, W.

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A WORD ON THE HEPWORTH COMPANY—

AND TWO OF THEIR FILMS.

Most of the Hepworth Company's pictures are good; many of them are splendid; and very, very few of them—almost none—are describable by the one word "bad." This is a singular fact when one considers the extreme variability of almost every other firm's productions, which, however lofty the heights they sometimes attain, descend to low

SCENE FROM "A MAN AND A SERVING MAID."

water mark with all too great a frequency. The unwavering maintenance of this standard of perfection is due probably to one chief cause—a scrupulous regard for technique. In creating a work of art, the artist has only himself to blame for an imperfect result if this be brought about by technical faults. The inspiration, the divine fire of genius, no man can either summon at will or control when it has been vouchsafed to him; but a perfect mastery over the mechanical side of his instrument is always acquirable. It is simply a question of practice and pains.

It is in this respect that the Hepworth Company are so nearly unequalled—and the most cursory acquaintance with their productions will evince the truth of the statement. In the first place, the photographic quality of their films is almost invariably as flawless as is humanly possible. Secondly, there is usually to be found an exacting "production" which has remembered and considered each detail of staging or scenic arrangement, and which never passes errors, however small or however little likely to be criticised. And, thirdly, these English picture plays are acted by a company of artists whose claim to the description of "professional" is not only their talent, but also the fact that they have learnt how to do their work. There is no stronger argument in favour of the stock company system than the success of that one which is to be found at Walton, and no surer proof that the business of acting for pictures has to be studied thoroughly and separately and at length as much as any other art or profession.

We thus see the Hepworth Company, as a whole, to be a sort of vast play-making machine, perfectly oiled and perfectly adjusted, which will turn ideas into accomplishments with an excellence of result only regulated by the quality of the raw material poured into it. To discuss this material with any degree of satisfaction would be to discuss in detail every Hepworth film yet produced, but it is a noticeable fact that, as a rule, the material is worthy of the machine. And this is certainly the case with the two examples, "A Man and a Serving Maid" and "The Passing of the Old Four-wheeler," to draw attention to which the present little notice is written.

Passing by its technical merits (largely to be taken for granted, as we have said, where Hepworth productions are concerned), "A Man and a Serving Maid" is, perhaps, chiefly remarkable for the quite splendid performance of Miss Chrissie White. This young lady is rapidly qualifying herself to take a seat amongst the elect of picture players; at times her art shows flashes of something which is little less than genius. At present, Miss White is at her best in the lighter passages, but, young as she is, she already gives promise of rising in the future to very distinguished heights indeed in tragedy as well as comedy. An indication of her potentialities on the more serious side is given in "A Man and a Serving Maid," though she also has many moments therein of sparkling, airy, care-

SCENE FROM "THE PASSING OF THE OLD FOUR-WHEELER."

less grace. Miss White has a charming personality, and she manages to make this personality felt "across the screen." One can watch her with pleasure, irrespective of the part she is playing, because she "makes herself felt" as an individual,

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COMPETITION

IS KEEN NOWADAYS,

but the Showman
who instals a

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Why not be

ONE OF THE BEST ?

Well known as the

Perfect Singing Pictures.

Cheap to instal and easy to operate. Large variety of subjects, and perfect synchronisation.

LET US HEAR FROM YOU TO-DAY.

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THE

Hepworth Manufacturing Co., Ltd.,

CINEMATOGRAPHERS,

2, DENMAN STREET, PICCADILLY CIRCUS, W.

Telegrams - "Heptoic, London." Telephone—Gerrard 2451.

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and is not merely a puppet; in short, she is quite a little feast in herself.

The story of this delightful film comedy is more than usually original, and more than usually effective. It tells of a young lady who, searching after new sensations, masquerades as a servant in the house of her aunt, who has not seen her since she was a baby. In this humble capacity she encounters a desirable young man, who falls in love with her so truly that he does not flinch even when he discovers that she is, as he supposes, a serving maid. Everything, of course, is cleared up in the end to everybody's entire satisfaction, and the two lovers become happily engaged. As may be imagined, this plot affords a vast amount of opportunity for situations, both charming and amusing, and, in every case, they seem to have been made the most of. The young man's discovery that the girl he loves is apparently a domestic servant, who opens the door to him at the house where he is calling; the aunt's righteous horror when she surprises her visitor embracing her maid; the girl's revelation of herself to her lover in her true character; and the charming finish—all these are admirably arranged and admirably carried out. It is a little improbable, perhaps, that the aunt should not have seen her niece since infancy, despite the fact that they are presumably living at no great distance from each other; still, it is possible, and, in any case, is a trifling matter. For the rest, "A Man and a Serving Maid" is as thoroughly delightful and essentially English a comedy as one could desire. It will appeal to everyone, and its popularity should be world-wide.

We have not left ourselves much space in which to speak of "The Passing of the Old Four-wheeler," though this, again, is too excellent a picture to deserve neglect. As its title indicates, the film treats of a pathetic, although minor, aspect of the advancing times. There are few of us who have not felt sorry for the ousted "growler" now that the modern "taxi" has come to usurp his place in the social scheme, and this film sums up the situation admirably, providing at the same time a pleasant little play. Histrionically, it is chiefly remarkable for the clever performances of Mr. Warwick Buckland, as a typical cabman of the old school, and of Miss Flora Morris as his pretty daughter. At that, perforce, we must leave it.

PICTURES IN IRELAND.

BY "PADDY."

Quite the finest Indian drama seen in Dublin for some time was the Essanay film entitled "The End of the Trail." The treatment of the subject, indeed, justified the thousands of miles it was necessary for the Essanay Company to travel in order to get the true atmosphere. Mr. Bushman's study of "Tukish," the half-bred, was something extraordinary and held the audience thrilled from the beginning. It is little wonder that crowds attended at every performance.

———

By the time these notes are in print the picture season at the Kingstown Pavilion will be a thing of the past. Every effort was made by the management during the last week for the enjoyment of their patrons. No less than three variety turns were introduced, and a splendid selection of pictures were screened. These included: "The Girl of Triple Cross Ranch"; "The Fire Chief's Daughter"; and "Foolshead, Am I Mad." A word of special praise is due to Miss D'Arcy's Ladies' Orchestra for the pleasure their brilliant selections gave during the season.

———

The Pavilion will reopen for the summer season on the 10th inst. when variety companies will hold the boards, as in previous years. Those responsible for the management have, however, made arrangements with the Irish Animated Picture Comedy to show a selection of pictures each evening I wish the enterprise every possible success.

———

The excellent little theatre in Capel Street, Dublin, which goes by the name of the Irish Cinema, is gallantly holding its own. The pictures are changed twice weekly, with an extra programme on Sunday. Prices of admission range from 2d to 6d. Vitagraph's "Sky Pilot," and the "Thief and the Girl," an A. B. drama, are being shown this week.

———

By nature Irishmen are devoted to sport, and it is common knowledge that not a few of the greatest horses known in racing history have been born and bred in Ireland. Particular interest is, therefore, attached this week to the film, "The Sport of Kings," which is being featured by the Sackville Picture House. Depicting as it does the entire life of a racer from the "cradle to the grave," its presentation each night is greeted with unstinted applause.

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A New Micro-Cinematographic Outfit.

One of the chief uses of the cinematograph lies in the field of scientific research, and anything that will assist in the taking of moving pictures in any one branch of natural science is to be welcomed. In micrography the camera is essentially valuable, but the difficulties in the way of its general, to say nothing of universal, use have been many and various. Infinite patience, labour, expense, and, above all, experience of both micrography and cinematography, have been needed to produce records of the living micro-organism. The general use of the micro-camera has, therefore, been limited, and so micro-photography, at least, other than the taking of snapshot photographs, has not advanced at the pace one would have wished. Our foremost producers have certainly obtained some very valuable subjects, that have without question been of the greatest use in the development of the science, but it is a fact that the full field of the cinematograph's usefulness will not be attained until the micro-cinematograph is introduced into every bacteriological and scientific institution in the country.

We have recently been privileged to inspect one of the most complete and practical outfits for micro-cinematograph work that can be conceived, and which will shortly be placed upon the market by the Ernemann Apparatus Company. A combination of motor-driven cinematograph camera and optical bench, mounted upon a firmly built iron stand, the whole apparatus takes up no more room than an ordinary cinematograph projector.

The iron stand is a very solidly constructed table on four iron pillars, provided with adjusting screws for levelling purposes. The table top has a baize covered base board for attachment of the microscope. On one end of the stand is a tripod, which carries a travelling iron plate, for attachment of the camera. This points downwards directly over the microscope, a condition of affairs that might strike one, on first consideration, as being objectionable. In practice, however, this arrangement will be found to be most convenient, and is likely to be as universally adopted for this class of work as the similarly poised camera is now almost always used for photographing titles. The camera used is an ordinary Ernemann cinematographic one, and is fitted with a means of direct observation of the object during the complete photographic operation. For micro-cinematograph work the ordinary camera lens is removed, and the small quadrangular bellows is attached. The lens board is extended between the camera and microscope for making a light tight connection. Although direct observation is obtained through the magnifying loop tube projecting from one side of the camera, it is but a moment's work to slip the expanding bellows off the microscope and swing the camera clear for direct observation through the microscope itself. In this way critical observation can be made direct at the microscope, and with the minimum of time the camera can be thrown into line, extension bellows fitted, and photograph taken, and the observation, during the whole photographic period, continued through the magnifying loop tube of the camera. The optical bench is one of the neatest things we have seen, and consists of a beautifully planed up girder, on which is mounted a small hand-operated arc lamp, possessing all the usual movements of feeding, swinging, tilting, etc. Next, is a 60 mm. diameter condenser, an adaptation of the Herschel type, consisting of a combination of a meniscus and plano convex lens, and which in practice gives a most even field of illumination, almost entirely free from spherical aberration, a point of the very greatest importance in the lighting of micro slides or specimens. Between the light and the swivel mirror at the base of the microscope, is a liquid light filter and heat absorber, which appears to be most efficient. Tested with a spectroscope, it was found that the filter absorbed the ultra violet ray, so rendering the sensitivity of the film more approximately equal to that of the human eye. This point is of considerable importance in the photographing of coloured subjects, and we should think that if, in addition, negative stock were used treated with eosin, and thereby rendered more highly orthochromatic than usual, the greatest detail would, without difficulty, be obtained in the photographing of such subjects as red blood corpuscles. Again, although a three-ampere arc lamp is employed, and, indeed, found sufficient for all purposes, the heat that would be obtained without the restraining action of the light filter would be enormous.

Such is the description of the micro-cinematograph outfit, which, however, will not be complete without special reference to the motor-drive of the camera. Power is from 1-18 h.p. motor, connected directly to an ordinary lamp socket, and fitted on an oak board beneath the stand. In circuit with the motor is a foot contact spring for starting and stopping purposes. Thus the operator has both hands free to attend to his illuminating, film, and other adjustments, and can easily, when the critical moment arrives, obtain his cinematograph record without in any way distracting attention from the subject photographed.

Whilst it cannot be said that no knowledge is required, it is certain that anyone acquainted with the use of the microscope and the arrangement of the illuminating apparatus, can, with the minimum of photographic knowledge, obtain cinematographic reproductions of any moving micro-organism.

The price of the complete outfit—optical bench, camera, motor, etc.—is about £65, so it is well within the reach of the smallest laboratory.

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Intensely dramatic. Showing the price of a moment's slee a signal cabin.

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AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

I am glad to find that the harsh decision of the Glasgow magistrates regarding "turns" at local picture houses is not being accepted too kindly. As an instance of what I mean, I may quote the following letter, which has just appeared in a Glasgow newspaper: — "Are the Glasgow magistrates supposed to be our city 'fathers'"? pertinently asks the writer. "On behalf of the picture hall 'turns' I make this appeal to them. It was decided by a small majority not to allow 'turns' at picture houses. Did the majority take into consideration the want and misery it would cause by doing so? I know of a case in Glasgow where a young lady has been the sole support of her parents for the past eighteen months by singing in picture halls. How is this family going to live? The magistrates refuse her the right to work, yet they grant liquor licences to our local music-halls, who make a speciality of booking foreign 'turns.' Do these 'turns' have to pay rates and taxes the same as we local people do?"

I may say that the writer signs himself as a "Picture Hall Turn," and I congratulate him on his original and well-reasoned epistle. For no apparent reason, artistes who hitherto have been depending for their livelihood upon their appearance in picture palaces are now barred from doing so, and they are naturally anxious that the example set by the Glasgow magistrates should not be emulated by the civic authorities in other localities. It was quite evident, during the recent sitting of the Glasgow Licensing Court, that the decision was arrived at by the narrowest of majorities—just by a single vote, as I calculated in last issue—and I do not think that the matter should be allowed to rest here. We must fight for our rights on every occasion, and we must fight every inch of our ground determinedly and unitedly.

Since writing the above I have been handed a copy of a memorial which the members of the Glasgow and District Cinematograph Exhibitors' Association have prepared for submission to the local magistrates, and in another part of this issue I deal with this important "manifesto" in full.

Up North we are following with the keenest of interest the proceedings before a Special Committee of the House of Commons regarding the proposed licensing of film stores, and I need hardly say that we take the same attitude as expressed in the editorial columns of THE BIOSCOPE. It is admitted on all hands that the recent "leader" relating to this important question hit the position off—from our own point of view—to the satisfaction of all in the Trade.

A change in the management of the Charing Cross Electric Theatre has taken place since I last alluded to this old-established hall, and the reins are now being manipulated by Mr. John McPhie, late of the Eclipse Picture Company. Mr. McPhie is proving a worthy successor to Mr. Wilfred M. Lawson, who occupied the position previously, and I have no doubt that the old popularity of the hall will be well maintained under this enterprising gentleman. Mr. McPhie has had a big experience in picture palace management, and he may be relied upon to fulfil the duties of the important position he now holds with complete satisfaction. At this hall some specially good shows are always provided.

Mr. Fred R. Burnette is at present an extremely busy man, and he has now various enterprises to which he is giving his personal attention. At the moment his energies are largely concentrated upon the new Theatre de Luxe in Rothesay—which will open for the benefit of seaside visitors and local residents a month hence — and the new Partick Picture House, and both of these halls are on the well-known "Burnette" lines. Mr. Burnette's latest venture is a new hall in Maryhill, which will be called the Star Palace, and in this popular district of Glasgow it is bound to meet with the success which attends all his ventures. Undoubtedly Mr. Burnette is one of the leaders of the picture palace industry in the West of Scotland, and I wish him ever-continuing success.

I had a pleasant conversation the other day with Mr. W. C. McPhie, who is now the lessee and manager of the Masonic Hall, Port Glasgow. The entertainments given by this well-known manager are being highly appreciated locally, and this is only natural when one considers the first-class entertainments which he is so consistently providing. It cannot be laid to Mr. McPhie's door that he ever provides a dull programme, and his business motto seems to be the brightest and the best of shows. By the way, Mr. McPhie has installed a Kelvin set (Messrs. Fyfe, Wilson, and Co.) in his "Port" hall, and this is giving universal satisfaction.

With every success Mr. William McGaw continues to manage the popular Argyle Electric Theatre, that cosy and comfortable picture *rendezvous* centrally situated in Argyle Street, to which I have on several other occasions alluded, and, despite the recent spell of summerlike weather, the crowds are as big as ever. Mr. McGaw is now very well known to all regular patrons, and he is popular with every one of them.

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It commands a hig
Film Stock in

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Latest Inventions.

WHAT INVENTORS ARE DOING FOR PICTURES.

Complete Specification.

22,910. 1911.—Date of application, October 17, 1911; accepted, May 2, 1912.—An improved stereo-cinematograph.—Emanuel Cervenka, 2, Impasse Mazagran, Paris.

This invention relates to stereo-cinematographs, that is, to apparatus for obtaining and projecting cinematograph films giving directly the illusion of relief, without the aid of any member interposed between the stereographic picture and the eyes of the spectator and it also relates to the type of cinematographic apparatus in which the rays of light are deflected by means of fixed and movable surfaces.

It has been proposed in order to enable alternate right and left stereoscopic photographs to be taken with an ordinary cinematograph camera, to provide a fixed mirror and a semi-circular revolving mirror parallel thereto which, for half its period of revolution, intercepts the light rays from the fixed mirror and reflects its own light to the camera, or in a modification two fixed mirrors are provided, and two mirrors clamped back to back are adapted to pivot 90 deg. about a common axis so that each alternately and periodically comes parallel to its appertaining fixed mirror. In order to reflect the light rays to the camera first from one fixed mirror and then from the other, a bi-unial optical lantern suitably fitted is used in both cases to project the finished pictures, which are viewed through an analysing electric vibrator interposed between the spectator's eyes and the screen in order to obtain the desired stereoscopic effect.

According to the present invention, a moving surface or surfaces is or are caused to reciprocate towards and away from a fixed surface or surfaces whilst always being maintained in parallelism therewith The effect thus produced on the eyes of the spectators may be compared to that which would be observed in looking at a fixed object alternatively with both eyes in quick succession.

The device serving to deflect the luminous rays alternately to the right and to the left may be constructed in various ways, so that, for example, two or more deflecting or refracting members, such as mirrors, prisms, and the like may be arranged between the film and the picture or animated object.

By way of example, the accompanying drawing illustrates diagramatically several embodiments of this invention.

Fig. 1 is a plan view of the cinematograph provided with a series of mirrors for giving the stereoscopic effect.

Fig. 2 is a front elevation of a cnematograph provided with such a set of mirrors, a part being broken away.

Fig. 3 is a vertical section of the apparatus.

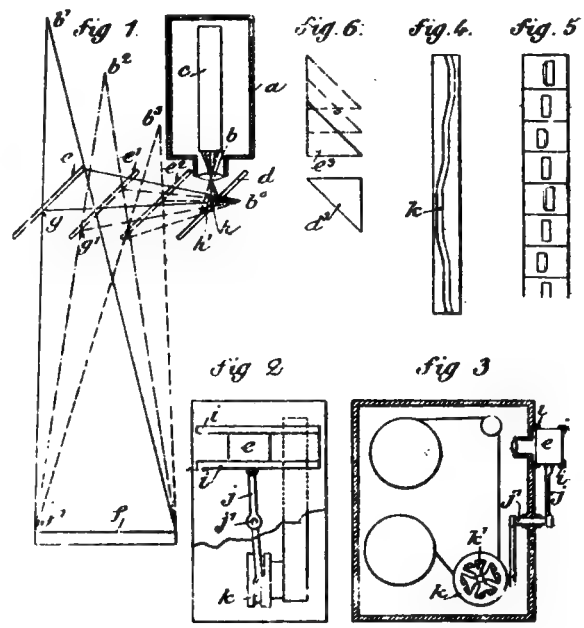
Fig. 4 shows to a larger scale a cam for moving one of the mirrors.

Fig. 5 shows a portion of the film and the position of a series of successive pictures on such film.

Fig. 6 is a plan view of a series of prisms which may be used instead of the mirrors.

With reference to Figs. 1 to 6, *a* designates an ordinary cinematograph apparatus, the object-glass *b* of which is fixed, and in which the film *c* moves step by step and vertically behind the object-glass in well known manner. In front of the object-glass is located a fixed mirror *d* inclined laterally; parallel to the latter is located a movable mirror *e* which is successively brought towards and then away from the mirror *d* whilst always being maintained in parallelism therewith. This mirror *e* occupies successively for instance the positions e, e^1, e^2, e^1, e, etc., while the film is moved forward step by step. *f* designating any object, it will be seen that when the mirror *e* is in the position shown in full lines, the luminous ray going from the point f^1 of such object to the centre of the object-glass follows the path $f^1\ g\ h\ b$; the object *f* is seen from the object-glass in the mirrors as if the object-glass were located at b^1 and the mirrors were withdrawn, the point b^1, being symmetric with regard to *e* of the point b^0, which is itself symmetric with regard to *d* of the centre of the object-glass *b*.

On the mirror *e* being moved to e^1, the luminous ray follows the passage $f^1\ g^1\ h^1\ b$ and the object is seen as if the object-glass were at b^2, the mirrors being withdrawn. Likewise, on the mirror being brought to e^2, the object *f* is seen as if the object-glass were at b^3. In this manner the successive pictures on the film *c* can be seen from different view points. What is meant here by "point of view" is that which is understood by the "eye" in perspective, and that which corresponds to the centre of the object-glass in ordinary photography. It is to be noted that such pictures are slightly displaced transversely with respect to one another (see Fig. 5), but as the device operates in the same manner in taking views as for producing the effect of relief, it will be understood that the projections of the pictures will naturally assume one and the same position on the screen; the only resulting abnormal effect will be the alternative displacement of the point of view from right to left, which will give the required effect, although the spectators see the pictures directly. It is also to be noted that with such device the virtual point of view $b^1\ b^2\ b^3$ is displaced obliquely with regard to the object glass, but without producing any appreciable defect, as such displacement is small in regard to the distance of the object *f* or of the picture appearing in relief.



Figs. 2 and 3 show how the movable mirror *e* can be guided in the slide-ways *i* and moved by means of a lever

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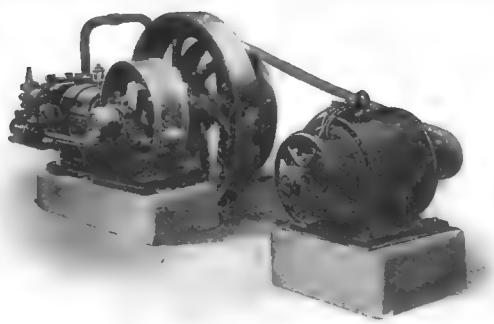

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j rocking about an axle j^1, such lever being controlled by a cam groove k which turns in concordance with a wheel resembling a Maltese cross k^1, in the usual mechanism which serves to advance the film. To each advance made by the film there corresponds on the cam a part of the right hand groove, so that the mirror e and the film remain stationary and move at the same time. The displacement of the mirror e can be regulated by shifting the rocking axle j^1 in the slide-ways, not shown in the drawings.

In this embodiment of the invention, the mirror e is assumed to take up, in addition to the extreme right and left positions, an intermediate position of rest, but it must be understood that the latter position may be dispensed with.

Without changing in any way the operation of the above described apparatus, the mirrors d e may be replaced by total deflection prisms d^3 e^3 (see Fig. 6), of which one is fixed and the other movable.

The support of the film may also be displaced transversely together with the movement of the mirror, so that the pictures thereon will lie appreciably below one another, which will allow the use of a narrower film.

The inventor's claims are :—

1. In a cinematographic apparatus of the type hereinbefore referred to and in which the rays of light are deflected by means of fixed and movable surfaces, causing a moving surface or surfaces to reciprocate towards and away from a fixed surface or surfaces whilst always being maintained in parallelism therewith substantially as described.

3. Apparatus as specified in Claim 2, in which the mirror is located in front of the object-glass of the cinematograph and inclined laterally, whilst a movable mirror is arranged parallel to the said fixed mirror and provided with means whereby it is moved alternately away from and towards the said fixed mirror in concordance or register with the advancing movements of the film, substantially as and for the purpose described.

3. Apparatus as specified in Claim 2, in which the movable mirror is moved in such manner that it stops at its extreme positions and at one or more intermediate positions at the same instants that the film stops behind the object-glass, substantially as and for the purpose described.

4. The improved stereo-cinematograph apparata, substantially as hereinbefore described and illustrated in the accompanying drawings.

OUR FAVOURITES.

BY PHEBE ALBANY.

I wonder whether those people who say they object to seeing the same actors and actresses time after time in the pictures ever think seriously of what they mean? Supposing everyone thought as they did, a cinematograph law would be in existence that no actor or actress played more than once in their life!

Plots would be ruined with bad acting. Now, I believe I should make a very good picture actress, but, considering I have never been behind the scenes and never seen a picture acted, just imagine how beautifully "raw" I should be the first time I played! Then, according to some people, I should never be allowed a chance of playing again and improving, simply because they objected to seeing the same face twice.

One cannot help thinking that stage managers would require replacing from time to time, owing to nervous breakdown through having to train an entirely new crowd at every picture!

One of my chief pleasures at the pictures is recognising my favourites. When I see a "Gaumont" announced, I wonder if my "nice fat man" will play the hero, and even if he is made up as an eighteenth century squire, I like to recognise him under his make-up.

Then there is "the lovely Lubin man," with the broad back—oh, and a host of others. Even when the actors and actresses join new companies, I like to track them down.

Then, to be quite consistent with these people who object to the same faces, all the favourites must pass away. Think of it! No Max Linder, no John Bunny, no Tilly Girls, simply because certain people object to seeing them twice! Even as time goes on, and new actors and actresses spring up and the old favourites pass away, we old people will have the satisfaction of saying of a new actress, "Yes, my dear, she is good, but she isn't a patch on Sylvani!"

Obituary.

The death took place on Whit Tuesday, at a private nursing home in Bradford, of Mr. Edward Harrison, who for many years had been the manager of the Bradford Palace Theatre. He had been in a condition of ill-health for three years, and had resided at Southport and Morecambe in order to regain his health. He eventually returned to Bradford, where his condition became worse, and he passed away as stated. He leaves a widow to mourn his loss.

An Expert Comment.

"The Victoria Cross, or The Charge of the Light Brigade," the magnificent Vitagraph film, has not only proved a great success, but also one of the finest "sellers" the company have ever put out. Several old Crimean veterans stated recently, after they had seen the pictures through, "that it was a very faithful portrayal of the devastating and terrible events." One or two showmen have been successful in securing the services of these old veterans to show themselves after the pictures have been exhibited.

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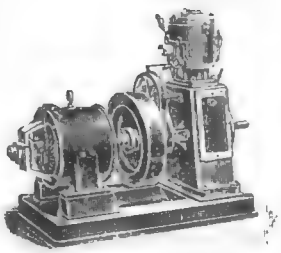

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NEWS FROM AMERICA.

FROM OUR OWN SPECIAL CORRESPONDENT.

Mr. Roy Aitken has assumed the management of the Majestic Film Company, and takes the place of Mr. Tom Cochrane, who has resigned. The Majestic Company have engaged T. Hays Hunter as director.

For the purpose of exploiting the new Edison moving and talking picture machines, Mr. Frank L. Dyer, president of the Thos. A. Edison, Inc., sailed recently for Europe on the *Lusitania*. Mr. Dyer is very enthusiastic about Mr. Edison's new invention and brands it "a marvel of ingenuity." He claims that each word, phonographically translated, is suited to the action of the play and synchronises perfectly.

James Cooley, well and favourably known for his excellent work with the Reliance Stock Company, has gone to Europe to continue his studies in voice culture.

"The Lure of the City" is the title of an Imp release which is said to be of extraordinary merit. King Baggot, John R. Cumpson and Gus Seeng are the featured players.

The National Woman's Suffrage Association has arranged for the production, through the Reliance Company, of a picture play typical of its cause. It will be known as "Votes for Women," and was written by Mrs. James Lee Laidlaw, Mrs. Mary Ware and Mrs. Frances Manie Bjorkman. In producing this film story many prominent suffragists assisted the Reliance players.

The camera man who represented the *Animated Weekly* secured some exciting pictures of scenes typical of the riots and disorder incidental to the big newspaper strike in Chicago, but also was the direct cause of the introduction of an ordinance to the Chicago City Council which, if passed, will amend the present code so as to bring under police control all films that "in any way" tend to exploit riot scenes, or disturbances of like nature.

Mrs. F. C. Smith, of the Gaiety Theatre, Springfield, Illinois, co-operated with the local commercial organisation and secured a series of moving pictures which will be used to advertise the City of Springfield. Mr. L. M. Rubens, owner of the Crystal Stairs Theatre, at Joliet, Illinois, performed the same service for his city.

A set of moving pictures showing the Holt Caterpillar harvester and tractor in action were shipped last week to Paris, where they will be used by the representative of the Holt Caterpillar Company to demonstrate machinery in France and other European countries.

The Industrial Bureau of Winnepeg, Canada, has installed a moving picture outfit in its big industrial hall.

Miss Florence Lawrence has returned to America after having enjoyed a three months' trip abroad, and gives out the news that she has been engaged by Mr. P. A. Powers to head a new stock company that has been formed especially to produce picture plays adapted for her talents. Mr. Powers has also secured the services of Mr. Harry Salter as director.

It is announced that the Essanay Film Manufacturing Company, of Chicago, will operate two companies of players on the Atlantic Coast this summer in the vicinity of Atlantic City, while a third company will be stationed at the Wisconsin Dells.

The Pacific Motion Picture Company have released an industrial subject illustrating how sugar is manufactured from beets. The picture was taken at Santa Ana, California.

The Fox Motion Picture Company have suspended operations and will remain idle for about a month. Manager Burns gives out the statement that the factory was closed down owing to an over-production of subjects.

The Buffalo Bill and Pawnee Bill Film Company are selling State rights for the exclusive use of the life of Buffalo Bill, which is illustrated on three reels.

The directors of the Universal Company met in Chicago recently with Joseph Hopp, V. R. Carrick and W. E. Greene, who represented the

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exchange men's interests. The object of this meeting was to decide the boundaries of territories in which the Universal Company will distribute exclusive service franchises.

———

The Essanay Film Manufacturing Company, of Chicago, took the official moving pictures of the great Kentucky Derby, which was run at Louisville, May 11th.

———

The Supreme Court of Quebec, Canada, recently passed judgment declaring in favour of moving pictures remaining open on Sunday.

———

The Selig Polyscope Company recently took moving pictures of the annual review of the Los Angeles police department which was held at Fiesta Park in that city.

———

The Kinemacolor Company announce that by special arrangement with the Government Department of the Interior they will take moving pictures at all the National Parks including Yosemite Park, Yellowstone Park, Ranier National Park, Glacier Park, Crater Lake Park and the Grand Canyon of the Colorado. The Kinemacolor camera crews on this trip will be directed by Alfred G. Gpsden, who will be accompanied by Lawrence Grant, the lecturer.

———

George O. Nicholls, formerly with the Biograph Company, and more recently with the Thanhouser Company, has been engaged to produce picture plays for the Bison Company.

———

The Ohio State Moving Picture Exhibitors' Association will meet on July 16th and 17th at Toledo, Ohio.

———

The Mutual Film Corporation, through Mr. Freuler, announce that they have purchased outright the Feature and Educational Film Company, and that they will hereafter operate their own feature department.

SUNDAY OPENING IN DUBLIN.

SPECIALLY REPORTED BY "PADDY."

Now that the question of Sunday opening is occupying the attention of the Trade generally, it may be interesting to read the report of a recent Sunday opening case before the Recorder of Dublin. As mentioned in a previous issue of THE BIOSCOPE, the Provincial Cinematograph Theatres, Limited, do not, themselves, open their theatres in Dublin on Sunday. At the same time they lease the premises in Mary Street, known as the Volta Electric Theatre, to a syndicate, for the purpose of holding Sunday performances. Although no licence had been granted for music a string band was always in attendance. A few days ago the manager of the Company's Dublin theatres applied for a renewal of a music and dancing licence.

Mr. Robertson, Chief Crown Solicitor's Office, objected on behalf of the police, and said the ground of the opposition was that the licence had been expressly given for six days a week only, and not for Sundays. Notwithstanding that, the premises in St. Mary Street, were kept open on Sundays, and the cinematograph show with music was given every Sunday.

The Recorder: This was the case in which the rector of the parish was very indignant?

Mr. Robertson said it was a case that had been very specially dealt with, and the licence was granted on the distinct understanding that the place was not to be opened on Sunday.

The Recorder: The Corporation should not have allowed that to go on near a church. Such a thing would not be allowed for a moment in England.

Mr. Bell (for the Provincial Cinematograph Company) said he would give an undertaking for the future that no music would be allowed on Sundays.

Mr. Robertson said the undertaking as to music had been deliberately broken, and he thought the company should be punished for it, and the application, so far as 45, St. Mary Street was concerned, should not be granted.

Mr. Burke, Assistant Law Agent to the Corporation, said the manager had been but recently appointed, and he was not to blame.

The Recorder said he thought there was a duty to have instituted a prosecution in the case where the undertaking was violated.

Subsequently the Recorder allowed a six days' licence in respect of the Grafton and Sackville Picture houses. The Mary Street licence was withheld until July when application was to be made again. Liberty to carry on business in the meantime was granted.

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IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS

Brixton has many well equipped and up-to-date picture theatres, all situated in suitable spots, and good business is the general rule. I first visited the Theatre de Luxe, Acre Lane, where Mr. C. Theobald Fitzgerald is in charge. This theatre was formerly the Masonic Hall, and the conversion has been admirably carried out. A fine vestibule is provided with a reading room on one side, and the one-time small hall is now the tea room, the elegantly painted coved ceiling giving it a most artistic appearance. Patrons thoroughly enjoy the fine programme shown, which always includes a splendid scenic. The newly installed two-manual organ adds much charm to the musical part of the entertainment.

I next strolled up Brixton Hill to Pykes' fine hall, the Cinematograph Theatre, and there Mr. Copping was busy with a well-filled house, seating 900, in plush tip-ups. The theatre presents a most inviting appearance. The pictures are accompanied, too, by a well conducted orchestra, whose share in the programme is by no means a small one.

Brixton is to have another fine up-to-date picture *rendezvous* in the Palladium Picture Playhouse, which is now being erected. The new building adjoins the Town Hall, and is expected to open about August.

Close to Streatham Hill Station another picture theatre is to be erected, to be known as the Streatham Picture Palace. Mr. D. R. Blair is the moving spirit in the new venture.

Adjoining the Brixton Theatre is the Electric Pavilion, where a special feature is made with a three-hour programme at *matinees*, and, judging by the well filled hall, this venture is justified. The organ accompaniment is one of the features of the entertainment. Mr. Charles Wells, the manager, informed me that many of his patrons are drawn from quite a distance to hear the splendid orchestra, which renders high-class music appropriate in every way to the well projected pictures.

Round the corner in Station Road is Mr. E. Savage's cosy house, the Station Picture Hall. A good programme is given, being changed four times weekly. Mr. Justin sees that the comfort of his patrons is provided for in every way. The films are supplied by the Magnet Company, and are projected by a Wrench machine.

Another popular family resort is the Duke of York's Picture Theatre, Brixton Road, where good steady business is being experienced. The main features here are a good clear picture, excellent music, and every attention on the part of the manager and his assistant. The "star" picture was Nordisk's "The Pride of the Circus," which was extremely well received. The educational features in the programme are also finding much favour.

Messrs. Clough and Ironmonger, who have taken over the Electric Palace, Atlantic Road, have found a winner, the hall being packed when I looked in. Mr. Taylor, the capable manager, is to be congratulated on the way he carries out the arrangements for the entertainment of his *clientele*.

My next visit was to the Theatre de Luxe, Balham High Road, where Mr. Bannerman was busy with a well-filled house. This hall is situated in a most thickly populated part of Balham, and good business is being experienced, the excellent way in which the arrangements are carried out accounting in no small degree for this happy state of affairs.

The Balham Cinematograph Theatre is also doing well. An excellent programme is presented and proves much to the taste of the audiences. The fine musical accompaniments are rendered by a well-conducted orchestra.

That popular riverside suburb, Teddington, will shortly possess another picture theatre, which is being erected on a site by the railway bridge in Elmstead Avenue. The new hall will be opened in the course of a few weeks.

Mr. H. J. Sherlock, late of the Mirror Electric Theatre, Putney, is now in charge of the Queen's Hall, Queen's Road, Teddington. Apart from a good programme, two variety turns are submitted. Mr. Sherlock is to be congratulated on his success.

The Twickenham Picture Palace, King Street, is doing excellent business. Seating 400, in plush tip-ups, the hall is always well filled.

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"The Bioscope" Parliament.

Readers are invited to express their Opinions upon any subject of General Interest.

Correspondence submitted for publication must be accompanied by the full name and address of the writer, not necessarily for publication but as an evidence of good faith. Anonymous letters will be promptly consigned to the Waste Paper Basket. Publication of a letter must not be taken to imply that the views expressed are endorsed by the Editor.

To the Editor of THE BIOSCOPE.

SIR,—Considering that you have always devoted your well-to-do paper to the welfare of the cinematograph business and Trade, I shall be obliged if you will insert the following letter in your paper, and give it all the publicity that it deserves, as it not only concerns the showmen, but the whole Trade in general.

When the cinematograph business started two or three years ago in England, the position was quite different to what it is now. Our theatres were not half so elaborate as the public now expects them to be; the programmes were mostly second and third runs: topicals were not in so great demand, and competition was not as keen as it is. Also, to face the requirements of the public, bigger halls have been built, for which we have to pay very big rents, and new rules and regulations coming on the top of all this—such as obliging us to relieve all our staff once a week, and giving the profits of the Sunday business to charity—has put practically every cinematograph show or company in a very awkward position for the last twelve months. As a matter of fact, I do not think I am wrong in saying that half the shows in London are just paying their way, and the others are being run at a loss. Besides, we are all dependent on a more or less fine summer, and, should we have the same weather as we experienced last year, I dare say we shall see a great many more failures than we have already heard of this year. On the other hand, it must be admitted that the business, far from going down, has been going up, and undoubtedly the receipts all round—those for the showmen, and also those for the hirers—have been on the increase. But expenses have been rising, also, in a much bigger proportion, and this is what has done the most harm to our business, to the extent that many propositions which were good schemes at the time are practically worthless to-day.

If only the showmen would join together and agree to raise the 6d. shows to 9d., and the 3d. ones to 4d., I feel sure that we should all be in quite a different position, and not only would the showmen do a lot better, but the Trade would benefit by it. It is ridiculous to think that, if the public pays 6d. it cannot afford 9d., considering the amount of improvements which it is looking for and expecting to find in cinematograph shows: and, if the public really cares for the picture theatres it is not an increase in price that is going to make it drop them. If we all combine, and keep up our prices to a higher level, I do not see how it could affect anybody, considering that everywhere the public goes it will have to pay a minimum price of 9d. and 4d.; therefore, the position between the showmen will be exactly equal to what it is now, the only difference being that his profits will be increased by 30 per cent or 40 per cent. It may be that many patrons, on account of the increased prices, would not patronise our shows as often as they used to, but even then the proportion would be too small to prevent us from considerably increasing our takings. I suggest that, if a committee were formed to deal with the matter, it would be very easy to come to an understanding between all showmen, as every neighbourhood could be taken by itself. Also, a combine could be made, by which we could prevent new people coming into our business with the idea of cutting one another's throats; and, should a man or syndicate wish to attract business in an illegal way, the combine could very well prevent the new man from getting his films from the hirers, except if he has secured beforehand permission to put up the show in a neighbourhood where the population will justify having one more theatre.

An organisation of this kind would secure the success of the existing shows, and complete the efforts and the work that have been accomplished by the pioneers of the Trade, securing all against new intruders, whose only object is, by an abundance of capital, to eliminate people who deserve to earn a living.

I have already approached four or five of the leading companies in London, and they have promised me their full support, and are willing to join the movement which I am trying to start for the interest of all those who are now in the cinematograph business. I shall be glad if the readers of your paper will write and explain their views on the suggestion, and tell us whether they will join this movement, which is, to my mind, the only way in which the welfare of the cinematograph Trade can be secured.

I suggest that there should be a combine wherein showmen, manufacturers, and hirers could join as one body, and act all together, as is the case in America, and even in England, in many trades, like the shipping, railways, theatres, etc., etc.—Yours, etc.,

HENRI BEY.

Director, Cinema de Paris, Limited.
50, Oxford Street, W.,
May 30, 1912.

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A Rollicking SOLAX

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ANIMATED BATH TUB.

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A BRITISH BATTLE PICTURE.

"Muggins' Defence of Khuma Hospital, India," by Cricks and Martin, Limited.

In the corners of most of our hearts there lurks a secret affection for Muggins—honest, bold, blunt, British Muggins—that popular picture hero, created by Messrs. Cricks and Martin, Limited, and long since a universal favourite with the great public of the cinematograph theatres. One cannot but applaud the popularity of this "Tommy Atkins of the Bioscope"; it is doing much to keep alive the fire of patriotism in the breasts of the multitude, and, as drama, if the Muggins stories are not particularly subtle, they are, at any rate, essentially healthy and vigorous. The truth is that, in attempting to outvie each other with artistic and spectacular productions, the manufacturers are sometimes a little wont to lose sight of the avowed tastes of the public which supports them. There is room for every type of play, and there is no one who appreciates the "higher cinematograph drama" more fully than ourselves, but it must not be forgotten that British audiences love their fare to be straightforward and "solid" above all things. Foreign "trimmings" are all very well to fill up the corners afterwards, but the true Englishman prefers the body of his repast to be substantial, familiar, and of a well tested palatableness. Of such a character is the history of Muggins, V.C., whose further adventures are now before us.

THE CALL OF BATTLE.

"Muggins' Defence of Khuma Hospital, India," may be written down at once as a distinct success. It is even better than the well-known tale of how he first became a soldier and won the Victoria Cross. As its title indicates, the film's action is supposed to take place in India, and it does the producer of the picture much credit (when one remembers that it was made in England) that he has suggested the Eastern atmosphere with such great success. Every scene bears evidence of the same skilful and careful handling; indeed, the film includes some of the best staging and "scenic arrangement" this firm has yet given us.

THE RESCUE.

Of the story there is little need to speak in detail, since it follows the same clear, logical lines as those which were adopted with so much success in planning out the first Muggins picture. In too many war films the military tactics involved are so vague and obscure that one has the greatest difficulty in understanding their significance, with a consequent loss of dramatic interest; the theme and the action of the present film are entirely clear, however, and no effort of the intelligence is needed to appreciate their meaning throughout. Despite the fact that the gallant Muggins found a wife at the end of his

VICTORY.

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first campaign, there is no lack of "love interest" in these, his further adventures, since Mrs. Muggins also travels to the front, and behaves there with a courage altogether worthy of her husband. She is, in fact, as much in the foreground as the hero himself, and her intrepid deeds in all sorts of terrifying circumstances will doubtless appeal with unusual force to masculine spectators. As may be imagined, "Muggins' Defence of Khuma Hospital" includes many vigorous battle scenes, in none of which is there any frugality of gunpowder. There is also a satisfactorily large "army." Altogether this is a most excellent picture, of a kind to which one is glad to extend the right hand of welcome.

Glasgow Picture Houses and the "Turns" Question.

A MEMORIAL TO THE MAGISTRATES.

The recently formed Glasgow and District Cinematograph Exhibitors' Association has given further evidence of its usefulness in the immediate and active steps which have been taken in connection with the recent local magisterial decision barring all "turns" from picture houses, unless the latter conform to every condition of the ordinary music-hall licence. This question has been alluded to so thoroughly in recent issues of THE BIOSCOPE that it is quite unnecessary to re-explain how the present impossible *impasse* has come about, but the important sequel, that a memorial from the Exhibitors' Association has just been presented to the magistrates of the city for their consideration and sympathy, is worth extended mention. This memorial was drawn up, and has been signed by Mr. J. J. Bennell, the president; Mr. George Green, the vice-president; Mr. John F. Ballantyne, solicitor; and the Secretary; and congratulations are due to the memorialists for the very thorough and exhaustive manner in which they have put all the important points before the members of the Bench. We cannot do better than give the gist of the memorial, and in doing so we may express the sincere hope that the magisterial sympathy and interest will be sufficiently enlisted to bring about a revision of the decision recently arrived at.

The memorial states that the local Exhibitors' Association has had under consideration the effect of the decision announced at the recent Licensing Court, and the members submit that that decision is so incongruous in many of its bearings that it is very desirable it should be reconsidered with a view to its revision. It is submitted to the magistrates that the whole difficulty arises from the fact that "the by-laws and regulations for the safety and comfort of the public, and for maintaining order in the music-halls in the City and Royal Burgh of Glasgow" were framed and issued ten years ago, when the conditions of the places provided for public amusement in the city were essentially different from what obtain at the present time, and it is pertinently suggested that the question of amendment and alteration of these "by-laws" might well occupy their Honours' attention, with a view to whether they could not be so altered, amended, and modified as to make them applicable to entertainments, amusement, and public halls, whose conditions vary in many respects from the conditions of music-halls and theatres, for the control of which those by-laws were originally framed. It is pointed out that the public halls of the city—both those owned by the Corporation and those controlled by private owners—are different in all essentials from the ordinary variety theatre or music-hall, as also are the cinematograph halls, which are of recent growth. Yet the public halls and cinematograph theatres are obliged to apply for the same licence as the music-halls — commonly known as a music-hall licence—because no other form of licence is known or recognised in the city, and yet none of them desires such a licence. The opinion was expressed from the Bench that all and every regulation imposed upon other halls in the city should be equally applicable to the Corporation halls. But how did this work out in actual practice? The Corporation halls might be let for concerts and public meetings, but a hall used mainly for cinematograph exhibitions might not be so let.

Thereafter the memorialists urge that in cinematograph halls the seats are, in terms of the regulations, fixed to the floor; whereas in Corporation halls, even when being used solely for a cinematograph exhibition, the seats are not so fixed. To be consistent, this regulation should be insisted on. The Association, however, at once recognises that these halls supply a necessity in the city, and to insist upon the enforcement of that regulation only shows clearly how forcible is the claim of the memorialists for the framing of a new set of regulations for halls, be they cinematograph or public halls, as apart from music-halls proper. One of the applicants asked if his cinematograph licence would permit him to arrange for a lecturer to explain his pictures, or for a singer behind the screen to illustrate them, and he was told by the Chairman of the Bench that a singer behind the screen would be equally objectionable to a singer in front of the screen, but that in reference to a lecturer it would be a question for the decision of the Sheriff. It is submitted to their Honours that this is a most unreasonable position in which to place cinematograph exhibitors. They desire to keep within the bounds of the law, and yet they may be breaking it if even a manager steps in front of the curtain to make an announcement, or a lecturer describes a picture from the platform, or

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Shamus O'Brien	Imp ...	2,020
In After Years	Lubin ...	1,043
Attacked by a Lion ...	Gaum. (col.)...	1,375
Blackmail	Cines ...	2,266
Life's Martyrs	Pathe ...	1,828
Indian Massacre	Bison ...	2,190
War on the Plains	Bison ...	2,150
Red Falcon	Pathe (col.)...	2,128
Harvest of Sin	C. & M. ...	1,250
Flower of the Mormon City	Cosmo ...	2,800
Victoria Cross	Vita ...	1,000
Vengeance	Pathe (col.)...	1,306
Ruy Blas	Pathe ...	1,590
Absolom	Pathe (col.)...	1,360
Arson at Sea	Pathe ...	1,686
Great Mine Disaster ...	Eclair ...	2,420
Martin Chuzzlewit	Edison ...	3,000
Mystery of Souls	Itala ...	3,100
Wreck of the "Aurora" ...	Cosmo ...	3,008
Four Dare Devils	Cosmo ...	2,610
The Battle	A.B. ...	1,100
The Black Arrow	Edison ...	1,000
Before Yorktown	Rep ...	2,000
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an effect worker behind the screen rubs together two pieces of sand paper to convey to the audience the illusion of running water. The Master of Works and Chief Officer of the Fire Brigade—and this is a particularly vital and all-important fact mentioned in the memorial—have long since suggested to the magistrates for their consideration whether the cases in question would not be met if the licence granted contained a condition prohibiting more than two turns and the use of scenery. The magistrates of Newcastle-on-Tyne, faced with similar difficulties, it is mentioned, have met them in the way suggested.

The Exhibitors' Association has carefully considered the by-laws and regulations relative to music-halls, and finds that, except on two points, most of the halls holding cinematograph licences, comply with such regulations. The regulations with which they do not comply are regulations 3, 4, 5, 8, 10, 11, and 12. Regulation 3 is, in the case of most of the halls, complied with, at least in spirit, and, up to the present time, they have met with the approval of the Master of Works and Fire Master. That regulation stipulates that all rooms (except the floors thereof), and all lobbies and stairs used by or for performers, shall be constructed of incombustible material, and such rooms shall be provided with sufficient lobbies and stairs and easy means of egress to the streets. It is quite obvious that that regulation is intended to apply to an ordinary music-hall, with scenery and a large company of artistes carrying with them large properties. It is not the intention of any of the cinematograph halls to employ more than two artistes per week, and it becomes obvious at once—in view of the ordinary exits from the hall, and seeing that there is only an ordinary platform, without scenery and stage properties, and that there is direct communication with the hall and direct egress to the streets—that such regulations are unnecessary. The provisions are for the safety of the artistes, and it is submitted to their Honours that the safety is amply provided for in every hall in Glasgow—whether it be a Corporation hall, a privately owned hall, or a cinematograph hall.

Then it is mentioned that the other regulations referred to are all connected with fire appliances, which, on examination, are required because of scenery, flimsy dresses, and other properties, and the electrical appliances in and around the stage of an ordinary music-hall. All halls, and in particular cinematograph halls, are fully equipped with fire appliances to the satisfaction of the authorities, though they are not provided with hydrants inside, which so obviously are necessary in the case of the ordinary variety theatre. Everything of an inflammable nature in a cinematograph hall is enclosed in a fireproof chamber—*i.e.*, the only things likely to create exceptional danger in a cinematograph hall as apart from any other public building are the films—and should any of these become ignited, arrangements are so made that only a very small section of the film will burn. Assuming, however, that the whole film should take fire, then it will burn itself out in the cinematograph chamber (which is fireproof), and cannot reach the auditorium. The provisions for the safety of the public in cinematograph halls are as complete as it is humanly possible to make them. The memorialists mention that safety is the only matter with which their Honours have any concern, and that it is surely idle for anyone to suggest that the introduction of two "turns" per week without scenery and without any electrical effects on the platform will create any additional danger. On the contrary, no possible danger could accrue to any audience by the granting of such a licence, and any sense of wrong and injustice would thus be removed from the exhibitors' own minds, and from the minds of thousands of patrons.

In conclusion, the memorialists claim to be large ratepayers, and very large consumers of gas and electricity, and also to be factors in the good government of the city—for the Chief Constable himself had expressed the opinion that they had contributed towards the reduction of drunkenness. Their entertainments give delight and pleasure to thousands, and they therefore cannot see any fair reason why they should not have liberty to give a little change to the continuity of the pictures and a relief to the eyes of their patrons by the addition of one or two singers during an evening—thus adding to the pleasure of all concerned.

BUNNY ARRIVES IN ENGLAND.

The inimitable John Bunny, the great Vitagraph comedian — the man with two hundred faces — arrived in London last Sunday to take part in a new series of English comedies, set in typical English scenery, with a big crowd of English actors and actresses; but "Bunny" will be the centre-piece and the chief comedian. Mr. G. Smith is delighted to once again meet the "little man" who keeps one in real good humour, for "Bunny's" every action and movement are mirth-provokers. "Uncle" Smith informed a BIOSCOPE representative that the final of the English series of Vitagraph pictures will be "Bunny in London," and that it will be simply "it" for clean, honest fun

LORD MAYOR VIEWS KINEMACOLOR.

The Right Hon. the Lord Mayor and the Sheriffs visited the Scala on Saturday evening, June 1st, to witness Mr. Charles Urban's "Kinemacolor" reproduction of the Delhi Durbar. The identical programme presented to their Majesties at this theatre three weeks ago was screened.

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

A PARTNERSHIP DISPUTE.

His Honour Judge Graham, K.C., had before him at the Bradford County Court last week an action for dissolution of partnership in the concern known as the Bingley Electric Picture Palace, Bingley, Yorks. The plaintiff was Joseph Hinchcliffe, insurance agent, of 19, Littlemoor Road, Pudsey, whilst the defendant was Arthur Treen, cinematograph operator, also of Pudsey.

It was stated by Mr. J. Lee, on behalf of the plaintiff, that an agreement had been arrived at between the two parties whereby they should open a picture house, to be financed by the defendant's mother, Mrs. Treen. In consideration of her doing this the partners agreed to pay her interest for the money which she advanced. Subsequently the Assembly Rooms, Bingley, were engaged and opened as a picture palace in September of last year. In December the plaintiff suggested that a partnership deed should be drawn up, and then the defendant denied that he (the plaintiff) was a partner in the concern.

The plaintiff, in the witness box, said that the place was a "a little gold mine," and that it was still successful.

On behalf of the defendant, Mr. H. M. Dawson contended that, as a condition of the partnership was that each party should find £150, and that the plaintiff had failed to do this, though repeatedly pressed to do so, there was no partnership in existence.

His Honour held that no partnership existed, and the case was dismissed.

New Companies.

STAINES EMPIRE CINEMA, LIMITED. (122,303.)—Registered on May 30th, with a capital of £1,200 in £1 shares, to carry on the business indicated by the title. Private company. The first directors are: T. E. Hawkins, 109, Victoria Street, S.W.; E. Herridge, 73, High Street, Staines; and W. A. Hillier, Langley, Bucks. Qualification, £100. Remuneration, £60 per annum, div. Registered by T. L. Yates, 40, Chancery Lane, W.C.

NEW EMPIRE ELECTRIC THEATRE, LIMITED. (122,271.)—This company was registered on May 29th, with a capital of £500 in £1 shares, to carry on the business indicated by the title. Private company. The first directors are: P. Myers, Ivy House, 14, White Horse Lane, Stepney, E.; N. Henry, Glendale, Cranley Road, Westcliffe-on-Sea; and J. Myers, 14, White Horse Lane, Stepney. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

WALKER, ISSOTT AND COMPANY, LIMITED. (122,282.)—This company was registered on May 29th, with a capital of £4,000 in £10 shares, to carry on the business of theatre, music-hall, circus and hippodrome proprietors, caterers for public entertainments, manufacturers and dealers in cinematograph films, etc. Private company. The number of directors is not to be less than three nor more than seven. The first are: F. Walker, The Laurels, South Elmsall; and J. T. Issott, Barnsley Road, South Elmsall (managing director); and not more than five others, to be appointed by the shareholders. Qualification, £100. Registered by Jordan and Sons, Limited, 116 117, Chancery Lane, W.C.

GREENWICH HIPPODROME, LIMITED. (122,234.)—Registered on May 25th, with a capital of £6,000 in £1 shares, to take over the leasehold interest of E. W. Rice in the "Rose and Crown," Greenwich, and the Greenwich Hippodrome, and to carry on the business of public-house, cinematograph theatre and general amusement proprietors, etc. The number of directors is not to be less than two nor more than five. The first are: F. G. Osborne, 52, Shaftesbury Avenue, W.; and E. A. Kent, 45, Clayton Road, Peckham; with power to appoint others. Remuneration, £25 each per annum. Registered office: 52, Shaftesbury Avenue, W.C.

EVERTON ELECTRIC PALACE, LIMITED. (122,232.)—This company was registered on May 25th, with a capital of £10,000 in £1 shares, to acquire a piece of land at the corner of Heyworth Street and Rupert Lane, Everton, Liverpool, and the benefit and burden of a contract for the purchase thereof made between Threlfall's Brewery Company, Limited, of the one part, and J. H. Dovener, J. A. Dovener, and F. Willmot of the other part, and to erect and carry on a picturedrome or picture palace. Private company. The number of directors is not to be less than two nor more than five. The first are: J. H. Dovener, J. A. Dovener, and F. Willmot. Qualification, ten shares. Remuneration, £100 each per annum. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

TROON PICTURE HOUSE, LIMITED. (8,264.)—Registered in Edinburgh on May 22nd, with a capital of £3,000 in £1 shares, to carry on the business of amusement caterers. The first subscribers are: J. Wilson, jun., Oakfield Chambers, Motherwell; and T. Ormiston, 18, Brandon Street, Motherwell. Private company. The number of directors is not to be less than two nor more than five. The first are not named. Qualification, £100. Registered office: 18, Brandon Street, Motherwell.

PAISLEY PICTURE THEATRE, LIMITED. (122,183.)—Registered on May 23rd, with a capital of £6,000 in 5,000 shares of £1 each, and 4,000 shares of 1s. each, to carry on the business indicated by the title, and to adopt an agreement with D. R. Blair. Private company. The number of directors is not to be less than three nor more than seven. The first are: J. Wolfe, 161, West End Lane, N.W.; D. R. Blair (chairman), 6, Park Row, Albert Gate, S.W.; Abraham Wolfe and Alexander Wolfe (all permanent), with 100, 125, 100 and 100 guineas per annum respectively. Registered office: 62, London Wall, E.C.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LIMITED. (122,135.)—Registered on May 22nd, with 1,000 members, each liable for 1s. in the event of winding up, to establish, maintain and conduct an association for the encouragement and development in Great Britain and Ireland of the cinematograph and other allied industries, etc. The first directors are: E. M. Barker, 317, Vauxhall Bridge Road, S.W.; F. P. Aulton, 9, John Street, Adelphi, W.C.; R. W. Brading, Holly Lodge, Windmill Road, Clapham Common, S.W.; S. J. Samuel, 42, Chatsworth Road, N.W.; A. J. Gale, 90, Charing Cross, W.C.; L. Schlentheim, 17-19, Great Windmill Street, W.C.; W. L. Threlford, 120, London Wall, E.C.; R. T. Jupp; M. P. Beck; H. W. Mason; W. F. Pettie; and F. W. Ogden Smith. Registered by A. Harris, 17-19, Great Windmill Street, W.C.

Limited Partnerships.

PRICE STREET NEW ELECTRIC PICTUREDROME. (452.)—Registered on May 24th. Cinematograph exhibitors, Price Street, Birkenhead. Partnership for five years, from May 20, 1912. General partner: D. Walsh, 230, Scotland Road, Liverpool. Limited partner: S. Cross, 210, Scotland Road, Liverpool, contributing £300 in cash.

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* * *

HYDRO asks for certain information on limelight. He says, "I have read that mixed jets and injectors will give 16,000 candle power, but I have been told that an injector will not give so good a light as a mixed jet. I am prepared to sacrifice a little light by using coal gas from house supply, but have been informed that the difference is as two or four to one in favour of the mixed jet. Will you kindly let me know if this is so, also what light I may expect to get and the name of the best injector jet on the market?

Either what HYDRO has read is a misprint, or he has written it incorrectly. 1,600, not 16,000, candle power is what one might expect with either a high powered mixed or injector jet, under proper manipulation. The reason, HYDRO, why so many people obtain a poor light with the injector jet is because wrong fittings are used. With a mixed jet and two gases under pressure automatic regulators delivering gas at a pressure of two to five lbs. per square inch give the best results. This type of regulator is very well-known, and, indeed, is the one that so many people use for the oxygen supply of the injector jet. Now it is clear that as the oxygen has to inject the sluggish low-pressure coal gas of the house supply, a considerably higher pressure of oxygen is necessary to obtain anything like the consumption of gas needed to obtain an effective light. For injector jets a special high-powered automatic regulator must be used for attachment to the oxygen cylinder, and without this the maximum power will never be obtained. HYDRO and other limelight operators should therefore note that to obtain as good a light with an injector as with a mixed jet a regulator delivering a pressure of from 10 to 15 lbs. per square inch is necessary. Such a regulator can be obtained from Messrs. Beard, who also manufacture the well-known Bio-jector jet, which can be used either as a mixed, or as an injector jet, under the conditions already mentioned, with equally good results. We would add that HYDRO can obtain his jet regulator through any of the accessory houses whose advertisements appear in our columns.

* * *

TONNIE (South Africa) asks for replies to the following queries:—(1) "I have a petrol-driven dynamo, designed to give out 43 amperes at 60-70 volts. I have a 120 volt resistance, but, having cut out a dozen coils, have no means of regulating my current, so sometimes I get 30 amperes (when carbons are new) and at other times 20 amperes. (2) I have a 1911 model Brewstergraph. It is fitted with a 5 in. lens and with a throw of 60 ft. I obtain a 12 ft. picture. The picture is not brilliant enough—I wonder if a better lens would improve matters, or if a 4½ in. lens of the same make would benefit me.

Now, TONNIE, answering both your queries together, your trouble is through insufficient current, and when you overcome that difficulty you will obtain a better light, and will find no necessity to change your lenses. Before, however, dealing with your resistance as a means of increasing your current, we would say that a 4½ in. lens would, instead of giving you a brighter picture, give you one larger in area, and so, obviously, as you have only a definite amount of light to deal with, give you a picture less brilliant than you now obtain. However, to revert to your generating set, are you certain that you are obtaining the current voltage of 60-70? You understand, I suppose, that the voltage generated is of considerable importance to the amount of current that would flow through your arc lamp. Firstly, therefore test with a volt meter, and if the pressure be low look to the speed of your

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engine, or, the setting of your brushes. or indeed, a thing of importance, if you have one, the position of the shunt regulator. Now the resistance. Without seeing that it is difficult to tell you just what to do, but if a dozen coils were removed it was surely not necessary to cut out those connected to the regulating contacts, leaving only the permanent resistance in circuit. Failing the purchase of another resistance we should recommend you to reinsert all the coils, making the resistance up as hitherto. Then, by shortening the coil, each helix could be stretched out and re-connected. This means should enable you to obtain more current Alternatively you could connect up the present excess of coils in parallel with the ones now left in the resistance frame, which would enable you to obtain a greater (but not regulating) amount of current. If you have an efficient shunt regulator a regulating resistance may not be absolutely necessary as regulation can be obtained by increasing or decreasing generated pressure by means of the shunt resistance. You will always obtain a higher current than normal during the "burning in" of the carbons. This is due to the low resistance across the gap, and need not worry you further.

* * *

By the same South African mail comes another letter from GRANDIOME, who says he is commencing operating in a chamber which is situated over twenty feet above the top of the screen. His difficulty is to obtain a sharp 20 ft. picture with a 100 ft. throw. He says he prefers to have the screen hanging straight down. He also asks how many amperes should be used to obtain a good light, and queries if 50 amperes would be sufficient.

We are afraid, GRANDIOME, that you are working under abnormal conditions and may have some little difficulty in doing as you wish. With a high-class lens the screen would need to be drawn a little out of the vertical to obtain a clearly defined picture. Of course, ideally, the screen should be set at right angles (in every way) to the centre ray of light from the projector, but in your particular case we should be inclined to "split the difference." It will not be so much the "out of focus" you will have to contend with as distortion. It is indeed surprising what latitude one has in screen movement before throwing the picture out of focus, providing, of course, the position of lens remains undisturbed. Distortion, of course, there always will be whenever a screen is tilted or swung round to the side, but hardly sufficient perhaps in your case to call for severe criticism. Regarding current consumption, we are afraid that 50 amperes would be insufficient for your purpose. If 50 amperes is the limit of your generator you will, of course, have to put up with it, but for a really satisfactory picture, such as one would require if there were anything like serious opposition, 80 amperes would be needed.

* * *

L. N. is running a 36 h.p. gas engine for the illumination of a large theatre, and finds the engine exceedingly difficult to start.

We wish L. N. had stated if the engine has always been difficult to start, or if an abnormal amount of energy and time be now taken as against a relatively easy starting operation in the past. From our experience we should say that anything over a 25 h.p. engine is very difficult to start at the best of times on account of the dead weight of matter that has to be spun round to draw in the necessary charge of gas for the first explosion. Even when the engine is properly in tune it is no light matter, particularly when belt is connected to a dynamo, to get the engine running. For such engines it is advisable to use a pump for starting purposes, by which means gas and air can be forced into the cylinder and an explosion obtained without need of the ordinary suction through "swinging round" the engine. Such a self-starter is a relatively simple affair, and at the outside, need not cost more than £12. There are other types beside the pump starter. The engine itself, while it is slowing down, can be used as a compressor for forcing air into a suitable reservoir, which can afterwards be used to drive the engine for a few revolutions, when it will take in its ordinary charge of gas and air, and upon ignition, run as if hand started. Of course, in your case, L. N., there is a possibility of the valves requiring regrinding in, or, alternatively, the spindles may have become covered with a deposit which would prevent the free closing of the valves.

* * *

C. D. says he has been advised to use a circuit breaker in place of fuses, but wishes to know the action upon which such a device is operated.

The majority of circuit breakers, C. D., depend for their action upon the fact that a current of electricity when flowing round a solenoid or coil of wire will suck an iron plunger into the centre of the core, such suction, with a given weight of core, depending upon the strength of current flow. A circuit breaker, then, consists of a switch, in conjunction with the solenoid and plunger. The normal position of the switch is open, and it is only held closed by a catch which is so arranged that upon the rising of the plunger the catch is released and the switch flies open, the arc generally being broken by two carbon plates or supplementary contacts to prevent damage of the normal current carrying parts. With most circuit breakers an adjustment can be made, either by altering the position of the plunger or by restraining its action with a spring, and so the breaker can be set to open at any pre-determined load, *in amperes*. Such are the points of the action of the ordinary circuit breaker, which, however, with the exception of an adaptation of the principle being used in the ordinary motor starter, is very rarely met with in Bioscope practice. The explanation is not far to seek, as the action of the ordinary circuit breaker is somewhat instantaneous upon the attainment of the particular current to which it

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may be set. Now, it is known that at the moment of "striking up" an arc lamp there is a heavy current flow, which would, with a circuit breaker, cause the opening of the line. On the other hand, with a fuse there is a certain time interval introduced during which the fuse warms up to its particular melting point. Lead reaches its melting point very rapidly, tin comes next in order, and copper last of all (that is referring only to these three usually employed fuse wires). It is on account of the time lag introduced between the attainment of the critical current and the melting of the wire that makes copper the best fuse to use for arc lamp and the like circuits, where there are momentary rushes of current during which it may not be necessary to open the circuit.

PARISIAN NOTES.

BY JOHN CHER.

Ask one of the school children who came to Paris last week what he or she enjoyed most, and I am fairly confident the reply will be "The pictures at the Hippodrome." Unprecedented scenes of enthusiasm were witnessed at the Gaumont Palace Hippodrome on the occasion of the special matinee given by Messrs. Gaumont on Tuesday, May 28th. Four thousand people—English and French—were present by invitation, while the general public was not admitted. The children sang "God Save the King" and the "Marseillaise" in a way that thrilled everyone that heard them. Such clapping of hands and cheers had never been heard before in Montmartre. Cakes and flowers were distributed on a large scale, and a special souvenir programme was printed in English and French, and the announcements on the screen were printed alternately in the two languages. When you ask those in charge at the Gaumont Palace about the matinee, they smile and say, "Ah les petites Anglaises!"

Mrs. Grundy does not often assert herself in the gay city, but really that good lady has recently been working with a vengeance, and if she continues at the same pace, I predict that very shortly her favourite city will no longer be London, but Paris! A few weeks ago one of Mr. Raleigh's trusty lieutenants at the American Biograph suggested that a troupe of men dressed as Highlanders should march through the streets of the city playing bagpipes, and, of course, advertising Kinemacolor. The police, however, objected, and the scheme had to be abandoned. Nothing daunted, the Kinemacolor people began to search for the next best thing. They soon found a sensational novelty—a 6 ft. 6 in. giant. The giant was dressed in Scotia's national costume, and was instructed to stand at the corner of the Rue le Peletier. After the silent Highlander had exhibited himself to Parisians for a day, Messrs. Raleigh and Robert were informed by the authorities that either the giant must go or that portion of his bare legs which were exposed to the public gaze must be covered. Thereupon Mr. Berthet, manager of the American Biograph, took the showman to the nearest outfitters and purchased the necessary garment for covering the offending portions of his anatomy, and, wearing it, he thus stands every day—no longer a true Scotchman, but, at all events, a moral man!

Mr. Berthet is wondering if he will be requested to make radical changes in the uniforms of the Highlanders that are shown on the Kinemacolor screen!

At the Congress for the Prevention of Cruelty to Animals, organised and held last week by the well-known illustrated daily, *Excelsior*, it was decided to adopt the idea of M. Marc Doussaud, that each district in France should possess a cinematograph projector, and that the cost of purchasing the machine and projection of the pictures should be paid by the State in common with the counties.

The famous Max Linder is going to box "Nick Winter" on roller skates on June 6th, at a special performance given for the benefit of the French Military Aeroplane Fund at the Brasserie Rochechouart.

As soon as their private theatre in the Rue de Trévise is ready for use, the M.P. Sales Agency will—as I hinted some weeks ago—release their films twice a week. Exhibitors in Marseilles are contemplating making twice-weekly changes of programme, and there is little doubt that the system will soon become more general in Paris. Mr. Sprecher's commodious new offices give ample proof of the rapid advance of the M.P. Sales Agency in France.

Film agents are now finding it more convenient to exhibit their productions in their own theatres.

The indefatigable Mr. Raleigh was unusually busy last week working in the interests of Kinemacolor. On Sunday he took pictures of the races at Longchamps, Monday the English school children, and Friday there was great excitement and amuse- in the Bois de Boulogne by the appearance of some lovely Parisiennes dressed in the very latest fashions, posing before a Kinemacolor camera. I understand that these films were produced in topical time, and were shown to the public last Saturday at the American Biograph.

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WHAT WE THINK OF THEM.

FRANK COFFYN IN HIS THRILLING HYDRO-AEROPLANE FLIGHTS.

This wonderful little "scenic sensation" is not far short of being the best flying picture yet produced. An additional interest, also, is found in the fact that the machine, of and from which the photographs have been taken, is not an ordinary aeroplane, but a hydro-aeroplane. It would be difficult to imagine anything more novel, and, indeed, more thrilling than the sensation one experiences as one watches this remarkable film. To all intents and purposes, it is as good as an actual flight, and much safer. One misses, of course, the choking rush of cold air and the deafening roar of the engines

(though this may be supplied, in some measure, by the projector!), but the dizzying sensation of being suspended in mid-air on a flimsy, swaying piece of cardboard, which every now and again leaps downwards with horrid suddenness—the map-like country-side beneath appearing to rise up swiftly to meet it—all this the film suggests with quite extraordinary vividness. The picture also constitutes a panorama of New York as very few persons can ever have beheld it before, its great skyscrapers dwarfed and stunted, the Statue of Liberty looking top-heavy and misshapen. Perhaps of all the views, however, those taken directly over the water are the most striking. For sheer beauty few things could surpass these pictures of the sea, seen as by a bird, with the unseen sun shining upon it, the vast sheet of water resembling a broad, ruffled piece of golden satin, across which black, insect-like steamboats ever and anon tear a vigorous pathway. Altogether, it is a most remarkable film; it should be shown everywhere. (Vitagraph film. Released July 18th. Length 662 ft.)

THE SPY.

This is quite one of the best pictures of its class the Nordisk Company have produced since that remarkable piece of sensationalism, "The Victim of the Mormons." It is unnecessary to comment at any length on the work of a firm with so high and so just a reputation as that of Nordisk. They may be said to have been the pioneers of what is known as the "long film," and it is certain that it is very largely through their skilful efforts that this class of picture enjoys its present undisputed popularity. "The Spy" is an excellent example of the fact that the interest and attraction of a picture play need by no means depend solely upon scenic beauty or sensational stagecraft. Nordisk films are always essentially "acting films"; feature is invariably the perfection of the histrionic art to be found therein. Space forbids our giving to "The Spy" the full consideration it deserves; at the same time, we cannot leave it without unstintingly praising the masterly arrangement of scenes and skilled production which have gone so far in rendering this film the success it unquestionably is. It is something more than a sensational melodrama; it is a really fine play, which could be watched with interest and pleasure by anyone. (Nordisk film. Released June 8th. Length 2,708 ft.)

THROUGH TWISTING LANES.

This is a most delightful serio-comedy, picturesque, pathetic, and daintily amusing by turns, and altogether one of the best things that constantly improving firm, the Rex Company, have given us. It begins with a series of exquisitely lovely natural pictures and a romance beside a waterfall. The natural scenery, indeed, is charming throughout, and the interior staging very good also. The plot has a welcome twist of originality; it tells how an artist elopes with a farmer's daughter, and how, to reconcile to their union the old man, who despises the brotherhood of the brush, he works on the farm as a labourer, wins his father-in-law's

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respect *incognito*, and eventually declares his true identity, with satisfaction to all concerned. The young lady who plays the farmer's daughter is excellent, particularly in the earlier scenes, where she is entirely the fresh, unsophisticated little country maid. The simple old couple at home—the doting mother, anxious to forgive her child, whatever she does, and the stern, Puritanical, old father, who will not let her—are good also. In fact, in every case, it is an admirably acted film. It is not altogether natural, perhaps, that the harsh parent should be so ready to countenance his daughter's obvious flirtation with one whom he supposes to be a stranger, before there has been any question of a divorce from the husband. However, it is a small point, and, as it makes room for some delightful little scenes, and also heightens the effect of the finish, it may well be forgiven. Altogether, it is a first-rate picture. (Rex film. Released June 29th. Length 1,000 ft.)

HER INDIAN HERO.

The Nestor people may usually be relied upon for a good story, well acted, well staged, and well produced. "Her Indian Hero" is no exception to what they have evidently made their rule. Its

theme is a curious and unusual one, but very largely effective and distinctly refreshing after the ordinary Indian romance. It tells of a white girl who coquettes with a civilised Red Indian in his camp ,and then, hearing that he is coming to the town where she lives as a student, heartily repents of her flirtation, and dreams that he kills her lover in a duel. She awakes, however, as the knife is being turned upon her, to find the redskin, clothed as a man of the town, gazing benevolently down upon her. He quickly realises that the white girl does not wish to become his consort, and accordingly returns "to the blanket" and to his native sweetheart, Morning Star. As we have said, the film is excellently acted, especially by Miss Davenport as the white girl. The knife fight during the dream scene is sensational in the extreme, whilst there are many picturesque glimpses of camp life. Altogether, it is a most satisfactory production. (Nestor film. R. Prieur and Co., Ltd. Released June 6th. Length 950 ft.)

THREAD OF LIFE.

It may be said at once of this beautiful picture that it is one of the best things the "Flying A" Company have ever done—or anyone else, for that matter. It is not a spectacular production, though it is not without scenic charm; it is not a "thrilling drama," though it is prolific of the truest "sensation"; it is not even an ingeniously written play, because its plot is of the simplest. Its triumph—for it does make a great triumph—is a triumph of beauty and of art, so strong and so poignant that we can well imagine there will be many with wet eyes at its termination in the theatres where it is shown. Although we have said it is not a "thrilling drama," it is really far more intensely and deeply dramatic than most plays whose avowed mission it is to "thrill." Imagine a rough, coarse man, outlawed by his fellow beings, an Ishmaelite and an acknowledged scoundrel, suddenly brought face to face with a weak, wan girl, full of refinement and gentle sweetness, who is slowly dying of a terrible wasting disease. They meet one summer afternoon in an old-world garden, where the girl has been wheeled out into the sunshine. The man, fighting for the life of which he is so full and which he loves so well, stumbles over the girl, who is also fighting for the life which is so quickly ebbing away from her; they gaze at each other for a moment, like beings from different worlds, the man astounded because he has never seen anything so weak and so beautiful, the girl because she has never seen anything so strong; and then the inevitable happens—they immediately understand each other, with the quick sympathy of the powerful and the impotent. In succeeding pictures we see the fast friendship which springs up between these two—how the girl gives the man of her sweetness and her comfort, and the man returns for them the strength of his manhood and his rude devotion. And then comes the end. One day the outlaw, creeping from the bushes to keep his daily appointment, is met by the sight of an empty chair. The thread of life has snapped; the girl has gone for ever; and, realising that his heart has gone with her, the man slips down to the ground, submitting himself unresistingly when his pursuers come there to take him. Only Miss Bush and Mr. Kerrigan could play these two parts

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as they are played by them in the film. They can seldom have given more perfect performances. When one compares this picture with productions of the conventional "Redeemed Outlaw" type, one realises the supreme importance of a strict fidelity to Nature and to real life in the preparation of a picture play. "The Thread of Life" is a great film, because it is a natural film. "Truth is Beauty" was never a more profitable precept than where the cinematograph drama is concerned. ("Flying A" film. American Company (London), Limited.)

THE SHIP.

This is nearly the finest, if not actually the finest, spectacular drama the Ambrosio Company have ever yet produced, and it is certainly by far the most successful of their adaptations from the works of Gabriele d'Annunzio, the famous Italian poet. Unlike many pageant plays, it is marvellously well acted; indeed, on this account alone, it would call for special notice. Almost every scene is a triumph of stage management and effect, and several of its scenes have never been bettered anywhere by the cinematographer as a pictorial artist. As a portrait of the life of the Roman Empire, frank, vivid, and realistic, it is exceptionally wonderful. Too many plays dealing with ancient history are treated more or less as comic operas, populace and soldiery being represented by an elaborate *corps de ballet*, who wear anachronistic costumes, and perform irrelevant dances; in "The Ship," however, there is nothing of this sort—it is all extraordinarily, sometimes even brutally, "real." Whether the film may prove almost too real for some people is, of course, an open question at present. Personally, we can see nothing in it to which exception can reasonably be taken. If one is to present a faithful portrait of a passionate and licentious age, one must not be afraid to paint it in fittingly glowing and realistic colours. There is nothing improper in such scenes as that in "The Ship," where Basiliola comes to Marco Gratico, the Tribune of the Sea, and, flinging off her cloak, stands before him. The greatest prudes will gaze on such scenes when limned in natural colours or carved in stone in the picture galleries, with unperturbed equanimity, and there is no more reason for them to scent nastiness when they see the same thing in a film. It is simply an incident in a great historical drama, which deals with an age whose manners were admittedly somewhat freer than our own—and often more pure. As we have said, the acting of this film is remarkable for its excellence. It is not often that one sees such performances as that of the actress who plays the part of "Basiliola," the beautiful Roman girl, who changes from loyal, loving daughter to dangerous, unscrupulous woman, sometimes seductive and perilously sweet, sometimes half mad with fury, her face lined and distorted, with passionate rage, more fierce, wild animal than human being; or, again, shooting down arrows with bloodthirsty glee upon a band of impotent victims huddled in a pit beneath her, helplessly at the mercy of their remorseless foe. It is one of the most remarkable studies of a primitive woman that we have ever seen Another skilful piece of acting is that of the "Bishop," who is tempted and ultimately destroyed by the girl, who has sworn to revenge herself on his race for the wrongs they have done to her family. His scene with Basiliola, where—almost certain of her duplicity, hating her for her name, and yet helpless to withstand the beauty of her proffered body—he yet enters into the mad intrigue she thrusts on him, is both powerful and subtle, whilst the duel with his brother, in which the two hack at each other with swords like frenzied beasts, is, again, exceptionally strong and skilful. Of the perfect management of the crowds, and of the masterly scenic arrangements so evident throughout the film, we have not the room to speak with

the detail they deserve. There is one beautiful scene within the precincts of a palace by night, where the moon filters down through clusters of grey stone pillars, which will remain long in one's memory, but perhaps the greatest scenic triumph of the whole film is the last picture, showing the launching of the ship. As the great galley glides away into the smooth sea—the sunlight flashing on the oars ready poised to plunge into the water, and a square, black sail rising on the mast to belly out in the wind—the whole multitude gathered on the shore raise their arms to bid the boat "farewell." This picture of the vessel departing, seen through a forest of waving, white arms, is as

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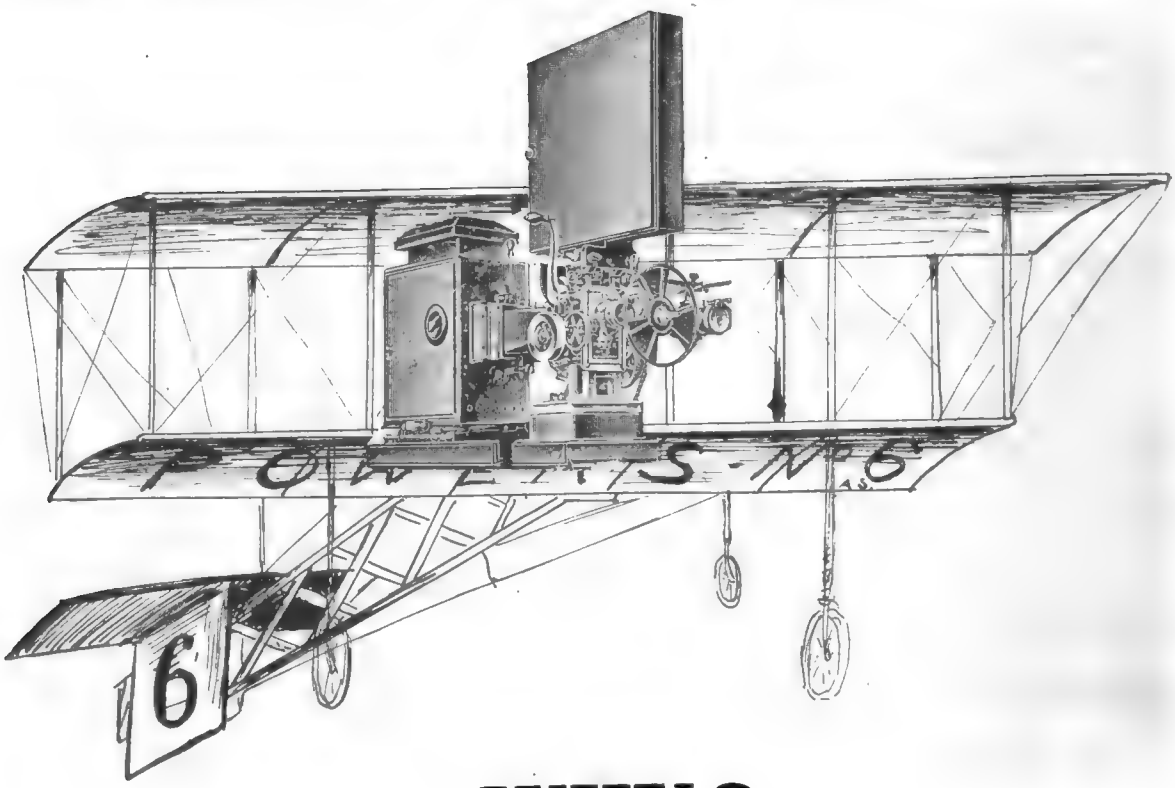

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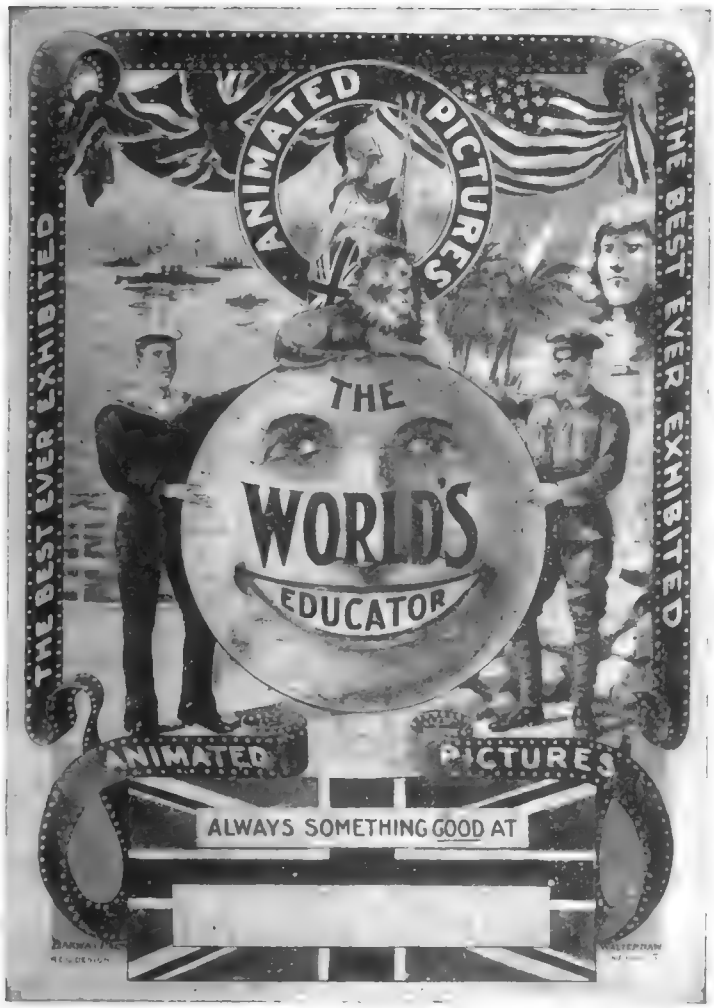

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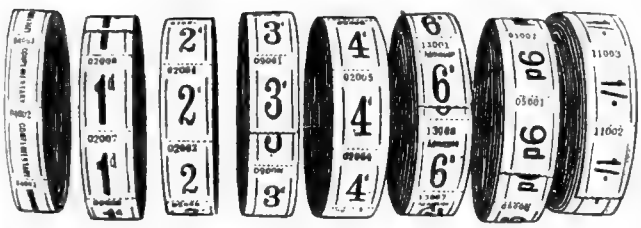

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impressive and noble a finish as has ever yet been given to a film play. It reminds one of a similar scene in Reinhardt's "Œdipus Rex," which was for some time the talk of three countries. At this we must leave "The Ship." In many respects it is a great film, worthy of a great popular success. (Ambrosio film. New Agency Film Company. Released July 7th. Length 1,690 ft.)

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A pretty Solax drama, in which the intense emotions of refined and sensitive people, living through a big crisis, are visualised on the screen with sympathy and conviction. Length 965 ft. Released July 17th. (American and Continental Film Company.)

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THE CHILDREN OF THE FOREST.
In this Fitz film Marie is trapped by a tramp for revenge. He ill-treats her, and she is eventually rescued by "Tiger," and the tramp is left for dead. Length 595 ft. Released June 29th. (Western Import Company, Limited.)

BY HELP OF LOVE.
A thrilling love drama. Knickerbocker film. Length 950 ft. Released July 13th. (R. Prieur and Co., Limited.)

THE OLD KENT ROAD.
A life portrayal of the coster folk of England. Chevalierian character studies introduced in a piquant and characteristic story. Length 889 ft. Released July 25th. (Vitagraph Company of America.)

THE BACHELOR'S WARD.
A village squire adopts a young girl, and eventually gains her love. Length 875 ft. Released July 25th. (Hepwix.)

THE BRAND.
A sensation maker. The blacksmith brands his betrayer with a red-hot iron taken from his forge. Length 1,000 ft. Released July 24th. (American Company (London), Limited.)

THE STOLEN CUB.
A foreman lumberer, taking a stroll through the forest, finds a bear cub. The she bear, being enraged at the loss of her cub, attacks the lumberer's hut, and loses her life in the attempt to regain her cub. Length 1,100 ft. Released July 21st (The Gaumont Company, Limited.)

BRONCHO BILLY AND THE BANDITS.
A tensely fascinating drama of the Far West. A photoplay far above par Length 994 ft. Released July 7th. (Essanay.)

THE BAILLIE'S WARNING.

At the annual Licensing Court, the Aberdeen magistrates granted several cinematograph licences. Before the close of the proceedings, Bailie Kemp said the licences were all granted subject to the condition that no alteration in electrical equipment in cinematograph halls be made without the sanction of the magistrates and officials. The matter was of very serious importance to the public generally.

FILM PRESENTED TO TOWN.

At the Jubilee Hall, Weymouth, the Mayor and Corporation were the guests of Mr. Albany Ward, to view the final screening of the film which Mr. Ward's operators took of the King's visit to Weymouth recently. The film and an enlargement were presented to the Mayor, who said he would see that the film was properly taken care of, and that the picture was hung in the Council Chamber at Weymouth.

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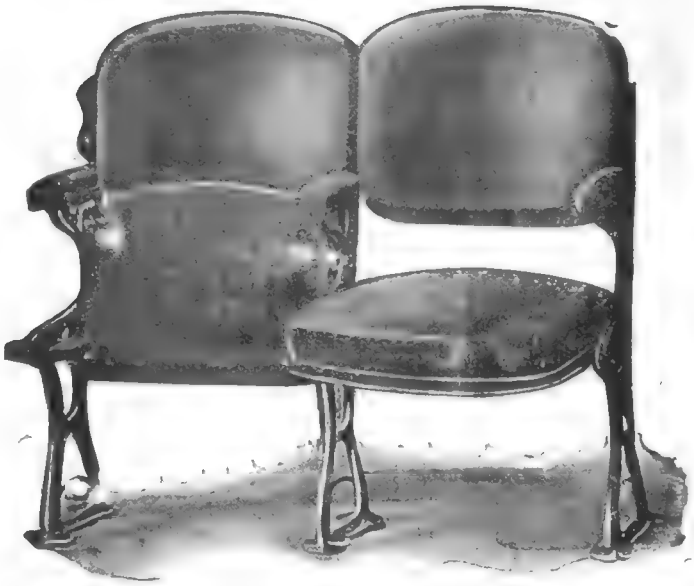

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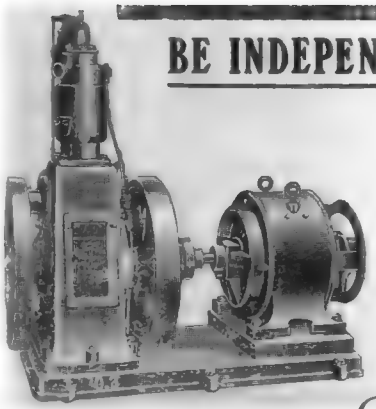

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Uniform Clothing.....756
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Walturdaw 748, 749
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West 742
Western Import .....xvi.
Westinghouse 716
Westinghouse Brake.....755
Whiting and Bosisto.....754
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Williams' Amusements.....754
Williams and Williams.....752
Williamsons 752
Williamson Kine.....736
Pathe 700, 701
Philograph 758
Photoplays 742
Pioneer .....xiv.
Prieur .....xxxvi., 686
Reliance 732
Rex 716
Rogers 755
Royal Film 732, 742
Ruffel .....xix.
Safety 744
Standard Feature.....746
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A.W.W. .....
Andrews.....xxxv.,
Artograph .....
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Cines .....
Cinema-Halles .....
Cosmo. .....
Co-op. Cine.....685,
Cricks and Martin.....viii.,
Cross .....
Crossley .....
Crown .....
Crypto .....
Dean .....
Eclair .....
Edison .....
Electric Construction.....xxv
Ernemann .....
Essanay .....
Express xx
Fielding and Platt.....
Fuller .....
Gardner .....
Gaumont .....xxxvii.,
Ginger Lee.....
Grover .....
Harper xxv
Harris and Gillow.....
Hearn .....
Hepworth 704,
Hibbert .....
Ideal .....xiv.,
Imp. xl
Jupiter .....
Jukes, Coulson, Stokes and Co.....
Jury Imperial.....692,
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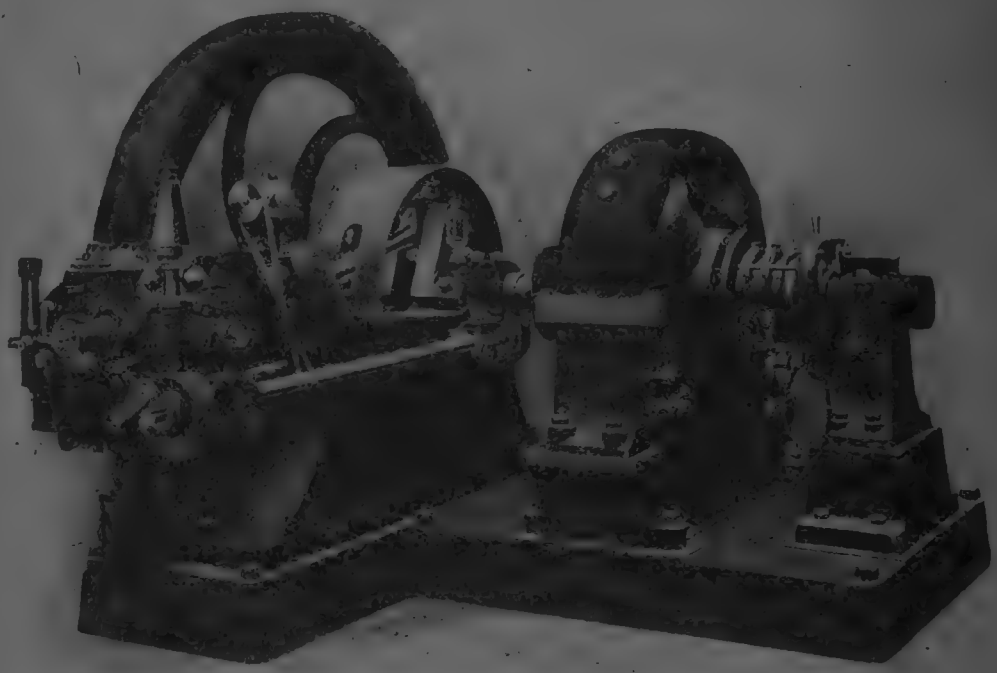

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FILMS—WEEK BY WEEK.

Pathe.

Matrimonial Squalls. — Henry Duval's wife; Diane, is most charming, but her mother is beyond compare—as a disturber of domestic happiness. Duval is at length so driven as to raise his hand against her. The blow falls—but upon the cheek of his wife, who happens to be in its way. Result, a divorce, and Duval happy because he has lost his mother-in-law, and unhappy because he has no longer a wife. Some time previously he has made the acquaintance of Gabrielle Bourganeuf. He is well on the way to being in love with her, and when, after the divorce, she informs him that "Papa is a widower," he marries her. The new marriage is a happy one, and Bourganeuf goes for a holiday with an easy mind. Bourganeuf meets a charming lady with her mother. In a burst of enthusiasm, he proposes to the younger lady. He is accepted, and returns with his wife and her mother to his son-in-law's roof. Judge of Duval's horror when he discovers that his father-in-law has married his first wife, and that his recent mother-in-law has come to take up her place in his house. The mother-in-law proves to be no more considerate for Bourganeuf than she was for Duval. Again a hand is lifted, this time Bourganeuf's, to fall on Diane's pretty cheek. Result, a second divorce. Duval now marries Diane to an old lover, who has long sighed in vain for her. Bourganeuf is bound down never to marry again without his children's consent. (Released June 12th. Length 2,310 ft.)

Jim, the Insurance Agent.—Jim, as an insurance agent, obtains one client, and insures him against accident and loss of life. Unfortunately, the policy-holder, while actually under his fatherly care, suffers several bad accidents, losing first his arms, next his hair, and then his legs. When a climax comes, and all that remains of his client is cut to pieces, the insurance company refuses to meet further claims. Jim, running from department to department of the company's offices, with the severed head of his client in his hand, is a sight for the gods. (Released June 12th. Length 643 ft.)

Lucky Beggar.—A ragged tramp is mistaken, on a carnival night, for a young lordling who has previously boasted that his disguise would take on an original form. The rake is feasted and made much of until the real man appears on the scene and indignantly denounces him as an impostor. The tramp finds himself roughly handled, but solaces himself with the food and a new pair of boots which he has annexed. (Released June 12th. Length 478 ft.)

A Marriage in the Reign of Louis XV.—The daughter of Count de Taverney, rebelling at the restrictions imposed upon her, disguises herself as a young gallant, and joins in the King's hunt, to which her father has been invited. She comes upon a young huntsman who has had a bad fall. She has him carried to her father's house. Here she disappears, and changes into her feminine habiliments. Forced by his injury to become the guest of the Count de Taverney, de Villeneuve finds the time passes pleasantly with Odette as his nurse. He believes her to be the sister of his young rescuer. When he has recovered, he receives a summons from the King to return to Court, and to bring with him the young noble to whom he is indebted for such signal service. Odette insists upon her father agreeing to her donning masculine garb, and obeying the King's command. Her father ultimately gives his consent to this course. De Villeneuve is dismayed when he is told that Odette, suddenly indisposed, is unable to make her adieux to him. He leaves the chateau, after writing a confession of his love, in company with Count de Taverney and his supposed son. At Court, Odette is soon in trouble, and finds herself challenged to a duel. She goes lightheartedly to meet her opponent, with de Villeneuve as her second. A scratch soon causes her to faint. The discovery of her sex follows, and the comedy is ended with her confession and de Villeneuve's surprise and delight. (Released June 12th. Length 990 ft.)

Wild Duck Shooting in France.—An interesting film, illustrating a tough old sportsman's methods, the use of decoys and the results of skilful markmanship. The views are taken in a fen district, and the dreary, characteristic scenes have the effect of making the hearty looking sportsman appear in happy contrast. (Released June 12th. Length 460 ft.)

Gerona.—A set of very pleasant views intended to convey a good idea of the waterways of Gerona. The streets are simply broad sheets of water in parts. Old houses overhang these ways, and are wonderfully picturesque. The ancient cathedral adds to the beauty of many of the scenes. Concluding photos are of Lake Banolas, with the sun setting in a blaze of red light. (Released June 12th. Length 460 ft.)

Milord L'Arsouille.—Lord Henry Seymour was a gay and eccentric man. His extravagant follies were the talk of Paris, and he was nick-named "Milord l'Arsouille," which is equivalent to "My Lord the Scamp." He is depicted as tossing gold in handfuls to the beggars in the streets, of dining with the servants in the kitchen of the famous Café Anglais, and, in fact, of being guilty of a thousand and one absurd follies. He makes friends with a young man named Jacques, who, although starving with his sister, Marie, refuses to pick up with his lips a banknote tossed on the ground and stamped upon by the young lord. Seymour grips the young man by the hand, exclaiming, "At last I have found a man." Seymour continues his acquaintance with Jacques and Marie, and we find him joining with the people about the time of the restoration of the Empire. He leaves the side of Marie, whom he has grown to love, to fight against the army behind the barricades in the streets. He pays the price of his loyalty to his humble friends, and, with a rose which Marie has given him clenched between his teeth, Milord l'Arsouille dies bravely. (Released June 15th. Length 1,485 ft.)

A Florentine Intrigue.—Disguised as one of the people, Pietro di Medici follows Margharita, a humble florist, with whom he has fallen in love. He is seen by Margharita's brother, Ciapo, who attacks him. At di Medici's call, armed guards surround Ciapo and carry him to prison. Pietro's next move is to have Margharita abducted. She is carried to his palace, and, on regaining from a fainting fit, accepts his love and the life he offers her. Ciapo makes his escape from prison, and returns to his mother, who is planning to avenge her daughter's betrayal. A public announcement is made of Pietro di Medici's approaching marriage to a lady of degree. This news of a marriage still further incenses the mother and son. On the day of the marriage, as the bride leaves the church, she is stopped by a woman, who, with humble reverence, offers her a nosegay of flowers. It is Margharita's mother, and the flowers are poisoned. The bride breathes long and deeply of their fragrance, and, the powerful poison acting quickly, she falls dead to the ground before her attendants have had time to realise that treachery is afoot. (Released June 15th. Length 874 ft.)

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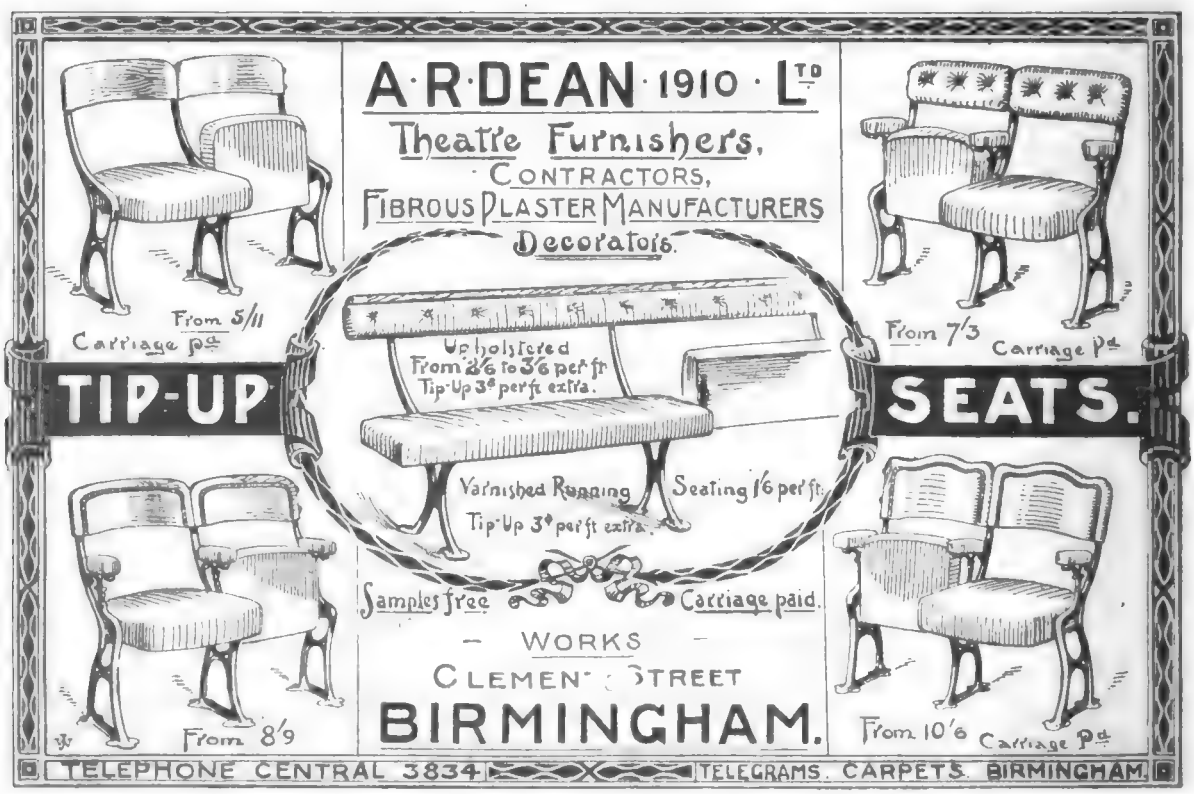

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As Fate Decreed.—A young monk, a novitiate, feeling himself unfitted for the life of the cloister, flies from the monastery and goes into the world. He lives his life like any other man. He enters business and marries. He is successful, and his happiness is crowned by his daughter, a bonny little maid. A fire partially destroys his home, and through it his child dies. Shortly after, the loss of a ship totally ruins his business, and he has to begin again. In a year or two he is nothing more than a stevedore, hardly able to earn enough to keep himself and his wife. Even as a stevedore he eventually fails, and is paid off. The blow kills his wife, and he finds himself without a creature to care for him or for whom he can care. And then it is that he creeps back to the walls of the monastery, to find within them the consolation which he once scorned for the superficial glamour of the outer world. (Released June 15th. Length 710 ft.)

The Vapour Bath.—A country yokel, who has become a burglar, finds himself discovered at his first attempt in a country house. He comes upon the mistress of the house enjoying a vapour bath, minus her wig, which lies on the table close by. Hodge frightens her into vacating the apparatus, and, seizing the wig as a handy means of disguise, he takes her place. Mary has been engaged in an energetic search for the burglar. She eyes the occupant of the bath suspiciously, and turns on the hot steam taps as far as they will go. Hodge has an unpleasant time, and is at length forced to give in. Mary's mistress is discovered in the wardrobe, from which she has not dared to emerge because of the loss of her hirsute adornment, and the sketch ends in general explanations. (Released June 15th. Length 510 ft.)

The Magic Screen.—A trick film, comprising numberless transformations through the agency of a magic screen. Girls, swans, gallants, etc., all appear from between and behind its folds, and the tableaux produced are of dainty prettiness. (Released June 15th. Length 314 ft.)

Jiu-Jitsu.—"How to do it" is very adequately shown in this film. Not the least interesting part of the film are the illustrations of jiu-jitsu as a defence against hooliganism. (Released June 15th. Length 428 ft.)

Distillation of Orange Flower Water at Tunis.—Pictures of primitive methods in use amongst the Tunisians to obtain the delicately flavoured water which they use in their coffee in place of brandy The whole process is given from the time the flowers are plucked to the time when the distilled liquid drips out of a cooling vessel into the straw-protected flask which the humble manufacturer uses for collecting the essence. (Released June 15th. Length 330 ft.)

Paris.—This film gives the Hotel de Ville, the Pantheon, the Bourse, the impressive Church of the Sacred Heart towering above the Montmartre quarter, the Hotel de Cluny, the Pont Neuf, and the grim looking Conciergerie and the Clock Tower. More modern sights are the Metropolitan Railway and Viaduct at Passy, the Eiffel Tower, the Trocadero, the fine Pont Alexandre III., and the Petit Palais. Then there are the Hotel des Invalides which rises over the wonderful tomb of Napoleon, the Arc de Triomphe, the Place de la Concorde, the Madeleine, the Opera House, the boulevards, and the glorious parks with their trees and beds of gorgeous flowers, and their wonderful fountains. Lastly, there is Notre Dame de Paris, seen under many different aspects. (Released June 8th. Length 790 ft.)

Kineto.

Studies of Aquatic Life.—This is the second film of a special series illustrating animal life beneath the water's surface. The film shows the common seal, a seal under water, sea lions, the water hen, the penguin, the penguin and its prey. (Released June 13th. Length 450 ft.)

Eclair.

The Love of a Child.—Raymond Gerrard, mourning the loss of her husband, centres all her affection upon her little daughter, Lucette. In due course the widow listens to another lover. The child views the prospect of a step-father with dismay. The marriage having taken place, the new husband dislikes Lucette. Finally he compels the mother to part with her child, and himself takes Lucette off to a boarding school. She is by no means kindly recommended to the mistress, and her frightened behaviour does not create a good impression. She is blamed for every disturbance in the school, whereas she is shamefully tormented by her schoolfellows. He uncle John had told her to go to him if ever she felt unhappy. Remembering this, she gets out of her little bed in the dormitory, and, gathering her few belongings together, sets out to find her uncle. Tired, she is sleeping on some straw when a couple of gipsies find her. They take her to their camp and give her refreshment. Then they set the little wanderer on her way once more. She falls in with a herd of wild bulls driven by men on horseback. The frightened child flies from them, but one of the bulls pursues her. Stumbling, falling, but still flying faster and faster, goes the little fugitive. The riders overtake the animal and succeed in flinging it to earth. Little Lucette is carried to the farmhouse and there tended. As soon as she is restored she goes off again in search of her uncle. The lonely little figure draws near where a band of strolling players rest. Overcome, she falls outside the players' hostel. She is found by them and taken inside. We see a performance in the strolling theatre, which includes a snake dance, an act in which the dancer winds a huge snake about her shoulders, and dances. The actors and Lucette are sleeping. The snake's box has been left unlocked; the reptile creeps towards the sleepers. Soon it is writhing itself about Lucette's sleeping form. A child-player near by wakes and gives the alarm, and the snake is again made captive. The kindly players persuade some rich folks in the neighbourhood to take care of the child. The doctor is called, and, little Lucette having told her story, a message is sent to her mother, informing her of the whereabouts of the child. After an angry scene with her husband, which ends in his contrition, the pair appear by the bedside of Lucette. The meeting between mother and child provides a touching scene, which concludes happily in the reconciliation between Lucette and her step-father. (Released June 13th. Length 1,900 ft.)

A Good Watch Dog.—An elderly guardian sits on the lawn whilst his ward sits a little way behind. Enter a knowing dog, which approaches the young lady. She stealthily tucks a note under the dog's collar and sends him out. The faithful creature trots off to his master, who is gratified to receive the epistle. The guardian nods, and the young lady, manipulating the umbrella so that the sleeper sees nothing if he awakes, proceeds to the garden wall, and is greeted by her lover. The guardian does awake, and, knocking the umbrella out of the way, is enraged to observe the picture which breaks upon his eyes. He hurries the young lady indoors, and fetches a gun to pursue the lover. Then a bright idea strikes him; he will get a watch-dog. He sticks a notice on the gate, which is seen by the young man. He succeeds in selling the old man his own dog. The dog makes an impression, in more senses than one, upon the old gentleman, as it succeeds at the first interview in making away with various parts of his garments. Night falls, and under the silver moon Romeo scales the garden wall, and petitions his love, who appears aloft—the dog casting a benevolent eye upon the proceedings. Juliet descends, and the lovers stroll through the grounds in the moonlight. The guardian has been aroused, and, seizing his gun, pursues the lovers, finally catching up with them. The young man sets the

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dog at the guardian, who, dropping his gun, beats a hasty retreat and rushes indoor with the dog hanging on to his coat-tails. The young couple follow. A conference takes place, and a compromise is effected—the young man may have the lady if he will take away his dog. (Released June 13th. Length 815 ft.)

Crayfish.—The film opens showing us the fisher baiting his net with cod fish. The crayfish attack the bait, and are brought up to the surface. We see the naturalist examining them. The head and thorax are shown, protected by the covering of the shell. An enlarged image of the eye is next shown, followed by pictures of the jaws. The lungs, feelers, and swimming limbs are exhibited. Water rats are amongst the principal enemies of the fish. The crayfish are startled by the rats, and we see them come out of their hiding-place. Then there is an astonishing picture of a rat attacking a live crayfish, the fish valiantly but fruitlessly endeavouring to defend itself. Another great enemy of the crayfish is the human being, who has a fancy for dainty dishes. The film ends by showing us one of this species enjoying the luxury. (Released June 13th. Length 575 ft.)

Willie as Nick Carter.—Our youthful hero, absorbed reading the adventures of Nick Carter by candle light, is reproved by papa and mamma, and tucked under the clothes. Then we see a vision of his dreams, where he, in the likeness of his hero, captures some burglars. Next morning he purchases a suit—a miniature reproduction of Nick Carter's dress. He reads of Cæsar, a man with a red beard and large eyes, head of the Red Gang, who is wanted by the police. Chancing to meet such a personage, he determines to capture him. He follows the villain, who gathers upon his way knives at a butcher's shop, swords at a fencing saloon, axes and other deadly instruments at various points of call. Willie hurries to the police-station, and comes back with a strong force of police to effect a capture. The villain's stronghold is entered, but alas! the supposed dreaded Cæsar is merely an honest and industrious knife-grinder. The laughter of police, and papa and mamma, prove too much for the young man, and he makes a dash for home. (Released June 13th. Length 540 ft.)

Gavroche Wishes to Marry.—A rich American girl advertises that she is prepared to marry a man who can inspire her with a strong emotion. There appear Gavroche and two other competitors. It is decided that the aspirants shall try their skill at the house of the notary, where the marriage contract will be signed. On his way, Gavroche falls in with a lion-keeper, and conceives a bright idea. The assembled party have just decided that the other two applicants have failed, when Gavroche arrives, accompanied by three lions. They enter the outer offices, causing the notary's clerks to fly pell-mell into the inner sanctum. Then the chase takes its course through the apartments. A lady enjoying her *siesta* is terrified when the lions jump over her couch. A gentleman in the bathroom enjoying his ablutions makes frantic dives beneath the water as lion after lion hops over the bath. Incidentally, Gavroche upsets the bath and its contents. Finally, the American girl having decided that she has been inspired with a sufficiently strong emotion, Gavroche is made happy by winning her hand. (Released June 6th. Length 615 ft.)

Brussia (Turkey in Asia).—This is a travel film, introducing us to a substantial town, built on the plains at the foot of a high hill. The Old Bridge, the Green Mosque, built entirely of marble; the Turkish gate, where the famous French novelist, Pierre Loti, wrote some of his novels, are amongst the sights. A couch-house in the trunk of a tree, and a cemetery thickly populated with sheep grazing amongst the tombstones, are curiosities. Transport by ox waggons, fitted with huge, cumbersome, solid wheels, gives one an idea of the primitive condition of things. (Released June 6th. Length 355 ft.)

Itala.

ITALA-FILM TORINO

The Tenant's Children. — The landlord orders the caretaker to get rid of the family upstairs, which consists of mother, father, and ten little steps and stairs. The housekeeper endeavours to eject them by legal process, but the legal individuals are driven off from the apartment by an infuriated mother wielding the carpet brush. The aid of the fire brigade is requisitioned. Ladders are run up against the house; the firemen climb and shove the muzzles of the hose in at the window. The family have taken refuge in the sideboard—that is all but one unlucky juvenile, who sails in mid-air, kept afloat by the stream of water. Finally, his heroic mother drags him in, too. The artillery is called, who begin to shoot shells in at the window; the occupants, peeping out of the sideboard, extinguish the shells with soda-water syphons. Finally the sideboard comes tumbling to the ground. The unhappy family, issuing forth, are taken compassion on by a philanthropist, who leads them away, whilst the landlord is left to tear his hair at the results which have sprung from his harsh methods. (Released June 16th. Length 685 ft.)

A Violin Scraper's Concert.—The roving musician finds anything but an appreciative audience in the fashionable restaurant. This is not because fashionable folks are not musical, for they rush in crowds to the opera house where the celebrated violinist, Rubelik, is to give a performance. This personage, however, sends a telegram to say he cannot come. The manager comes to the entrance of the opera house just as the wandering violinist is passing, and a brilliant idea seizes him. Grabbing the astonished musician, he hauls him into the dressing-room, and there makes him up in the likeness of the celebrated musician. Then, thrusting the unfortunate individual on to the stage, the manager and his assistant succeed in compelling him to play. Believing they are listening to the virtuoso, the audience are enraptured. A wealthy lady takes the violinist home in her carriage. There he is prevailed upon to entertain her still further. She is called away for a moment, and the musician seeks a breath of fresh air on the balcony, after having removed his wig. There he is espied by his wife and offspring. Horrified, he waves them off, and rushes back to the room, having only just time to don his wig before her ladyship returns. His further musical offerings are interrupted by the advent of his wife, who strips off his disguise and bundles him off home, following herself, after having made an elaborate curtesy. (Released June 9th. Length 595 ft.)

American Standard.

Love Will Find a Way.—Mother and daughter have fallen upon evil times. The daughter takes a place as lady's maid with Mrs. John Gray. The family consists of father, mother, and a handsome son. The lady's maid appears to give satisfaction, particularly to the son. They are going to the theatre, but the son, who would rather stay behind and make love to the maid, pleads a headache. Mrs. Gray has forgotten something and, returning, finds the young couple spooning in the drawing-room. The maid is dismissed, and next morning Mrs. Gray sends her son out with an advertisement for a lady's maid aged 40 to 50. The young gentleman is a man of resource. He visits mother and daughter, and persuades the young lady to make up in the disguise of an elderly spinster. After some demur she agrees, and once more gains admission to the house. Mrs. Gray goes out again, and the young gentleman enjoys the fruits of his strategy. A charming scene is interrupted by a sound without; the young fellow hooks it hastily, and the mature maid is greeted by papa.

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It would seem that the fickle fancy runs in the blood, for papa would fain flirt with the new maid. Mrs. Grey entering perceives him endeavouring to exact a kiss from the maid. The *denouement* follows. The young lady takes off her disguise, and, papa being forgiven his indiscretion, we leave the party making the best of what is inevitable. (Released June 16th. Length 1,020 ft.)

The Musician's Daughter.—The musician is afflicted by the illness and loss of his wife. This leaves only him and his daughter to battle with their hard circumstances. He has composed an opera. It is accepted, and the principal part assigned to a leading singer. At the last moment, the singer declines to take the part, and it looks as though the opera would have to fall through. This anxiety turns the unfortunate musician's brain. His heroic daughter volunteers to take the part which the great singer has rejected, hoping that this will save the opera. She succeeds in persuading those responsible to permit her to sing, and she scores an immediate success. A young man in the audience is smitten with the charms of the fair singer. He waits for her at the stage-door and pesters her with his attentions. Continually repulsed, he finally abducts her, carrying her off in a motor-car. The manager of the theatre, who is honorably in love with the girl, happens, fortunately, to witness the abduction. Calling another car, he goes in pursuit, and rescues the frightened girl from her captor. This convinces her of the sincerity of his affection, and, to add to her joy, her father's reason is restored. (Released June 9th. Length 1,030 ft.)

Essanay.

Sam Simpkins, Sleuth.—Sam Simpkins pays a visit to a phrenologist, who tells him he is a born detective. Sam takes up a correspondence course in detective work, and graduates with high honours. He goes to the city, and prepares to rid the place of criminals, both large and small. He sees a newspaper advertisement offering rewards of $25 apiece for the capture of crooks. He answers the advertisement, and receives three photographs and a letter telling him to get busy. Sam finally ropes in a tough specimen, identifies him by one of the photos, and lands him in gaol. Thinking he recognises another crook in the company of two women, Sam tries to arrest him, but the women drive him away with their hat-pins. Sam trails another tough specimen, identifies him by the last photographs, and takes him to the station. Sam wires the agency he has captured two crooks, and waits for his rewards. But his joy is soon cut short, for a return wire is sent, saying "the three photographs were all pictures of the same crook in different poses." Sam is about to give up sleuthing in disgust, when he receives word from the police captain saying one of the toughs has been badly wanted for some time, and, in reward for Sam's capture of the crook, offers him a place on the force. Sam accepts with alacrity. (Released June 13th. Length 994 ft.).

The Clue.—Kathleen Nesbit, a clerk in a department store, is the only support of a sick mother. Kathleen aids an old man who has fallen on the sidewalk. She supports him to his lodgings, then goes on to her work. Several weeks later the old man, Karl Linden, runs across Kathleen at her counter, and writes a will upon his cuff bequeathing her all his possessions. Kathleen receives a letter from a lawyer advising her of Linden's sudden death, and that she is the beneficiary of his will. She finds there is nothing of value except an old clothes chest, a battered watch, and several small trinkets. More misfortune falls upon her, for she is late for work and is discharged. The doctor tells her she must send her mother away to a warmer climate or she will die. Kathleen has no money, and is at her wit's end. Rummaging through the old clothes chest of Linden's she comes upon a document filled with strange scrawls that resemble Chinese writing. Slowly folding the paper, Kathleen suddenly starts, for there, in plain writing made by the joining of a number of hieroglyphics, she reads: "False bottom in chest." She seizes a hatchet, rips out the false bottom, and finds a fortune in bonds and money. Linden has played a strange trick, but the days of poverty for her and her mother are at an end. (Released June 13th. Length 996 ft.)

Edison.

The President's Special. — The day operator at Willoughby Station comes on duty and finds Collins, the night man, ill. Collins leaves for home, promising to be at work again in the evening. This he fails to do, and the day operator is forced to stick to his post for forty-eight hours. His wife calls at midnight to bring him his supper, and endeavours to cheer him up while he is struggling with the powers of sleep. He receives a telegraph message instructing him to flag passenger train Number Nine and side track same, giving the President's special the right of way. This the wife learns, and leaves. The operator begins a terrible struggle to keep awake. At last Nature conquers will power. The operator's head falls to his arm, and sleep reigns supreme. Suddenly passenger train Number Nine dashes by. The rattle of the wheels awakes the sleeping man. He has paid the awful price of a moment's sleep. To his mind come constantly the words, "A wreck, a wreck, and I am the guilty man." His dream becomes confused. He sees the trains rushing towards each other—an awful crash, and all is darkness before him! Now come the victims of his guilt, accusing him of his crime, mocking and jeering at him. Death seems to be the only solution. He draws forth the revolver, and, as he raises the weapon to fire, he falls fainting to the floor. Suddenly the scene changes to his home. His child is saying her prayers, in the midst of which his wife hears the long, low whistle of Number Nine coming down the track. She realises that her husband has failed to flag the express. Grabbing up a red table cloth, she dashes from the house to stop the train, but it is too late—the train has passed. Fate at this moment brings down the road a motor-car. The woman hails the car, and tells what is needed to save hundreds of lives: the train must be stopped. A second of explanation, and the car is seen dashing down the road at the rate of sixty miles an hour after the express train. The train is reached, the engineer sees the signal, and stops the express. A wreck has been averted, and the wife of the telegraph operator at Willoughby Station becomes the heroine. (Released June 12th. Length 950 ft.)

Her Polished Family.—After spending two years in a school, Emily Sprouts returns to her home and discovers that her family lacks polished manners. She is continually finding fault with her father and mother, and nagging at her brothers, until the entire family is very uncomfortable. The impending visit of her city beau, Edward Easton, is, perhaps, the primary cause of her fault finding. Just previous to Easton's arrival, Emily conducts a rehearsal of table and drawing-room manners. Emily's parents and brothers resolve to teach her a lesson. They take their old servant Mandy into the conspiracy, and decide to be so painfully polite during Easton's call that Emily will be glad to drop her refinement crusade. Emily meets Easton by appointment, and takes him to the house to meet her people and remain for dinner. The Sprouts family have donned their best clothes, and are assembled in the parlour when the guest arrives. He is introduced to the family, but the exaggerated politeness with which he is met by the family amazes him to a degree of speechlessness. In the dining-room the fun continues, until the limit is reached, compelling Easton to depart. Emily demands an explanation, and father tells her that, thanks to her efforts, the family has become highly polished. Easton is apprised of the real situation, returns to the house, and is welcomed in the good old-fashioned way. Emily's common-sense now reasserts itself, her false pride vanishes, and everybody is happy. (Released June 12th. Length 1,000 ft.)

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One Thousand Miles Through the Rockies.—Even minus the colour that abounds in this garden of rocks and sunkissed, snow-capped, forest-bedecked region, the grandeur, magnificence and majestic aspect are all there before the observer's eyes. The Royal Gorge, with its shadowy depths and rushing stream, winds like a silver thread between huge, towering cliffs. What beauty we see in Tennessee Pass, Eagle River Canyon, and that wonderful canyon of the Grand River. Here we pause a moment at Colorado Hotel at Glenwood Springs, and catch a glimpse of the Hot Springs and the swimming pool, and then again to Uray, from there by stage-coach to Red Mountain. (Released June 12th. Length 350 ft.)

For the Commonwealth.—A young man, out of work, deserts his family, and, upon being arrested, assaults an officer and is sent to the State prison, while his wife tries to support herself and her child by shirt making. The confinement is so terrible to the convicts that the warden asks the governor to sanction some employment for them. They are taught shirt making, and the husband in prison becomes the competitor of his wife outside the walls. Prison labour is cheap, and she is forced to take refuge in the State poor house. The governor receives a protest from the girl shirt makers, and he is in a quandary as to what to do. Upon visiting the poor house, he is informed by a little child, who happens to be the child of the convict, that she needs new shoes. A solution of his great problem thus suggests itself to him, and the change is accordingly made at the State prison, the men being taught the trade of shoe making, and the product of their labour being used entirely by the State. By this change our hero becomes a skilled labourer, instead of merely a "man of muscle," and when he makes his exit from the prison he is able to apply at the same shoe factory from which we first saw him turned away, and get employment. The picture closes with a reunion of the little family. (Released June 15th. Length 1,000 ft.)

A Funeral that Flashed in the Pan.—There are seven students in Siwash College whose conduct has caused them to be barred from all amusement. There is to be a football game between Siwash and Hambletonian College, which they want to attend. An item in a newspaper telling how another college took a vacation because of a funeral suggests to them a brilliant idea. A young chap, Hogboom, is persuaded to disappear and get a friend of his to wire news of his untimely death, with the idea that the funeral may be held in the morning, and the boys will then be free to attend the game in the afternoon. The plan succeeds, and the boys take the telegram to the president, who wires for a verification of the bad news. Hogboom receives the professor's telegram and answers it. All college exercises are suspended for that day. Hogboom decides to go back to the college and watch the proceedings, even attending his own memorial services. The boys are horrified, and he coerces them into secreting him in the organ loft, where he can hear the eulogies to be pronounced on his past career. But he has forgotten that the girl in whom he is interested will be grieved by his death, and when she appears, a situation that he had not bargained for develops. From his hiding-place he sees her tears. To make matters worse, his rival takes a seat beside the girl. This is almost as much as he can stand, but when the latter proceeds to comfort her, taking her head upon his shoulder and wiping her tears away, it is too much for him, and he bursts through the side of the organ loft and appears upon the platform before the astonished multitude. From there he climbs over the backs of the seats until he reaches her, and, firing out the other fellow, proceeds to do the comforting himself. (Released June 15th. Length 1,000 ft.)

American Wild West.

The Range Detective.—Bandits terrorised the Great Horn Ranch. The stage coach was plundered, and the sheriff called for help. One morning a young saddle salesman drove up, and after chatting with the ranch owner's daughter, departed. Once among the trees a transformation occurred, the salesman quickly changing his clothes and appearing as an ordinary ranch hand. Following the foreman and his friends to a hut, he watched them distribute their spoils. The sheriff's force was brought up, and a desperate fight resulted in the death of the foreman and the surrender of the outlaws. (Released June 12th. Length 990 ft.)

The Ranchman's Marathon.—Two old, rich ranchowners were enraptured with Polly Danielles, but they did not take into consideration young John Beverly. Polly complained that both Wacher and Culver were much too old. This so wrought upon the ranchowners that they decided to do a marathon. The one who could run the longest was to receive the hand of Polly. Meantime young John seized Polly and rushed her away to the minister. On their return they met the two runners and informed them of the marriage. (Released June 15th. Length 480 ft.)

The Pensioners.—The retired army captain and his wife had nothing to live on save his pension. But the captain had two sons—Dick, quick, clear-thinking, popular; and Will, slower-witted, lazy and indifferent. One day the orphan daughters of an old brother officer arrived—Clarice, haughty and quarrelsome, Madge, kind and thoughtful. Dick was attracted to Clarice, but a change came over Will. He shared the household work with Madge, and when a note was discovered explaining the mad infatuation of Dick and Clarice, and their elopement, Will, with his arms around his mother, assured her that he would henceforth assume his brother's place. (Released June 15th. Length 995 ft.)

Vitagraph.

Mr. Bolter's Infatuation.—Mr. Ben Bolter sees the bill-poster putting up bills of a burlesque show. He persuades Mr. Merker to go with him to the show. While purchasing their tickets, they see Nina Celeste, the leading lady, and Bolter longs for a better acquaintance. He goes behind the scenes, and is not admitted; he sends her a note, asking her to come out and have cakes and coffee. She tells him to come to New York City and call on her at the Hotel des Imbeciles. Bolter goes to New York, and wanders around the streets, asking for the Hotel des Imbeciles, gets mistaken for a lunatic, has his pockets picked, and finally lands in a police-station, where he telegraphs to Merker to come and get him out of his scrape. Merker does so. Seated at home, Bolter gets out Nina Celeste's letter once more, and then gets a dictionary and looks up the meaning of the word "imbeciles." He realises that the joke is on him, and feels like kicking himself. (Released June 13th. Length 1,000 ft.)

The Black Wall.—Down in the coal mine the dangerous experiences of the men are matters of mystery to most of us. The story of the "Black Wall" takes us among those workers as we follow the little daughter of one of the miners on her way with her father's lunch, escorted by a little son of another miner. They enter a great, dark tunnel, and have almost reached their fathers when an explosion occurs, and the great black wall is thrown down, separating the workers and the children from all means of exit. In this dungeon they are held for hours. Expert miners, with helmets and compressed air pumps, rush down into the great passage way, and dig until they reach the wall, through which they force an air-tube to give the miners air, and water to cool their parched throats. This is a temporary relief until they can widen the opening. The little boy first crawls through it, and then returns for the little girl, after which the miners are brought through, and all are carried to their anxious families and friends,

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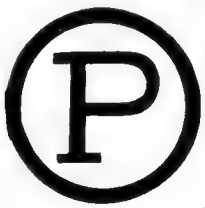

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who are waiting for them at the mouth of the great runway. (Released June 13th. Length 1,000 ft.)

Taft and His Cabinet.—Showing President Taft and his Cabinet in session in the Cabinet Chamber of the White House, giving us a personal introduction to the heads of the American nation, including Vice-President Sherman. It also gives us a personally conducted tour, calling attention to the many historical features of the Capitol city. (Released June 13th. Length 380 ft.)

The Old Silver Watch.—Mrs. Scranton, a widow, dies, leaving two children Frank and Mildred. She gives the son her only possession and heirloom, an old silver watch. Her children are adopted by two families of means. Years afterward, Frank, grown to manhood, and Mildred, a graceful and attractive girl, meet under strange and peculiar circumstances. Mildred is attacked by a thief, who tries to steal her pocket book. Frank comes to her assistance, and has the foot-pad arrested. He and Mildred fall in love, and become engaged to be married. The wedding is about to be performed by the clergyman, when the thief sneaks into the house, and, seeing Frank, shoots at him. The ball from his gun strikes the old silver watch. After he has gained his composure, Frank takes the timepiece from his pocket, and it is recognised by his sister. They learn their relationship, and the love of brother and sister is renewed. (Released June 15th. Length 1,000 ft.)

Her Forgotten Dancing Shoes.—The night of the grand reception and dance finds Emily in high glee as she leaves for the reception. She arrives at the reception, and discovers that she is without her dancing shoes. She announces her loss, and immediately all the young men volunteer to go in search of them. Hatless, they jump into Belle's motor-car, and instruct the chauffeur to take them to her house. Harry Brown is left behind, and sits dejectedly on the curb while the others drive away. They enter Belle's home, much to the astonishment of her mother and father. They ransack every hole and corner. Finally they come to a closet, where they discover an assortment of footwear. Each of them seizes a pair. In the meantime, Harry Brown discovers Belle's bag containing her dancing shoes; he rushes back into the house, receives Belle's ardent thanks, and secures her as a partner for the rest of the evening. When the others come back with the motley assortment of shoes, Belle and Brown laugh heartily at them, and, placing his arm gracefully round Belle's waist, they glide into the mazes of the waltz, leaving the dishevelled and discomforted bunch of young beaux to think it over. (Released June 15th. Length 485 ft.)

The Two Penitents.—Arthur Frisbee dies, leaving his business to his son, Harold. Percy Allen, confidential clerk to Mr. Frisbee, endeavours to assist the young man in the management of affairs, and is discharged for his presumption, so called, by his over-bearing boss. The clerk confiscates some of his employer's funds, and decamps West with his little daughter, Ruth. Young Frisbee fails in business, and is ruined. To escape he goes West, and becomes dissolute. Percy Allen, the clerk, strikes gold, and decides to make restitution to Frisbee. He sends his daughter, now a young lady, with the gold and a note of explanation. On her way to deliver the gold the stage-coach is held up by Frisbee and a gang of outlaws. They take Miss Allen to their cabin, and one of them attempts to embrace her. A spark of manhood in Frisbee asserts itself. At the point of a revolver he locks his two companions in another room. He allows Ruth to go, and she returns to her father. In the meantime, Frisbee has found Allen's note in the satchel, and hastens to his home. The two men confess their sins in the presence of Ruth. They ask for each other's forgiveness. Frisbee asks Allen for his daughter. He gives his consent. (Released June 15th. Length 971 ft.)

Broncho.

Red Fern and the Kid.—Red Fern, the pretty Indian maid, calls at the store, and is insulted by a drunken settler The Kid enters, and champions the pretty Indian maid. The Kid falls in love with Red Fern, but her father will not give his consent, as the Kid has only one horse, the father demanding two. Red Fern, to obtain enough money to buy herself, robs the store, and, being discovered, shoots at the proprietor and escapes, leaving behind a handkerchief which the Kid had given her. The Kid is arrested, and is at the point of being hanged, when Red Fern, who has thrown herself on the mercy of the proprietor, dashes up and explains the situation. The Kid is released, and all ends happily. (Released June 15th. Length 690 ft.)

Cricks and Martin.

Charlie Smiler's Love Affair.—Charlie Smiler has fallen a victim to Cupid's dart, but he is not successful in his undertaking, and tries without success, to obtain his discharge. He explains the position to a friend, who advises him to leave a letter on the floor of his "ladylove's" room, purporting to come from his wife. This action has the desired effect, but when he learns that she holds the winner's number in a lottery he repents, and calls to explain matters. Her father is very reluctant to believe his explanation, and forcibly demonstrates his opinion. He is thrown out of the window, to alight upon his friend that gave him such good advice. (Released June 8th. Length 645 ft.)

Detective Sharp and the Stolen Miniatures.—Detective Sharp, having a few days' leave, decides to spend them with his younger brother in the country. At a country inn he is amazed to see Slim Jim pass by the window, he knowing that the gentleman was in the neighbourhood for no good. He instructs his brother to follow him, which he does, to the village post office, where Jim dispatches a wire. The boy, unseen, takes the remainder of the telegraph form pad back to Sharp, and the following copy of the wire sent is seen:—"Baxter, 14, Hoxton Square, W. Meet me 9.30 p.m., by Lodge, Hedingham Towers. Something special.—Jim." Sharp learns that a garden party is to be given at the County House of Sir Albert Grenvilles, and Slim Jim is among the invited guests. He is taken by his host to view his priceless miniatures, and he determines to possess them. Having been invited to sleep at the mansion, instead of sleeping he breaks open the case and takes the gems. Sharp has intercepted Baxter, and at the point of the revolver makes him change his clothes, and thus disguised, goes to keep the appointment made. Slim Jim appears at the park gates and soon hands over his haul. Sharp's smile is not noticed, and Jim hurries back to the house. The robbery is discovered next morning by a servant, and the police sent for, and while particulars are being given, Sharp calls upon Sir Albert. Sharp, disguised as a foreigner, is introduced to Jim, which introduction leads to his arrest, and Sharp has the pleasure of handing the stolen miniatures back to their rightful owner. (Released June 13th. Length 1,045 ft.)

Uncle's Present.—It is Tomkins' natal day, and his presents include a rather dilapidated shooting jacket from his uncle. After he leaves for business, his wife decides to get rid of the old jacket, and exchanges it for a palm from a hawker. Soon after a letter arrives from the uncle, and the husband finds the contents as follows:—"My dear Nephew.—Hope present arrived safely. Inside lining you will find a note of considerable value to yourself. Your uncle, Joe." Tomkins asks for the coat, and is annoyed to learn that it has been exchanged for the palm, which he smashes on the floor and rushes out to try to recover the coat. The coat has changed hands, and an impromptu auction takes place between him and a clothes dealer when the tramp who possesses the coat is overtaken. Tomkins again becomes the owner upon payment of £1, and hastens back to his wife, and they at once rip the coat; only to find that the note of considerable value was:—"My dear Nephew,—Accept this little note of advice: Never judge a present on its face value.—Your uncle, Joe." (Released June 15th. Length 535 ft.)

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Gaumont.

The Vengeance of the Count. — The Count of Vergnos, returning from the chase, enters his old castle in search of his wife. A cavalier is embracing the Countess, but hearing footsteps, makes his exit through the window. The Count entering, notices by the look of his wife that something unusual has happened, and, looking out of the window, sees the running figure of the stranger. Jealousy enters the heart of the Count, who meditates revenge. The nurse is playing with the child when some men enter, and, after blindfolding the nurse, snatch the child, and make away with it. The Countess vainly precipitates herself at the feet of the Count, imploring its return. Upon the order of the Count, a farm lad is engaged to look after the cattle in the fields. He falls asleep, and is discovered by the Count, who instructs his attendants to thrash him. The Count, taken with a serious illness, informs the Countess that she shall have her son restored, and sends for the farm lad, who had been unaware of his parentage. Being requested to give the reason of his conduct, he sends for his solicitor, who reads his will stating that "having surprised my wife with a stranger, I bequeath all my property to my cousin." The Countess hands him a letter, which shows that the stranger was her brother, who was in danger of his life, and wished his visit kept secret. (Released June 13th. Length 1,035 ft.)

Picturesque Holland: Amsterdam.—Amsterdam is situated at the influx of the Amstel to the Ij. Almost the whole city is founded on piles driven 40 or 50 ft. through soft peat and sand, to a firm substratum of clay. The city has a fine appearance when seen from the harbour or from the high bridge over the Amstel. Church towers and spires, and a perfect forest of masts, relieve the flatness of the prospect. The old ramparts have been levelled and formed into promenades. (Released June 13th. Length 405 ft.)

Bobby's Dilemma.—Bobby's aunt, when paying a visit observes the nurse assisting Bobby in donning his clothes. She charges Bobby with laziness, but he replies that he is tired. The next morning the nurse refuses to assist him, and he has to dress himself. To commence with, he takes his under garments and places his feet through the armholes and his arms through the legs; consequently he is unable to stand up straight. His parents, surprised at his crouching attitude, suggest all kinds of likely diseases, including lumbago and hip disease, etc. They telephone for the doctor, who discovers the reason of the mystery. Amidst general rejoicing the doctor is dismissed, whilst Bobby is put into his nurse's hands to undergo a change of raiment. (Released June 13th. Length 540 ft.)

The Refugee's Casket.—The Marquis de Saint Hiliare, in danger of his life from the revolutionists, decides to seek refuge in a foreign clime, but before departing entrusts to his sister a casket containing the family treasures. The gendarmes search the house, but cannot find trace of the Marquis or his treasures. They next turn their steps to the sister's house. The officers instruct their men to search the upper rooms whilst they attend to the lower regions, and they notice an interstice in the hearth, which reveals an underground chamber, in which is concealed the casket. Intending to return and divide the spoil, they say nothing to their men regarding the discovery. Marie Jeanne, upon entering the room, knows that her secret is shared by the intruders, and takes the casket to a more secure hiding-place. She is arrested by the officers, who threaten to shoot her if she does not reveal the secret. She eventually makes her escape, after severing her bonds and killing one of the officers. The revolution having subsided, the Marquis and his family return to their own country, but when visiting Marie Jeanne's house, notice that Government seals are affixed. When sitting by the lake, they are surprised to see Marie Jeanne return, and, after affectionate greetings, she restores to them the treasures for which she suffered. (Released June 16th. Length 1,895 ft.)

Graziella, the Gipsy.—Andrew Darel is waiting the result of the Hermosa Competition, when his room is invaded by fellow artists, etc., who inform him that he is the winner of the purse of money. He takes his departure for Italy, and one day he hears a voice singing among the orange trees. A closer view reveals a beautiful girl, clad in the picturesque garments of the country, gathering oranges. He advances to meet her, and learns that she is alone in the world, and named Graziella, the Gipsy. The painter, when engaged in painting, is always accompanied by the gipsy, who falls in love with him, and engraves their initials on the bark of a tree. One day the painter happens to meet a young Parisian lady, who captivates the young man with her graceful charm, and subsequently meets him when in the company of the gipsy. Graziella implores the painter not to forsake her, but he departs with his fair charmer. The concluding pictures show the tragic effect of the terrible blow received by the gipsy girl. (Released June 16th. Length 1,570 ft.)

A Compulsory Introduction.—Onesimus is sitting at table with his uncle when a letter arrives requesting his company at a friend's house for the purpose of introducing him to his future wife. Onesimus prefers to escape the introduction, as evidenced by his laughable actions. He succeeds in breaking away from his uncle's charge. Walking along, he notices a pretty young lady, and follows her to her home, which proves to be a baker's shop. He is suddenly aware that the lady's father is about, and, wishing to escape detection, rushes downstairs, but falls into a trough of dough, from which he emerges covered from head to foot. He rushes through various rooms before falling down a coal chute, the combined mixture of flour and coal making him appear extremely ludicrous. The lady's father succeeds in securing him, but they run against the uncle and the young lady. It transpires that the young lady Onesimus followed home was the one he should have been introduced to. (Released June 16th. Length 465 ft.)

Biograph.

Lines of White on a Sullen Sea.—Emily Brackett is wooed by two fishermen, and, rejecting the proffered engagement ring of Joe, accepts Bill, who places upon her wrist a bracelet, which he locks, he keeping the key. Joe is almost heart-broken. The time arrives for Bill to ship, and the parting with Emily is undoubtedly sincere. He promises to make her his wife upon his return. When Bill arrives at the foreign port he meets a pretty girl, whose charms appeal to him; hence Emily is forgotten. His proposal is accepted by the girl, and they are married, taking up their residence in this foreign village, where he becomes commander of a fishing ship. But what of Emily? Each mail she is disappointed at not receiving any word from Bill. She watches the return of the boats, but all in vain. Day after day does she go to and scan the sullen sea, which only brings to the beach huge lines of white. Often has Joe importuned to place upon her finger the ring he still holds hopefully for her—but she has pledged her word to Bill. Finally she gives way under the strain, and death is inevitable. The sands of her life have almost run, when Bill makes his appearance in the village, accompanied by his wife and child. When Joe meets him he is inclined to strike him down; but no, there is at least a chance to make the last few moments of Emily's life happy. So Joe forces Bill to go with him to Emily's bedside, place his ring on her finger, pretending it is his own, and that he has returned to fulfil his promise.

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This he does, and not too soon, for the poor girl smiles, and, trying to raise herself from her pillow, drops back to yield up her pure, faithful sold to God. (Released June 13th. Length 975 ft.)

Their First Kidnapping Case.—The two sleuths, upon returning from a vacation, are solicited to aid in unveiling the mystery of a case of kidnapping. They get upon what their believe to be the trail, only to find that they have tracked down a party of Health Officers in charge of a child with smallpox. Their reward is their being detained at the pesthouse, fumigated, and quarantined for fourteen days. (Released June 13th. Length 501 ft.)

Help! Help!—Mrs. Suburbanite reads in the paper that burglars have been operating in the neighbourhood, and is, of course, thrown into a panic of fear, which is intensified by her seeing a couple of suspicious characters loitering about outside. She locks the door and hides the key in the window seat, only to see, a few minutes later, the curtains in a state of agitation. She telephones Mr. Suburbanite, "Help! Help! Burglars are breaking in," who, after a wild chase home, finds the cause of the trouble to be a toy poodle playing behind the curtains. (Released June 16th. Length 498 ft.)

The Female of the Species.—Drear is the little mining camp, deserted by all but four survivors of the terrors of this desert land. The party comprises a miner, his wife and her sister, and a young woman, who is the sole survivor of another family near by. The four start their race with death to the desert's rim. At their first resting place, the wife and her sister go in search of water to replenish their supply. Left alone with the girl, the husband makes advances to her. This is seen by the wife from a distance, and in the struggle which ensues, the man, who is a physical wreck, pays the penalty with his life. As the wife and sister stand over the lonely grave they, wrongly suspecting the girl, are seized with a desire for vengeance, the perpetration of which is only averted by a singular intervention of fate. (Released June 16th. Length 999 ft.)

Reliance.

The Yeggman.—Davenport, a member of a yegg gang, is a fugitive from justice, with a price on his head. Exhausted, he enters a lonely railway station. The girl telegraph operator shares her lunch with him. When he is in good enough condition to leave, he takes her outside and shows her a poster, asking her if she realises that she has befriended a criminal with a price on his head. She is startled for a moment, then holds out her hand. He takes it, and leaves. At the meeting-place of the gang he is told that a large amount of money will arrive at that same station, and that they have planned to steal it. Realising that the girl would be in danger of being killed, he refuses to be a party to the crime. The leader of the gang fells him with a blow. When he becomes conscious his only thought is of the girl. He staggers away to the railway track, where a limited is taking on water. He forces the engineer and fireman to take the train at full speed to the station. In the meantime, the yeggmen have arrived at the station, and are trying to break their way in. The girl has barricaded all the means of entrance. As the yeggmen finally burst in the door, she sees the train backing in, and, smashing the window, she grabs the money-box and jumps through to the platform. Davenport rushes to her as one of the yeggmen fires through the window, and the bullet intended for Belle lodges in his heart. In that way he pays with his life the service done him by the girl only a few hours before. (Released June 12th. Length 978 ft.)

The Better Man.—Walter Earl and Elmer Ray, two young farmers, are suitors for Dot Maynard's hand. Her father favours Walter, while she favours Elmer. The rivalry comes to a climax shortly before the party at Dot's house. Elmer finds Walter trying to kiss Dot as she is returning from school. Taking Elmer's proffered arm, she goes home with him. The night of the country dance, when all the countryside is on hand, the two young men almost come to blows. Maynard asks Walter to wait, and tells Dot that it is his wish that she marry him, and his command that she have nothing further to do with Elmer. Elmer has waited outside for Walter to leave, and then throws a snowball at Dot's bedroom window. They arrange to elope. Walter happens by, when Elmer tries to force her into the sleigh, and takes her home with him. She tells her father everything, and he leaves her with Walter. She asks Walter's forgiveness, and discovers that she has loved him all along. (Released June 15th. Length 999 ft.)

Lux.

The Little Millionairess.—Contrary to his nephew's expectations, Bertin wills all his wealth to a little child, Iris, whom he has adopted. On the strength of becoming heir to his uncle's fortune, William Mason falls into the clutches of a moneylender. When the latter hears the result of the will, he incites Mason to kill the child, and Mason makes several attempts upon the little one's life. Every attempt is frustrated by a servant, who decides that it would be better to remove the child from her guardian's house. The servant is caught in the act by her mistress, and is forced to reveal to Mrs. Mason the horrible plot. At first Mrs. Mason will not believe it, but the truth is brought home to her in a forcible manner. This leads to an estrangement 'twixt husband and wife, which is swept away by the winsome little child. (Released June 15th. Length 880 ft.)

The Apache Ball.—A clever skit on a society craze is worked off in this highly amusing comedy. The Marquis of Faison gives a ball. He invites all his friends, but stipulates that they shall attend disguised as apaches. All the guests thoroughly enter into the spirit of the thing, and turn up looking the roughest crew that ever gathered together in a ducal mansion. Two real apaches turn this to good account, and thus make a good haul, to the chagrin of their imitators. (Released June 15th. Length 800 ft.)

Welt.

German Army Equestrians.—The German Army officers are well known for their daring in the saddle. Gliding down steep inclines or climbing obstacles equally steep offers no terror to these intrepid riders. A particularly wide and deep stretch of water, "The Hatching Stream," shows how well men and horses can battle with the currents of a river. (Released June 16th. Length 427 ft.)

Ambrosio.

Ingratitude Repaid.—Laurence loves Ceres, an orphan girl living with her well-to-do uncle. They are married, and Ceres succeeds in playing on her uncle's affections so that he transfers all his property to the young couple and takes up his abode with them. He soon discovers the mistake he has made. Ceres begins to treat him ill, and she is supported by her husband. He goes for advice to his old lawyer friend. Next evening the young couple are surprised to hear the chink of money from the uncle's room, and see him counting a pile of money. There is a wonderful change in their demeanour—they carry a delicious meal into the old man's chamber, and wait on him hand and foot—and this treatment persists right up to his death. Then the first thing they do

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The Bioscope FILM INDEX.

Alphabetically arranged, giving name, description, maker, and length of films released in this country. Every care has been taken in its compilation, but we cannot hold ourselves responsible for errors that may have inadvertently crept in.

ABBREVIATIONS:—B, Biblical; C, Comedy; Com. Comic; D, Drama; E, Educational; G, Gymnastic; H, Historical; I, Industrial; M, Melodrama; P, Pathetic; R, Romance; Spec., Spectacular; S, Scenic; Sp, Sporting; T, Travel; Tab, Tableau; Tr., Trick.

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No. 295. **Films Released during May, 1912.**

Title.	Maker.	Desc.	Length.	Release date.	Issue.	Page
...Well that Ends Well ...	Cines	D	1043	25	289	xv.
...Point of the Sword ...	Edison	D	1000	18	291	vi.
...Escapade, An	Essanay	D	970	19	291	ix.
...Bests Broncho Billy	Essanay	C	994	30	293	xx.
...r, The	Flying A	D	995	29	293	xv.
...Trades and Industries	Gaumont	Int	455	23	292	v.
...Styria, The	Gaumont	Int	383	26	292	v.
...ce, The	Gaumont	D	1674	30	293	xiii.
...'s Neighbours	Lux	Com	360	18	291	xix.
...Mountains, The ...	Lux	Sc	420	18	291	xix.
...Many Years	Lux	D	910	25		
...'s Flight	Lux	Com	310	25	292	xxv.
...Model, An	Nordisk	D	2558	25	292	xxv.
...Through Guinea Pigs ...	Pathe	Com	478	15	291	iii.
...n the Forest of Fontainebleau	Pathe	T	545	18	291	v.
...ure of Chevalier Vivrac	Urbanora	D	1030	22	292	xiii.
...Well that Ends Well ...	Urbanora	C	865	22	292	xiii.
...ng Forkes	Nestor	D	900	22		
... ...	Eclair	T	370	2	289	xvii.
...School	Flying A	D	990	8	290	xiii.
...Father	Majestic	C	999	8	290	xxix.
...a Works Too Hard ...	Lux	Com	450	1	289	xxii.
...n of Jim, The	Pathe	Com	692	1	289	iii.
...oard for Reno	Solax	C	960	5	289	xxiii.
...d by Princess Bess ...	Selig	D	1000	2	289	xxv.
...Spades	Selig	D	1000	9	290	ix.
Benares	Ambrosio	T	365	23	292	xx
Better Man, The	Am. W. West	D	985	18	291	xx
Bar Z New Cook	Broncho	C	984	25	292	xi
Baby of the Boarding House...	Essanay	Com	810	23	292	xv
Bobby and the Toy Terrier ...	Gaumont	Com	425	12	290	v
Boyarine, The	Gaumont	D	1656	19	291	v
Bobby and the Wine Bottle...	Gaumont	C	734	26	292	
Broken Lease, The	Imp	Com	565	26	292	x
Backtown Romance, A	Kalem	C	1026	23	292	xxi
Bill and the Missus	Lux	Com	440	22		
Bill Pays the Bill	Lux	Com	450	29	293	x
Best Man Wins, The	Majestic	C	989	25	292	xv
Beautiful Rita, The	Milano	D	1215	19	291	x
Bedelia's Busy Morning ...	Reliance	C	450	22	292	xx.
Black Men's Acquittal	Pathe	D	965	25	292	
Brotherhood of Man	Selig	D	1000	12		
Bailiff Intervenes	Urbanora	C	770	29	293	xx
Behind the Scenes	Welt	Int	256	30	293	xv
Bessie's Ride	Am. W. West	D	1000	4	289	x
Blackmail	Cines	D	2226	4	285	xi
Butterfly Burns its Wings, The	Eclair	D	970	2	289	xv
Bandit's Child, The	Essanay	D	998	9	290	xi
Broken Ties	Flying A	D	990	1	289	xxi
Bad Investment, A	Flying A	D	970	11	290	xi
Bobby Finds a Pocket-book...	Gaumont	C	990	2	289	
Bill's Reformation	Hepworth	D	950	9	290	
Belle of New Orleans	Kalem	D	998	5	289	xi
Bill to the Rescue	Lux	Com	690	4	289	xxi
Bill has the Gout	Lux	Com	460	11	290	xxi

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lind Man's Buff	Nestor	C	920	8	290	xiv.
irds and Animals of Brazil ...	Pathe	E	496	1	289	iii.
Brotherhood of Man, The ...	Selig	D	1000	12	290	ix.
Bob's Pony	Urbanora	Com	290	1	289	xiii.
unny and the Twins	Vitagraph	Com	816	9	290	v.
ear Hunt, The	Ambrosio	C	542	9	290	xxix.
ornish Romance, A	B. and C.	D	1000	19	290	xxxiii.
oiner's Den, The	Amer. Stand.	D	1010	23	289	xix.
opper Head, The	Champion	D	998	15	291	xxiii.
all of Duty, The	Cosmo	D	1050	23	292	xviii.
ons. Smith and the Magic Bâton	Cricks	Com	600	30	292	xxix.
orsica and Its Landscapes ...	Eclair	E	390	23	292	xvii.
uring the Office Boy	Edison	C	320	22	292	vi.
hildren Who Labour	Edison	D	1000	29	293	v.
owboy's Stratagem	Edison	C	620	29	293	v.
upid's Leap Year Pranks ...	Essanay	C	994	12	290	xiii.
alino as a Lion Tamer	Gaumont	Com	453	19	291	vii.
ollege Girl, The	Lubin	D	1045	26	292	xxvii.
losed Bible, The	Majestic	D	995	29	293	xxi.
atching Snakes	Reliance	NH	475	22	292	xxix.
rucial Test, A	Selig	D	1000	16	291	xiii.
ure for Pokeritis	Vitagraph	Com	905	16	291	v.
owboy Damon and Pythias...	Vitagraph	D	1007	18	291	vi.
ardinal Wolsey	Vitagraph	H	997	30	293	xi.
hocolate Revolver, The ...	Vitagraph	D	853	9	290	v.
onjurer's Triumph, The ...	Pathe	Com	774	11	290	v.
arbonari, The	Pathe	D	2280	1	289	iii.
oiners' Den, The	Hepworth	D	850	2		
ross-Channel Romance, A ...	Gaumont	C	1100	9	290	vi.
lerk's Revenge	Cricks	Com	395	11	289	xxi.
rystal Gazer, The	Cosmo	D	640	5	289	xvii.
eserter, The	Cosmo	D	2000	26	292	xviii.
artmouth to Totnes	Cricks	T	250	23		
eserter, The	Eclair	D	820	12	290	xiv.
emon Envy, The	Eclair	D	850	12	290	xiv.
eputy's Love Affair	Essanay	D	994	23	292	xviii.
efeat of the Brewery Gang...	Kalem	D	1010	19	291	xix.
oes Your Wife Love You? ...	Majestic	C	765	22	292	xvii.
ouble Trail, The	Nestor	D	940	29	293	xiv.
isturbed Sentry, The	Nordisk	Com	361	25	292	xxv.
oing His Duty	Pathe	Com	379	18	291	v.
ormouse, The	Pathe	E	460	25	292	v.
iamond Brooch, The	Vitagraph	D	990	25	292	xi.
iamond Earrings	Ambrosio	C	440	5	290	xxix.
idums and the Monkey ...	Clarendon	Com	540	5	288	xxvii.
o Dreams Come True?	Essanay	C	996	2	289	xv.
ouble Sacrifice, The	Gaumont	D	970	2	289	v.
ream, The	Rep	D	1000	4	289	xxv.
evil's Grotto, The	Pathe	Tr	280	4	289	v.
Diamond S" Ranch, The ...	Selig	D	1000	6	289	xxv.
uty Triumphant	Urbanora	D	845	1	289	xi.
upin as a Photographer ...	Urbanora	Com	370	1	289	xiii.
upin goes Mountaineering ...	Urbanora	Com	360	8	290	vii.
ream of Death, A	Nordisk	D	1059	18	291	xxiii.
verything Comes to Him Who "Waits"	Edison	C	650	22	292	vi.
nd of the Trail	Essanay	D	979	23		
xception to the Rule	Rex	D	1000	18	291	xxi.
pidemic in Paradise Gulch ...	Selig	CD	1000	16	291	xiii.
clipse of the Sun	Gaumont	Int	600	28		
xpiation, The	Biograph	D	992	2	289	xxi.
nd of the Cartouche Gang ...	Lux	D	885	4	289	xxiii.
xtracting Poison from Snakes	Reliance	NH	288	8	290	xxxi.
xperiments with Liquid Air	Pathe	E	595	4	289	v.
xcellent Testimonial, An ...	Pathe	C	710	8	290	iii.
riscot as an Airman	Ambrosio	Com	553	30	293	xxiii.
or the Love of Redwing ...	Broncho	D	700	29	293	xx.
our Loving Hearts	Cines	C	593	14		
ortune Hunters	Cines	D	675	22	286	xxvii.
atal Trap Door	Cines	D	865	25	289	xiii.
oiled by a Girl	Clarendon	D	660	26	291	xix.
lower of the Mormon City, The	Cosmo	D	2800	19	291	xi.
or Love of a Woman	Cricks	D	460	18		
rivolous Hearts	Eclair	C	720	18	291	ix.
ull Value	Flying A	D	990	22	292	vi.
idelity	Flying A	D	990	25	292	vi.
ifty Years After	Precision	Com	324	19		
rom Love to Hatred Turned	Pathe	D	790	15	291	iii.
ine Feathers	Rex	D	989	25	292	xxvii.
orgotten Clue, The	Selig	D	1000	26	292	xxix.
rom Sion to Champry, Valais	Urbanora	T	260	22	292	xiii.

Forged Bill, The	Cines	D	1039	8	
Florence	Cines	T	837	11	
Fifty Mile Ramble Through the Thousand Isles ...	Edison	Dcs	350	11	290
Flurry in Furniture, A ...	Essanay	C	996	5	289
From the Four Hundred to the Herd	Flying A	D	990	4	289
Fortarabie	Gaumont	S	323	9	
Flag of Distress, The	Imp	Con	535	5	289
First Quarrel, The	Milano	D	635	5	289
Fate's Buffetings	Pathe	D	1960	11	290
Forests in Winter	Svea	Int	364	2	289
Game of Chess, A	Ambrosio	D	610	19	291
Golden Secret, The	Am. W. West	D	945	15	291
Goddess of Sagebrush Gulch ...	Biograph	D	999	19	291
Girl and Her Trust, The ...	Biograph	D	998	26	292
Getting His Man	Broncho	D	960	18	291
Gamekeeper's Revenge, The ...	Clarendon	D	940	12	289
Gontran Suspicious	Eclair	Com	510	19	291
Gontran, Snake Charmer ...	Eclair	Com	430	30	293
Great Prayer of the Arabs in Southern Algeria	Pathe	Int	346	15	291
Gipsy Honour	Pathe	D	710	22	292
Greater Love Hath No Man...	Solax	D	1010	12	290
Girl of the Lighthouse	Selig	D	1000	23	292
Gorges of the Bourne, Dauphiny	Urbanora	T	295	15	291
German Gymnastics	Welt	Int	390	19	290
Guarding His Master's Property	Pathe	Com	396	22	292
Golden Rule, The	Cosmo	D	1000	2	289
Gontran Engaged	Eclair	Com	470	2	289
Getting a Hired Girl	Essanay	C	998	9	290
His Terrible Lesson	Am. W. West	D	1020	22	292
His Lost Love	Biograph	D	958	30	293
Historical Warwickshire... ...	Cosmo	T	495	26	291
Honour Among Thieves ...	Cricks	Com	585	16	290
Hatred at the Music Hall ...	Eclair	D	825	30	293
His Daughter	Edison	D	1000	15	291
How She Married	Imp	C	615	19	291
His First Law Suit	Itala	Com	615	19	291
Her Uncle John	Lubin	C	339	16	291
His Stepmother	Majestic	D	650	18	291
How Jim Won his Valentine...	Pathe	Com	757	15	291
Hubby's Letter.	Pathe	C	560	18	291
His Partner's Wife	Rep	D	1000	18	291
Her Last Shot	Vitagraph	D	908	16	291
Home Coming of Cardinal O'Connell, of Boston ...	Vitagraph	Int	219	18	291
How States are Made	Vitagraph	D	1000	30	293
Hobo's Redemption, The ...	Vitagraph	D	905	11	290
Heart of a Man, The	Vitagraph	D	951	9	290
Her Boy	Vitagraph	D	967	4	289
Hypnotised	Selig	C	1000	9	290
Heart Complaint, A	Pathe	Com	780	1	289
Hubby Minds the Baby ...	Reliance	Com	440	4	289
His Side Pard	Nestor	D	960	4	289
How Arabella Caught a Man	Lux	Com	460	8	290
Honour Thy Father	Majestic	D	960	1	289
His Wife's Mother	Lubin	D	1036	9	290
Helping Hand, A	Imp	D	989	5	289
He Wanted to Propose, But—	Hepworth	C	475	5	289
Husband's Duplicity, A ...	Gaumont	D	1645	5	289
His Secretary	Edison	D	1000	4	289
Harvest of Sin	Cricks	D	1250	9	289
Hearts of the West	Champion	D	975	8	290
Hot Stuff	Biograph	C	488	9	290
Hogan's Alley	Edison	C	1000	8	290
Inventor's Secret	Cines	D	2076	18	286
Insect Hunting	Eclair	E	595	12	290
Is Life Expensive?	Itala	Com	615	26	292
In Bygone Days	Messter	D	1200	25	292
Isthmus of Panama in 1912 ...	Selig	T	1000	16	291
Indian Animated Graphic ...	Tyler	E	375	19	291
Installation of Cardinal Farley	Vitagraph	Int	393	16	291
Irene's Infatuation	Vitagraph	C	932	30	293
In Borrowed Plumes	Film d'Art	D	1000	1	289
In the Time of the Druids ...	Pathe	R	645	1	289
In Little Italy	Selig	C	1000	5	289
In Moravia	Urbanora	T	345	1	
Ideal	Vitagraph		564	4	289
Inbad, the Count	Nestor	C	1000	1	289
In After Years	Lux	D	910	25	292

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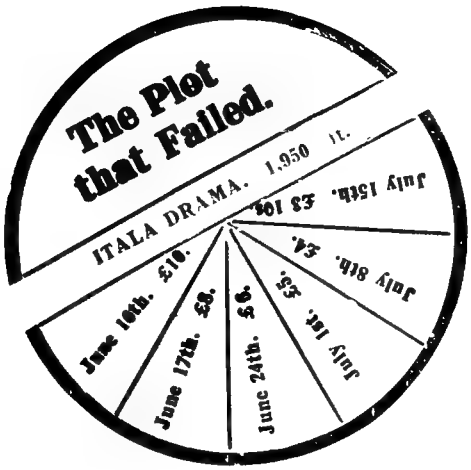

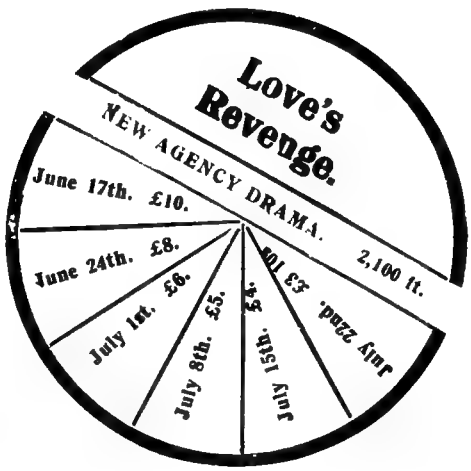

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Penalty, A	Gaumont	D	971	12	290	vii.
Servant, The	Pathe	C	560	18	291	iii.
... ...	Pathe	D	1270	29	293	iii.
Magistrate	Pathe	Com	710	29	293	iii.
Flower, The	Selig	D	1000	26	292	xxix.
Mistake, The	Urbanora	Tr	385	22	292	xiii.
of the Desert	Vitagraph	D	951	23	292	vi.
Rum	Powers	Com	995	1	289	xxv.
The	Edison	D	1000	1	289	vi.
Visit to Gibraltar...	Kalem	T	306	26	292	xxiii.
an Aviator	Milano	C	388	12	290	xxxiii.
from the Camp	Ambrosio	D	975	12	290	xxxi.
and Marine Views						
and Livorno	Ambrosio	T	372	30	293	xxiii.
Teacher, The	Biograph	C	982	16	291	xi.
and the Hidden						
Treasure	Clarendon	D	1420	19	290	vii.
Ways	Eclair	D	765	19	291	ix.
Hair, The	Eclair	D	750	26	292	xvii.
Delicatessen Store ...	Edison	C	680	15	291	vi.
Kitten, The	Edison	C	575	18	291	vi.
Mark, The	Essanay	D	996	16	291	vii.
Mix up, A	Essanay	C	996	30	293	xx.
a Farm	Gaumont	Int	389	12	290	vi.
and the Bomb	Hepworth	C	500	12	290	xi.
the Footlights, The ...	Hepworth	D	1025	23	292	xiii.
... ...	Imp	D	998	23	292	xv.
Hans' Soldiers	Messter	Tr	342	18	292	xxvii.
Chief, The	Powers	CD	495	29	293	xiv.
Martyrs	Pathe	D	1828	18	291	iii.
the Ant-Lion, The ...	Pathe	E	460	18	291	v.
in Brazil	Pathe	Int	362	22	292	iii.
the Mohicans, The ...	Pathe	D	970	25	292	v.
Avoirdupois	Pathe	C	824	29	293	iii.
Short of It, The ...	Savoia	Com	330	25	292	xxix.
Daring and the Ship's						
Boat	B. and C.	D	1120	5	289	xiii.
Out	Brooklyn	D	950	4	289	xxi.
... ...	Cines	D	786	1	285	xv.
of the Lake, The ...	Cines	C	593	4	285	xiii.
Learns to Dance	Cines	Com	436	11		
Dog	Edison	C	500	11	290	ix.
a Kaffir Kraal	Empire	E	250	12	289	xxvi.
Serenade	Gaumont	C	1330	2	289	v.
the Lady, The	Vitagraph	D	1017	4	289	xi.
of Company D	Broncho	D	650	22	292	xiii.
and Turkish Palaces	Cines	T	449	25	289	xiii.
Molly	Cosmo	Com	440	19		
the Iron Head ...	Cricks	Com	390	25	291	xxiii.
Masquerader	Eclair	C	1050	12	290	xxvii.
Lady's Day, A	Eclair	E	365	30	293	vi.
and How He						
Loved Me	Edison	C	1000	25	292	vi.
the Man, The ...	Flying A	D	1000	18	291	xxi.
of Catalonia, The...	Gaumont	Sc	335	30	293	xiii.
the Maid, The ...	Hepworth	D	750	16	291	xiii.
Her Way	Hepworth	C	725	16	291	xiii.
Hunt, The	Kalem	D	830	16		
Mad	Lux	Com	460	15	291	xix.
Mr. X.	Lux	D	825	18	291	xix.
Manufacturing Rubber Faces..	Mendal	Int	410	22	292	v.
Adventure of Marine Motors	Messter	E	420	15		
of the Gods	Nestor	D	950	18	291	xiv.
Under the Bed, The ...	Reliance	D	830	18	291	xxi.
and Sons of 1776, A...	Pathe	D	857	15	291	iii.
Rosary, The	Pathe	D	960	15	291	iii.
Boats' Competition at						
Monaco	Pathe	Int	346	22	292	iii.
and the Donkey	Pathe	Com	545	22	292	iii.
of the Flowers	Pathe	R	925	25	292	iii.
of the Arrow	Pathe	D	975	29	293	iii.
Image of Justice, A ...	Urbanora	D	715	29	293	xxv.
of Edwin Drood ...	Film d'Art	D	1970	29	293	xiv.
Fishing	Cosmo	E	425	9	290	xiv.
of Notre Dame ...	Eclair	D	2550	5	289	xvii.
and Daughter	Edison	CD	1000	1	289	vi.
Happiness	Gaumont	D	1023	9	290	vi.
Matthew's Dressmaker...	Imp	D	998	9	290	xxix.
Hunt, The	Kalem	D	830	16	291	xix.
Courtship, A	Lubin	D	1173	5	289	xxiii.
Tragedy, A	Reliance	D	560	11	290	xxxi.
man of Penmarch, The	Pathe	D	824	1	289	iii.
Medicine Woman, The	Pathe	D	1025	4	289	iii.
Magnetic Flute, The	Pathe	Tr	314	11	290	v.
Majestic Influence	Urbanora	D	840	8	290	vii.
Modern Mystery, A	Urbanora	Tr	290	8	290	vii.
Manners and Customs of the						
Siamese	Pathe	T	346	8	290	iii.
New Editor, The	Edison	C	570	8	290	ix.
Night of Blood, A	Hispano	D		18	291	xxi.
Nail in the Shoe, A	Itala	Com	425	12	290	xxxi.
New Constable, The	Lubin	C	1025	9	290	xi.
Nat Pinkerton, No. 17: Mystery of the Banker's Safe..	Urbanora	D	2145	15	291	xiv.
Noisy Neighbours	Cines	C	311	1	284	ix.
Nurse, The	Edison	D	1000	22	292	vi.
New Lease on Life, A	Rep	D	860	23	292	xxv.
New Master, The	Cosmo	D	580	30	292	xviii.
Niagara Falls	Edison	Des	500	29	293	iii.
Nurse's Devotion, A	Speer	D	1017	28	292	xxvii.
Out of the Depths	Essanay	D	996	12	290	xiii.
Otter Study, An	Kineto	Int	510	16	290	xiii.
Original Arialas, The	Pathe		330	4	289	v.
Our Boys' Future Career ...	Pathe	Com	478	11	290	v.
Oil Country Romance, An ...	Am. W. West	D	1020	1	289	xxi.
On Kentucky Soil	Brooklyn	D	996	11	290	xxvii.
Other Woman, The	Gaumont	D	1358	23	292	v.
Old Model, The	Gaumont	C	862	26	292	vi.
Old Love, The	Pathe	Com	428	25	292	iii.
Ones who Suffer, The	Selig	D	1000	23	292	xxix.
Oh! Those Eyes	Biograph	C	506	30	293	xxi.
Out of Evil Cometh Good ...	Hepworth	D	325	30	293	xv.
Outwitting Father	Kalem	C	500	30	293	xvii.
Old Germany	Pasquali	T	360	26	292	xxix.
Passing of J. B. Randell and Co., The	Edison	D	1000	11	290	ix.
Pups	Gaumont	Int	225	2	289	v.
Picturesque Pyrenees, The ...	Gaumont	T	265	5	289	vi.
Paving Stones of Paris, The ...	Gaumont	D	998	9	290	vi.
Persevering Cavalier	Gaumont	Com	474	12	290	vi.
Power of Conscience, The ...	Imp	D	988	19	291	xiii.
Paper Cuttings	Kineto	Tr	325	2	289	xxvi.
Preacher and the Gossips, The	Lubin	D	1045	2	289	xxiii.
Price of a Silver Fox, The ...	Lubin	D	1040	12	290	xi.
Petticoat Perfidy	Majestic	C	760	11	290	xxix.
Polidor as an Indian	Pasquali	C	585	19	291	xxi.
Passport, The	Pathe	D	857	8	290	iii.
Parting of the Ways	Rex	D	1000	11	290	xi.
Picture Writer, The	Vitagraph	D	967	2	289	xi.
Playmates	Vitagraph	D	964	4	289	xi.
Panic at the Bank, The ...	Broncho	D	913	11	290	xxi.
Picturesque Sardinia	Cines	T	485	18	286	xvii.
Parade before the Kaiser at Potsdam	Deutsche Bioscop Int		410	22		
Plague Stricken City	Gaumont	D	1100	26	292	vi.
Patchwork Quilt, The	Vitagraph	D	610	25	292	xi.
President Taft	Vitagraph	Int	406	25		
Patrol Goes Past, The	Ambrosio	D	830	26	292	xxiii.
Paris Motor Bandits	Eclair	D	920	30	293	vi.
Quick Forcing	Pathe	Com	462	4	289	iii.
Quiet Boarding House, A ...	Urbanora	Com	400	29	293	xxv.
Rugged Coast of Cornwall, The	Cosmo	T	330	2	289	xvii.
Race Hatred	Eclair	D	765	19	291	xi.
Romance of the West, A ...	Essanay	D	994	2	289	xv.
Ranch Widower's Daughter ...	Essanay	C	993	16	291	vii.
Record Romance, A	Essanay	CD	996	19	291	ix.
Renegade, The	Kalem	D	852	2	289	xix.
Revolutionist, The	Lubin	D	[illegible]	19	291	xxi.
Rollicking Red's Big Lark ...	Nestor	CD	[illegible]	15	291	xiv.
Raffles and the Old Statue ...	Pasquali	C	1180	2	289	xv.
Ronneby	Pathe	T	225	8	290	iii.
Reason Why, The	Am. W. West	D	1000	11	290	xxvii.
Redskin's Sacrifice, The ...	Atlas	D	975	1	289	xv.
Root of All Evil, The	Biograph	D	999	12	290	vii.
Return of Company D, The ...	Brooklyn	D	750	8	290	xxxi.
Ranchman's Debt of Honour..	Am. W. West	D	998	25	292	xxiii.
Reconciled by Burglars ...	Kalem	D	729	26	292	xxiii.
Revelation, The	Nestor	D	940	25	292	xxx.
Revolt of the Peasants, The ...	Pathe	D	890	22	292	iii.
Revengeful Rival, The	Gaumont	C	607	30	293	xiii.
Rose of California	Imp	D	998	30	293	xxiii.
Roaming Through India: Series I.	Kineto	T		30	292	xxv.

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Rice and Old Shoes	Lubin	D	980	30	293	xvii.
Suburban Wife, The	Edison	C	1000	4	289	vi.
Suspicious Mother-in-Law	Gaumont	C	774	16	291	vii.
Shades of Winter, The	Gaumont	S	230	19	291	vii.
Shamus O'Brien	Imp	D	2020	12	290	xxix.
Strip Poker	Majestic	C	860	15	291	vii.
Smuggler's Dogs, The	Lux	D	920	11	290	xxix.
Smugglers, The	Nestor	D	1000	11	290	xiv.
Swedish River Angenmaneli, The	Nordisk	T	384	11	290	xiii.
Solomon's Son	Reliance	D	999	15	291	xxi.
Scar, The	Rep	D	1000	16	291	xix.
Single Sculling on Lake Ruabons	Pathe	Int	379	4	289	v.
Studies of Kittens	Pathe	Int.	428	8	290	iii.
Siamese Manners and Customs	Pathe	E	346	8	290	iii.
Secret of the Ruins	Pathe	D	890	11	290	v.
Sea Denizens	Pathe	E	478	11	290	v.
Sane Asylum, A	Rex	CD	1000	4	289	xxii.
Swedish Waterfalls	Svea	T	288	9	290	xxix.
Scenes of Swedish Charcoal Making	Svea	E	346	16	291	xxi.
Shrinking Rawhide, The	Selig	D	1000	12		
Saved by Her Lion	Selig	D	1012	19	291	xiii.
Studies in Fish Life	Urban	E	335	8	290	vii.
Struggle, The	Vitagraph	D	1003	18	291	v.
7 p.m. Express, The	Ambrosio	D	794	16	291	xiii.
Spanish Love Song, A	Am. W. West	D	995	8	290	xxvii.
Some Perils of the Plains	Broncho	D	623	15	291	xxiii.
Spezia	Cines	T	485	4	286	xiii.
Spring and Autumn	Cines	D	951	8		
Sham Secretary	Cines	D	1932	11		
Suffragette and the Official	Cines	C	1036	11		
Surprise Party Surprised	Lubin	C	1015	23	292	xxvii.
Stolen Letter, The	Reliance	D	741	25	292	xxix.
Stop Thief	Pathe	Com	412	22	292	iii.
Saved from the Guillotine	Savoia	D	910	25	292	xxix.
Stenographer Wanted	Vitagraph	C	885	23	292	xi.
Stolen Grey, The	Am. W. West	D	1000	29	293	xv.
Snares of a City, The	Cines	D	885	29	289	xiii.
Sons of the North Woods	Selig	D	1000	30	293	vi.
Sactersdal, Norway	Urban	T	270	29	293	xxv.
Scenes on the Dart, No. 2: Dartmouth to Totnes	Cricks	T	250	23	291	xxiii.
Stronger than Death	Cines	D	934	24	286	xvii.
Turning the Tables	Cricks	Com	450	2	288	xxiii.
Through China	Eclair	E	350	19	291	xi.
Turning Point, The	Essanay	D	997	5	289	xv.
Trombone Tommy	Essanay	Com	180	16	291	ix.
Tramp's Gratitude, The	Flying A	D	1000	15	291	xxi.
Toto's Talisman	Itala	Com	550	5	289	xxv.
Those Eyes	Nordisk	D	72[illegible]	4	289	xxv.
Two Convicts, The	Nordisk	D	2500	11	290	xiii.
Two Men Under the Same Kimono	Pathe	C	660	8	290	.ii.
Three Sultanas, The	Pathe	D	975	11	290	v.
Tragedy of the Mill, The	Urban	D	790	1	289	xi.
Tramp Cyclist's Dream, The	Urban	Com	470	15	291	xiv.
Tweedledum's New Theft	Ambrosio	Com	505	12	290	xxix.
Tontolini Bey	Cines	Com	485	4	285	xiii.
Tragic Love	Cines	D	1059	14		
Tontolini Sneezes	Cines	Com	410	18	286	xvii.
Their Outing	Cines	Com	625	25	289	xiii.
Tom Butler	Eclair	D	2550	26	29	
Tony's Oath of Vengeance	Edison	D	1000	25	29	
Teaching a Liar a Lesson	Essanay	C	996	26		
Tommy and the Whooping Cough	Hepworth	Com	450	19		
Tilly Works for a Living	Hepworth	C	1000	26	29	
Through the Flames	Imp	D	989	26	29	
Trip on Lake Constance, A	Milano	S	288	26	29	
Too Much Indian	Powers	Com	555	22	29	
Two Women	Rep	D	1000	23	29	
Togos, The	Pathe	Int	300	25	29	
Telephone Girl, The	Vitagraph	D	925	23	29	
Tweedledum as a Highland Private	Ambrosio	Com	520	26	29	
Tragic Moment, A	Rep	C	840	30	29	
Uncle Dinn Undone	Cosmo	Com	340	5	28	
U.S. Volunteer Life Saving Corps, New York City	Edison	Des	430	15	29	
Under Royal Protection	Gaumont	Com	480	5	29	
Unlucky Mirror, The	Lubin	C	699	12	29	
Umbrellas to Mend	Vitagraph	Com	459	2	29	
Uncle's Success, The	Ambrosio	D	688	23	2	
Umbrella Making in Burmah	Ambrosio	E	436	5	29	
Under False Pretences	Gaumont	C	980	23	29	
Unexpected Shower of Gold, An	Messter	C	510	29		
Von Weber's Last Waltz	Edison	D	425	8	29	
Views of American Cities: Boston, Mass., U.S.A.	Edison	T	618	18	29	
Visit to the Zooligical Gardens	Gaumont	Int.	400	16	29	
Victim of Circumstantial Evidence, A	Kalem	D	1002	12	29	
Violet Drew	Pathe	D	1006	8	29	
Visit to Kairwan, A	Urban	T	400	8	29	
Visit to Australian Alps, A	Welt	T	318	5		
Voice from the Deep, A	Biograph	C	509	5	29	
When Woman Wills	Cosmo	D	1000	9	29	
West Country Fair, A	Cosmo	T	230	16	29	
Willie Cures His Father	Eclair	Com	525	12	29	
Winter Sports and Pastimes of Coronado Beach	Flying A	Int.	926	18	29	
Worth of a Man, The	Imp	D	985	2	29	
Who Wears Them?	Imp	C	615	16	29	
Wanderer's Return, The	Powers	D	755	8	29	
When Heart's Wires Cross	Powers	CD	955	15	29	
Who's Boss, Eh?	Pathe	C	495	4	29	
Wreck of the 'Jonathan," The	Pathe	D	806	4	29	
Wiffles in a New Profession	Pathe	Com	757	18	29	
When Memory Calls	Selig	D	1000	2	29	
Wooden Athletes, The	Urban	Tr	330	15	29	
Winning is Losing	Vitagraph	D	995	11	29	
Wanted, a Child	Biograph	D	296	5	29	
What the Indians Did	Champion	D	998	1	29	
Wandering Minstrel, The	Cines	D	1056	18	29	
Willie Dislikes His Governess	Eclair	Com	545	23	29	
When a Man's Married	Essanay	Com	999	26		
Waterfalls in Jemtland	Pathe	T	215	25	29	
Watchful Love	Am. Stan.	D	1025	30	29	
White Squaw, The	Kalem	D	955	30	29	
Wanted, a Wife	Reliance	D	982	29		
Winter in the Upper Engadine	Pathe	T	445	29	29	
Xylophone Maniac, The	Savoia	Com	430	29	29	
Yarmouth Broads	Cosmo	S	400	23	29	

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is to open the cabinet where they have seen him place the gold—to find nothing but a bag of feathers and a sarcastic letter. (Released June 13th. Length 820 ft.)

Friscot's New Occupation.—Friscot watches Mr. Durand leave his house, and then enters to pay court to the gentleman's daughter. Two sweeps are in the house, but the lady orders them to leave. Their loving converse is interrupted by the return of the girl's father, and Friscot enters the chimney for concealment. Durand wants to know where the sweeps are. Friscot emerges, and is taken to the kitchen and set to clean the chimney there, a slip causing him to fall into a bath of water. He is led back to the drawing-room, and again enters the chimney there, but such a powerful draught arises that he is sucked completely through the chimney, and all the furniture, and Mr. Durand and his daughter are drawn up after him, and with him fall through the roof of the house, through floor after floor, until the cellar is reached. (Released June 16th. Length 475 ft.)

Svea.

Florida.—The tropical beauty of the Southern States of America is well known. Interesting scenes are those which show the remains of the old Spanish fortresses. The preservation of some of these castles is remarkable—we see the battlements, the turrets, the moat, etc., exactly as they existed in that far away period of history when they were of very real importance. Glimpses of the ostrich and alligator farms are just as interesting. (Released June 16th. Length 400 ft.)

Solax.

His Musical Soul.—A fat man loves a slim little girl, who weighs about 190 lbs. less than he does. The fat man has a rival, in the shape of a handsome and gallant violinist. "Tubby" decides that perhaps he can charm the sweet damsel with the entrancing strains of a trombone. He finds that the silver-throat instrument is not only vibrant and raucous, but is also a stirrer-up of strife. His courtship is somewhat inharmonious in more ways than one. Indeed, the neighbours decide to interfere. The fat man gets considerably the worst of it, but is finally rewarded for his efforts by becoming the happy recipient of the hand of his would-be sweetheart's spinster sister. (Released June 12th. Length 640 ft.)

Savoia.

Guilty, Yet Guiltless.—Marie Ivonne accepted Joe as a suitor, and rejected Jim, her other lover. Her father favoured Joe, and this decided the matter. Over the waters the lamp in the Blackrock Tower throws its beam at regular intervals. Jim and Joe are alone in the lighthouse. Joe is extremely nervous. Jim retires to rest in the cabin below, brooding over the fact that his workmate has ousted him in their love affair. He hatches a diabolical scheme. He writes a false diary explaining that Joe has fallen from the tower. Having completed this, he ascends the tower, intending to throw his rival over the balcony. Joe is startled by the appearance of a figure at the stairway. He rushes towards it. The next thing he knows is that Jim lies insensible at the foot of the stairs. Death soon follows. The villagers answer Joe's signal for help, and carry the body on land. Marie sees the dead body. Joe is arrested and charged with murder. Mary visits the lighthouse and finds the false diary. The villainy of Jim now being revealed, Marie realises how deeply she cares for Joe. Together they live happily by the sad sea waves. (Released June 12th. Length 1,240 ft.)

A Bad Shot.—A lively comic of the knockabout order. Clever, and excruciatingly funny. (Released June 15th. Length 300 ft.)

Nordisk.

Saved by a Shot.—Ned Seeman and a party arrive at the abode of the Snake King. They strike a bargain with the latter to give them a demonstration of the art of capturing snakes alive. Ned and the Snake King's daughter become interested in each other. The party reach a spot where a huge snake is curled round the branch of a tree. The Snake King, grasping the reptile by the throat and tail, soon has him safely in the sack his son is carrying. Several more are captured, and the party return to the Snake King's house. As the party are taking their places on the coach, Ned engages the Snake King's daughter in conversation, and gives her the flower he is wearing. A Mexican, who is in love with the girl, stands angrily watching the scene. The coach drives off, and the girl stands waving a fond farewell to Ned. The Mexican, roughly seizing the girl's arm, demands an explanation. She laughs at him, but he snatches from her the flower Ned had given her, and flings it to the ground. As the Mexican draws his knife, the girl's brother intervenes, and sends the Mexican about his business. The brother tracks the Mexican. The Mexican decides on a desperate plan, and, coming upon a snake, he causes the reptile to emit its venom into a small bottle he has with him. The girl's brother sees his action. Ned Seeman arrives at the Snake King's, and is left with the daughter. She proceeds to get wine, and just as Ned has poured out a glass for himself and one for her, the Mexican comes in. A glass is filled for him. While Ned and the girl have their heads momentarily turned, he empties the snake's venom into Ned's glass. His action has been seen by the girl's brother, who fires into the room. This startles them, and the glasses crash to the ground. The Mexican floors Ned, and, picking up a chair, smashes the window in an attempt to escape. But he is caught and led away. Matters are explained by the brother, and Ned and the girl are joined together in happiness by the Snake King. (Released June 15th. Length 820 ft.)

A Sly Servant.—While the master is out, his servant helps himself to wine and cigars. Enter the maid. A large standing mirror gets smashed to fragments. When master comes in there is consternation. The only thing the poor servant can think of is to get behind the mirror frame, and imitate his master's every action. The master is shocked at what he thinks is his reflection. He takes a cigarette from his case, and the servant is careful to take one, too. He takes out his handkerchief to clean the mirror. He unfortunately grabs his servant's handkerchief as well, and cannot understand how it is he has two of these useful articles. He retires to rest. After a doze, he comes again to the mirror frame, and, lurching against it, knocks it clean over. This is the sly servant's opportunity. Kicking a piece of glass to the front of his master, he is successful in making him believe that he is responsible for the damage (Released June 15th. Length 321 ft.)

Pasquali.

The Town of the Sun—Madrid.—The capital of Spain is a city beautiful in itself in many ways. The ancient remains, which are met with on every hand, are of unusual attractiveness. The old gates in the city wall, the towers, the houses in the older quarter of the city, are all shown, as also are fully detailed views of the Escurial, the Royal Palace, and the famous Cathedral; while the concluding scenes on the River Guadalquiver form a series of photographic studies of quite exceptional charm and interest. (Released June 13th. Length 306 ft.)

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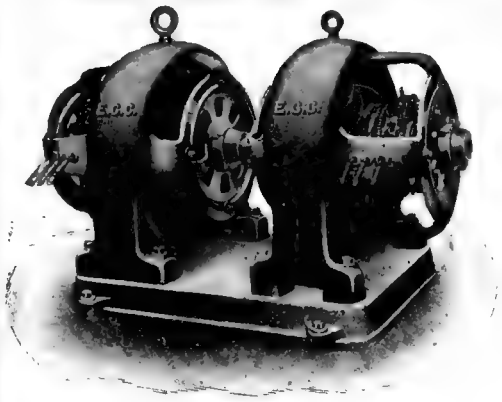

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Cines.

Dolly's Savings.—Dolly overhears her father upbraiding her elder brother, Fritz, refusing him money to pay his gambling debts. She tells the maidservant of the incident, finishing up with the remark, "Fritz is naughty, but I am good." Dolly is in her father's room hiding from the maid, when she sees Fritz force open her father's desk and take out a £5 note. The child is perplexed what to do. She decides to await events. When Dolly's father discovers that his desk has been opened and the note extracted, he consults his wife, who suspects Dolly's maid to be the culprit. The maid is indignant at the suspicion cast upon her, and denies any knowledge of the missing note. Dolly finds her sobbing, and makes her tell what has happened, and tries to comfort the poor maid by telling her that she will put matters right for her. Dolly decides to open her money-box and take out a £5 note her aunt had given her, and get her brother to return it. Fritz, when Dolly approaches him, is full of shame, and refuses to allow Dolly to sacrifice her savings for him. Dolly takes the matter into her own hands, and marches off to her father, gives him the note, telling him she had found the note on the floor. The father chides Dolly for not returning it at once, and as a punishment tells her he will send her to a boarding school. Fritz, hearing what has transpired, confesses his theft to his father. The father is angry, and orders him from the house, but Dolly comes to the rescue, persuading her father to forgive her repentant brother, and the subject closes with a happy reconciliation. (Released July 6th. Length 630 ft.)

Passion Play in Southern Italy.—The villagers are shown giving their annual Easter representation of the trial and death of Christ. It attracts all the countryside during the time of the representation. All the incidents preceding the Crucifixion are shown, from the betrayal to the actual Crucifixion and taking down of the body from the Cross. The trial, condemnation, scourging, the crown of thorns, the march to Calvary, the fixing of the Cross and all the well-known incidents are shown in a series of impressive views, which are made more interesting by being enacted amid the beautiful scenery of the Italian mountains. (Released July 6th. Length 436 ft.)

The Wrong Hat.—Mr. Stout is in love with the charming Mrs. Blanche, and endeavours to make an impression upon her at a private party. Mrs. Blanche prefers Charles, a younger lover, and while Mr. Stout is "torturing" the company with a recitation Mrs. Blanche slips away and places a note (making an appointment with Charles) in the lining of his hat. She then returns and whispers to Charles what she has done. The guests depart, but Charles makes a mistake and takes the wrong hat. When he gets outside he searches the hat for the note, but cannot find it, and thinks he must have mistaken his sweetheart. Mr. Stout has a slight difficulty in getting his hat on, and discovers that a mistake has been made. He finds the note from Blanche, and determines to keep the appointment. He finds the window open as arranged, and in the dark is mistaken for Charles until Blanche puts her hands on Mr. Stout's bald head, when she screams for assistance. Mr. Stout is pounced upon by the police, and taken inside the house, where he has a rough time, until finally carried off to prison for attempted burglary. (Released July 6th. Length 679 ft.)

The Fox Hunt.—The scene opens on the hunting field. Ladies and gentlemen in great numbers are congregated for the meet. An inspection of the hounds and horses is followed by the signal for the start. A party of friends, including a charming Countess, and Charles, a young officer, take matters rather leisurely, and find themselves in the labyrinth of the wood. They dismount, and wander away, in thorough enjoyment of each other's society. Their friends start a hue and cry after them. They come upon the horses, and determine to play a trick by taking away the horses and making them walk home. The plan succeeds, and when the lovers appear they are subjected to any amount of badinage, even though Charles professes to have been thrown from his horse and lamed. A jovial picnic in the open finishes the subject. (Released July 10th. Length 869 ft.)

Majestic.

The Eternal Masculine.—Jack Wilson's attorney advises him to marry a girl with money. The attorney has been made guardian of a little country girl, whose uncle has left her an income of $30,000 a year. While Jack feels that it is wrong to marry a girl for her money, the lawyer succeeds in convincing him that it is not a crime. The girl, Lucy Kern, is a little diamond in the rough. Some urgent telegrams from his partner precipitate the course of his suit, and he returns to New York with his country bride. Lucy's lack of manner and distinction are brought painfully home to both her husband and herself, and Jack takes refuge in his club. Lucy determines to acquire all that he seems to admire in other women, and while he is sojourning away from home, a wonderful transformation is effected, and a butterfly emerges. Jack has found time during his absence from home to realise the many beautiful qualities of his little country girl, and, as Lucy had thought, only a spark of jealousy was needed to bring a flame. (Released June 12th. Length 1,025 ft.)

Opportunity.—The St. Regis was the scene of great excitement, welcoming Guron, who, in the company of Mr. Ryler, the great impressario, was making ready to depart for his recital. Ryler was summoned ahead, and Guron, only accompanied by his valet, stepped into the taxi. Fate saw fit to provide a drunken driver for the great Guron, and the car came to an abrupt stop, Guron being forced to take his way on foot. Guron quieted the valet's complaints with an imperative gesture, and, turning into a doorway, listened intently, for to his sensitive ear came the music of a great soul. Guron tiptoed his way towards the source of the exquisite harmony. The musician was Renton. Guron realised that not one person in the audience would know him by sight, and his plan was nothing less than to have Renton give his recital. A hurried change of clothes was effected, and the bewildered boy and his awestruck sister taken to the theatre, where Guron forced the unwilling Ryler to accede to his plan, and Ryler introduced Renton to the anxiously waiting audience as the great Guron. (Released June 15th. Length 999 ft.)

Milano.

Kelly as a Sculptor.—"The one and only" has not a cent left, so he sends a letter to his uncle begging for $500 to buy some marble to make a statue with. The old man decides to bring the money himself. When Kelly learns of nunkie's approaching visit he is muchly perturbed, but his friends stand by him valiantly, and after the relative has passed through some very warm experiences he is successfully smoothed down, and yields up the so much needed cash. (Released June 16th. Length 485 ft.)

Selig.

Tenderfoot Bob's Regeneration.—How Bob Haines, a rough, irresponsible fellow, works out his own regeneration is well told in a series of touching surprises. (Released June 13th. Length 1,035 ft.)

His Chance to Make Good.—Spike Dorgan makes good through the influence of Lizzie Hogan, the daughter of

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aged washerwoman. (Released June 13th. Length 1,015 ft.)

When the Heart Rules.—An artist and his father are reconciled by means of the former's little son. (Released June 16th. Length 732 ft.)

The Redemption of "Greek Joe."—"Greek Joe," a drunken ne'er-do-well, redeems his past by accomplishing the rescue of two entombed miners. (Released June 16th. Length 982 ft.)

Lubin.

Shall Never Hunger.—Tom Mullaney, hungry and ragged, is walking the main street of the town. He asks for help from the passers-by, and is repulsed as a vagabond. Pausing in front of the church he reads that the Rev. George Brewer will speak on "The Bread of Life." As the evangelist speaks many people approach the platform to express their feelings. Tom follows, and falls fainting. The minister and another man carry him to the vestry room, and a collection is taken. The derelict is taken to the hospital, and the preacher visits Tom's family with food and clothes. The wife and two children visit their father at the hospital, and there meet Steve Brandt, the man who helped at the church. He encourages Tom and the family, and promises a good job for the unfortunate man. The family once more see that they "Shall not Hunger." (Released June 13th. Length 1,000 ft.)

That Chicken Dinner.—Rummy George, the king of a gang of tramps, annexes a chicken and takes it into camp. The sight of the handsome fowl suggests a feast, and all go foraging, returning with ample delicacies. The dinner is cooked, and the hobos are just about to fall to, when the village cop with an impromptu *posse* raid the camp. They fire shots into the air, and the tramps take to their heels. The constable and his deputies sit down and enjoy the chicken dinner. (Released June 16th. Length 374 ft.)

The Reformation of Kid Hogan.—Kid Hogan, claimant for the light-weight championship, is flushed with success, and falls readily for flattery. His sweetheart, a factory girl, begs him to settle down in some steady business. The Kid refuses. On the night of his big fight his sweetheart's mother is taken ill, and when the Kid arrives to tell the news of his success he bursts into the room where his sweetheart is weeping over her dead mother's body. He is ordered from the room, and in his misery starts on a career of dissipation, and his sweetheart joins the Salvation Army. The story shows the depths to which the Kid sinks, and his ultimate reformation by the Salvation lassie. (Released June 16th. Length 1,000 ft.)

Melies.

A Spring Round Up.—It was April weather on Lloyd's ranch, but all was not sunshine. The mortgage was due, and while there were enough cattle to sell to pay it, they were woefully short of men to handle them. Lloyd decided to entrust the job to his son, Hal, and detailed El Paso Pete to accompany the boy to Waco. The cattle were rounded up and shipped. Hal sold them to advantage, and collected the money, and was on his way to settle the mortgage when he ran into an adventure. Jim Dempsey, a gambler, was having an altercation with his daughter, Rose. Hal interfered, and followed them to see it safely through. He was led to a dance hall, and was surprised to see that Rose was a dancer there, but discovered that her father forced her to thus earn her living. Hal took several drinks, and while under the influence of liquor was induced by the gamblers to risk money at poker. The boy wanted to kill himself, but Pete restrained him. A note was brought from Rose, telling him that he had been cheated, to play with the men again, and watch. Hal resolved to try this plan, borrowed enough money from Pete to again enter the game, and sure enough they discovered the passing of a card. Pete forced the men to return the money to the boy, and the mortgage was settled. Hal could not return to the ranch without seeing Rose, and sent her a note to meet him. Her father demanded that his daughter return with him. The girl was torn between love and duty. It was a hard problem to decide, but she decided. How? (Released June 12th. Length 1,015 ft.)

Her Spoiled Boy.—Robert Burton was an only son, and his mother had spoiled him. Bob was weak, and could not stick long at any one task. One day he was discharged by the foreman, and arrived home disgusted and sullen. His mother tried to comfort him, but the boy announced his intention of going West. Poor Mrs. Burton, a widow, was horror-struck at the idea, but she gave in to Bobby in this, as in other things. She supplied him with money, and he arrived in the West and was fortunate enough to secure work on a ranch. Bob left that job, and a number of others, and, since he was unpopular, he took to drink. One day, when all his money was gone, and he was desperate as he had received no reply to the letter he had written his mother for aid, he held up the mail-carrier and escaped with the mail-bag. The sheriff was soon on his trail, but Bob eluded him and sought refuge in a dilapidated cabin, where he had a chance to open the letters he had stolen. From one there fell a $10 bill, and the boy's eyes caught his own name and his mother's handwriting. He realised how little he deserved the mother he had. Seized with a sudden determination, he gave himself up and served his term in prison, after which he returned to his mother. Bob had received his lesson, and after that he lived a better and wiser man. (Released June 15th. Length 1,015 ft.)

Kalem.

The Schoolma'm of Stone Gulch.—Dick, foreman of the Way Up Ranch, learns that Bess, the new school teacher, is his employer's niece. At the dance Dick asks her to dance with him, but she refuses. The next morning Bess mistakes Dick for the cook, and orders him to prepare lunch, which she takes to school. Dick fills her lunch pail with onions, eggs just from the nest, and stale bread. Bess is indignant at the trick played upon her, and when Dick comes to take her home she refuses to ride with him. Dick gives Bess his gun to scare away the Indians. Bess, very much afraid, starts on the long journey home. Dick drives off the main road, hides the horses, and awaits the young lady's arrival. How Bess is conquered and the old saying: "It's funny what a difference a few hours make," are depicted in detail in the film. (Released June 13th. Length 1,020 ft.)

Held by Bandits.—Phyllis and Jack, on holiday in the Alps, unwittingly strayed into the territory of the bandits. The girl is captured by the bandits, and brought to the robbers lair, where her cause is defended by Fiametta, one of the robbers' relatives, who gives information of the captive girl's whereabouts. Jack disguises himself, and, meeting the bandits, takes an oath and prepares to throw in his lot with them. Arriving at the robbers' lair, he breaks the bars of the girl's prison, being interrupted by the bandits, who are overpowered by a party of rescuers under the leadership of Fiametta. (Released June 13th. Length 845 ft.)

The Spanish Revolt of 1836.—Juan Alvarado, a Californian, found himself in love with Isabella, daughter of Galvez, the Alcalde. She announced that no ordinary man could win her hand: he must have exceptional qualities. Chico, the cruel Governor, who delighted in making himself generally unpopular, became infatuated with the Alcalde's daughter and openly insulted her. When she spurned him, Chico removed her father from office, falsely

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stating that he was grossly incompetent. But the people were not inclined to sit and see their Alcalde deposed. They demanded that Chico resign from the office of Governor. When the people became threatening, he ordered Galvez, the Alcalde to pacify the Californians by appealing for the Governor—a proceeding which the Alcalde refused to consider. The people looked to Alvarado as their leader, and it was to him that Isabella came, asking that he liberate her father and deliver them from Chico. The open revolt began, and the *presido* was bombarded. The Californians secured possession of several cannon, and the Governor's soldiers were unable to withstand the fierce assault. The tyrant was forced to abdicate, the Alcalde was released, and Isabella, finding that Alvardo was a hero in every sense of the word, gave him her promise. (Released June 16th. Length 1,030 ft.)

Wests' Picture Plays.

All For Gold.—Jack Cardigan, owner of Blackjack Mine, has struck rich gold. He shows it to his man. Jack goes into his tent, and taking from under his pillow the photograph of Nora Fraser, the girl to whom he is engaged, writes her a letter telling her of his good luck. Ralph Blackstone rides up to the claim. Jack welcomes him genially, and Blackstone's eyes fall on the gold quartz. Unobserved by Jack, he examines the quartz. He takes his leave, and Jack unsuspectingly entrusts him with the letter to Nora. He does not hesitate to open and read it, and, his suspicions as to the presence of gold being confirmed, he determines to kill Jack and seize the claim. He takes a bottle of poison from his pocket and stealthily returns. He finds Jack's man asleep, and, having satisfied himself that Jack is in the mine, he enters the tent and pours the poison into the bottle which he finds on the table. Jack comes to the surface with another handful of quartz, and goes to the tent and drink's Nora's health. The poison begins to do its work, and he falls senseless on the bed. His man comes in, but believing him to be only asleep, helps himself to the remainder of the bottle's contents, and also loses consciousness. Blackstone returns, and gloats over the success of his wickedness. He pockets the quartz, carries away Jack's body, and rolls it down a steep cliff by the riverside. He then rides off to the Warden's office to apply for the mine as a deserted claim. He succeeds in having it transferred to him, and hastens off to Sydney to sell it. He goes to the office of Bert Fraser, shows him the specimens of quartz, and asks £5,000 for the claim. Fraser agrees to give him £4,000 on condition that his report is proved to be correct. The two then motor to Rose Bay, the home of Nora and her brother, and the latter makes his preparations for going to inspect the mine. Left alone with Nora, Blackstone makes overtures to her, but is repulsed. As Blackstone is about to take his seat in the motor-car he drops the letter, which finds its way into the hands of the person to whom it was originally addressed. Nora sets about the difficult task of outwitting the villain. Hiring a motor-boat at Rose Bay, she clips off the distance between there and north Sydney at record speed, and at Milson's Point mounts a waiting motor-car for Hornsby. The race against time and the train is a thrilling one. There are disappointments and delays, but the express is caught. At Uralla she sets out on horseback on the last few miles of the journey. Jack regains consciousness, and finds himself on the rocky slope. Slowly he drags himself back to his mine, which he reaches just before Nora appears. She finds him exhausted, but, thanks to her care, he soon recovers. Blackstone arrives, driving a pair of horses, accompanied by Fraser and the Warden, who have come to verify his statements respecting the mine. Just at the moment when his machinations are apparently crowned with success, and the £4,000 is within his grasp, Jack dramatically emerges from the mine and denounces Blackstone. Rage and despair are depicted on the villain's countenance, for he realises that all is lost. Nora's brother steps up to him and strikes him full in the face, and he rolls to the ground. Before long he picks himself up, and is permitted to slink away. Jack being now a rich mine-owner, all obstacles to his union with Nora are removed, and, being left alone, they replight their troth over the claim. (Released June 15th. Length 2,190 ft.)

Hepworth.

Lost in the Woods.—A boy and a girl, about six years old, are playing in the farmyard of their home. They wander into the neighbouring woods, and thence on and on, until the evening sets in, and they find to their dismay that they are lost. Bravely attempting to make the best of the situation, the two children say their prayers, and the little boy, after making his sister comfortable, takes his toy gun and marches up and down on guard. Meanwhile, their parents have been seeking for them, and their father sets off on horseback to scour the woods. But he can find no trace of the wanderers, and is forced to return brokenhearted to his unhappy wife. Rover, the collie dog, who is the children's playmate, seems to guess what has happened, and sets off in search of the children. His instinct takes him straight to the spot where the children are lying, and they are awakened to find the dog licking their hands and faces. Taking hold of his collar, they are soon led by the sagacious animal back to their home. In the last scene we get a pretty picture of the two children, with their faithful guardian sitting between them. (Released June 13th. Length 550 ft.)

Birds, Beasts and Reptiles.—Beginning with some beautiful views of the penguin, we pass to lions, tigers, sea-lion, giraffes, and hippopotami in their natural surroundings, and with their natural habits. The whole forms a series of pictures of great interest, and also one that should have a distinct educational value. (Released June 13th. Length 600 ft.)

Oh! For a Smoke.—Mike has been at work all day in the factory, and his great desire has been for a smoke. At last work is over, and Mike starts to light up, but one of his mates accidentally knocks his clay pipe out of his hand, and it falls, broken, to the ground. Mike rushes off to the tobacconist's, and, buying a fresh supply of clay pipes, sets out again. But there seems to be a fate on Mike and his pipes. The first is broken by a man on horseback, who, dismounting just at the moment that Mike is stooping to light his pipe, steps on to his back. A lady knocks one out of his mouth with a parasol; a newsboy runs into him and breaks another; and a cyclist, knocking him down, accounts for a fourth. He seeks refuge in a railway carriage, but, just as he is lighting up, the other inmates of the carriage call his attention to the fact that it is not a smoking compartment. Mike leaves the train at the next station, and climbs up into an old willow tree overhanging a stream. The bough breaks, and Mike falls into the water. However, Mike lights up whilst in the stream, and we get a final view of him floating down with the current, emitting large clouds of smoke—happy at last! (Released June 16th. Length 425 ft.)

Rex.

The Defender of the Name.—John Potter is the son of one of the most distinguished families in old Virginia. The stirring news that Fort Sumptner has been fired upon strikes home to the hearts of the Southerners, and John volunteers to serve. Disguised as a Union soldier, he starts on his mission of securing the plans of the Union forces. He comes upon a squad of Union soldiers, and in their midst a Confederate spy. A sharp order, and from the barrels of twelve guns the prisoner's punishment is meted out to him. It dawns upon John that, if detected, that

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would also be his fate. His courage fails him, and he turns towards the Confederate lines. He runs home, and bursts in upon his sister, who alone is awake. The boy runs into another room; there is a muffled shot—a thin wreath of smoke tells its tale. She determines to accomplish her brother's mission. She manages to get into the Union lines, secures the plans, and when she reaches her home, where her dead brother lies, she places the plans in his pocket. The Confederates find him, and he is buried with military honours. (Released June 15th. Length 1,000 ft.)

Nestor.

The Romance of a Gambler. — Jim Carruthers, nephew and heir to the estate of John Carruthers, has gambling proclivities. The old man changes his will. Ten thousand dollars in cash is duly marked for identification and sent to the erring one, with the stipulation that the same be returned at the end of one year from date of its receipt, otherwise the entire fortune shall go to charities. Previous to the receipt of the money and lawyer's advice, Carruthers meets Helen Murray, the daughter of a mineowner, with her aunt chaperone and young Gerald Gray. Gray becomes the business manager for Murray, is accepted as Helen's future husband, and is trusted. Secretly the young lover has fallen into bad company and habits. He plays heavily, and, led on by Jake Smith, becomes deeply involved. He robs his prospective father-in-law. Carruthers has learned of the hopelessness of his love for Helen, but is devoted to her happiness. Gray hastens from the gambling place to escape shame by suicide. He is followed by Carruthers, who prevents the tragedy. Gerald then makes a clean breast of his guilt. Carruthers leads him to his own cabin, makes him sign a confession of his deeds, also a pledge to forswear cards and drink, and to be to Helen a faithful husband. Unless Gray fulfills his pledge, Carruthers shall publish the confession. He gives Gerald the probation money, telling him to make good his defalcation. Gerald Gray departs to fulfill his love's vows, while James Carruthers, having sacrificed fortune and lost his love's desire, remains alone with the memories of a brief dream of love's sweet song. (Released June 12th. Length 950 ft.)

Across the Sierras.—Dan Harding, a miner, promises his wife that he will stop drinking. Little Elma, a tot of five years, loves her father's young friend, John Webster. Dan stops at the saloon, and spends his week's wages. The wife and little Elma are waiting when John comes past. He tells them that Dan is working overtime. John goes to the saloon, and finds Dan there with his empty pay envelope. He takes Dan to his own shack until he is sober, while he puts his own pay into Dan's envelope and hastens to the waiting wife. John has given the envelope to Dan's wife, telling her that her husband is still working, but sent home his pay. Dan gets up and starts for home. When he arrives home his wife is sewing, while John is asleep in his chair with the child. Dan, believing his friend in love with his wife, and she with him, decides to go away. He slips out, and writes a note telling her that he is going away. Twelve years later we see Mrs. Harding's new home across the Sierras, where she has taken her daughter. The mother has supported herself by sewing. John Webster has come to live not far from them. Elma's love for him has grown, and they are now happily engaged. Dan Harding is now the owner of the big Dexter Mine. Dan arrives to settle a strike at the mine, and to his surprise meets John. He learns the truth. It was the little daughter and not the mother that John loved. Dan is brought to Mrs. Harding. A general reconciliation and forgiveness occurs. (Released June 15th. Length 950 ft.)

Cosmo.

Hearts are Trumps.—The farmer, father of a numerous squabbling progeny, is a man of sour temper. At the unruly breakfast table he receives a letter, telling him that Betty, the daughter of his brother, lately deceased, is being sent to his care as his next-of-kin. He is furious. Betty, a young girl of some 14 or 15 years of age, arrives, and finds no one at the station to meet her, but is piloted by the curate to her destination. They find two of the boys pummelling each other in the dust. Betty begins by separating the pugilists and reproving them. Her reception indoors is disheartening. She is set, like the rest of them, to hoe the fields. The curate's remonstrances on her behalf only bring down upon him a stream of abuse. The farmer has sunstroke; Betty tends him, and succeeds in pulling him round. She thus wins his heart, and also brings about a reconciliation between the farmer and the parson. A new era dawns upon the farmhouse, the old man permitting the family to enjoy, and entering himself upon, simple social pleasures. Betty and the curate have grown very fond of each other. In due time the curate asks the farmer's consent, and, although he is now loath to part with his one-time unwelcome visitor, the young couple receive his blessing. (Released June 13th. Length 1,000 ft.)

Caught in Her Own Trap.—Hubby, having torn the trousers of an otherwise good suit, presents it to the gardener. Waiting at the gate for hubby to return, the wife is jealous as she sees him stop and chat to the nurse. Later she declines his offers of assistance. He goes off to buy "bacca." At tea she will not speak, and, peeping out of the garden gate, sees a back view of the gardener in hubby's clothes flirting with the nurse. Later, she sees the gardener kiss the nurse. Dressing herself as a nurse, she takes the children into the park. Sure enough, the unsuspecting gardener appears, and cannot understand nurse being in such a cross humour. She continually turns her back upon him, until he, desperate, twists her round, and is horrified to discover that it is the missus. She is no less astonished that it is the gardener. Hubby, arriving at the critical moment, the necessary explanations, amid much laughter, set all right. (Released June 13th. Length 500 ft.)

What the Window Cleaner Saw.—Arrived at Brown's Hotel, the window cleaner begins at the dining-room window, and sees how a crusty old visitor gets on the waiter's nerves. Busy on a bedroom window, he is interested in the operations of a chambermaid with a trim figure, but nearly falls off his ladder when the damsel turns on him a face as black as soot. At the kitchen window he sees cook put down dainties for her darling Robert, and while she goes to let him in, the cleaner bags the good things. At another bedroom window he sees a pair of newly-weds arrive. Their mutual caressings absorb the cleaner's attention, and excite him to such a degree that at the critical moment he falls off his ladder—and we are left speculating on what he might have seen. (Released June 16th. Length 540 ft.)

The Curse of Avarice.—The characters are Stafford, the banker, the same Stafford twenty years later, James, Stafford's nephew and heir; and Frederick, Stafford's son by a secret marriage. First we see the banker, in the prime of life, receive a letter advising him that the son of the secret marriage is being sent to his care. The little chap arrives, and is educated by the banker. Twenty years later Stafford, now an old man, makes a new will dividing the property between his son and his nephew. He puts the will away in a bureau, and writes to his nephew advising him of the change. The nephew is by no means pleased to receive this intimation. We see the actor here in the character of a well-to-do young man. His avaricious nature prompts him to attempt the destruction of the will. Entering his uncle's house at night, he breaks open the bureau, finds the will, tears it, and thrusts it into his pocket. The old man,

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alarmed by the noise, peeps through the curtain, sees what is happening; then, tottering to the window, opens it and calls for help. We see his haggard face and frightened gestures at the window. Then the scene changes, and we see the young nephew's face at another window looking out to ascertain the source of the alarm —a clever touch. Desperate, the young man rushes back through the curtain into his uncle's room. Returning a moment or two later, we can read in his face what has happened; indeed, we see the old man expire after the attack. James flies from the house in a storm of passionate feeling to his own rooms. Stafford's son has, meanwhile, qualified as a doctor, and is a fine, well set-up, bearded man practising in the town. The excitement and stress of James's deed have brought on an attack of heart failure, and he, ignorant of Frederick's identity, telephones for the doctor. We see the actor in the two characters. On the one side is James in great physical distress, and on the other side the composed young doctor. Feeling his end near, James thrusts the torn will into an envelope, scrawls a confession on it, and then falls prone on the floor. The young doctor enters, discovers the body, the will, and the confession, and thus the story ends. It is quite exceptional as a *tour de force*, accomplished by an actor of great ability, who makes his bow before the curtain descends. (Released June 16th. Length 1,000 ft.)

Imp.

Reflections from the Firelight.—An old one-armed soldier reads over yellow love letters, and they awaken fond memories. He is delighted to receive a letter from his old sweetheart, who is now a widow, and he visits her. Their romance is depicted in a pleasing manner. They are shown as youthful lovers, happy and envied. They plight their troth, and the young man marches away to war. He is reported among the dead, and she yields to the feelings of another man. Her soldier lover arrives home on the day of the wedding, but does not disclose his identity, not wishing to mar her happiness. She had supposed him dead until just prior to the opening of the story. The old memories are revived, and the veteran turns to go. His romance, he thinks, is over. She follows him to the door, however, puts her arms around his neck, and they are once more happy as in the days of long ago. (Released June 13th. Length 1,000 ft.)

Far From the Beaten Track.—In the lonely Northern land lives a trapper with his young wife. For him his occupation is the centre of his life, for her it is desolation itself. Into this lonely household comes a stranger, who has met with an accident. He appeals to the soul of the woman. The two soon learn what love truly means. The husband returns just as the stranger is declaring his feelings. His first idea is to kill the man and woman, but he restrains himself. Shortly after the lovers agree to elope. The man falls into a bear trap laid by the husband, and is seriously injured. The woman is frantic, and, in spite of the presence of her husband, flings her arms around the form of the man she loves, determined to stand by him to the last. The husband returns to his hut, leaving the woman alone with the stranger. (Released June 16th. Length 998 ft.)

The Right Clue.—A man is entrusted with some valuable documents. They find their way by accident into the office waste paper basket, and thence into a dust bin. A bobby who has been spooning with "cookie" finds his new helmet a bit large, and one of the missing documents is taken from the dust bin and used to pad the somewhat spacious headgear. But the "peeler" leaves behind him the fag end of a cigar. This is found by a detective, and the previous owner tracked down by the smell! "Bobby" once discovered, the documents are easily traced, and are finally recovered, to the joy of their owner. (Released June 16th. Length 575 ft.)

Powers.

The Secret Order of the Horns.—This is taken from the actual experiences of a novice who joined one of the biggest secret orders in the world. You might be a member of it this very minute. If you know your signs you will recognise it immediately, and perhaps you will remember when you were in the place of the poor fellow whom we show being put over the jumps. (Released June 12th. Length 495 ft.)

FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 2nd to June 23rd.)

ABBREVIATIONS: B, Biblical; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama, NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Spec, Spectacular; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

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American Standard,

Tyler Film Company, Limited, Film House, W.

Gerrard 997.	Tyfilm, London.		
The Musician's Daughter	D	1030	June 9
Love Will Find a Way	C	1020	— 16

American Wild West,

(G. Melies, N.Y.)

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262.	Stafilm, London. Des.	Feet.	Date.
A Mission Waif	D	1000	June 5
A Woman's Gratitude	D	985	— 8
A Spring Round-Up	D	1015	— 12
Her Spoiled Boy	D	1015	— 15
Great Heart of the West	D	1000	— 22

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080.	Wesfilm, London.		
The Red Man's Penalty	D	635	June 8
Red Fern and the Kid	D	690	— 15
For a Western Girl	D	539	— 19
Ikey Mo's Dream	Com	410	— 22

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 2nd to June 23rd.)

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.
City 648. Bioselig, London.

	Des.	Feet.	Date
The Belle of Bettws-y-Coed	D	1015	June 2
The Old Gardener	D	960	— 9
Battalion Shot	D	890	— 16
Two Bachelor Girls	R	900	— 20
Smuggler's Daughter of Anglesey	D	1090	— 23

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.
City 648. Bioselig, London.

Those Hicksville Boys	C	492	June 2
The Punishment	D	999	— 2
The Gibson Goddess	C	576	— 9
Fate's Interception	D	998	— 9
Their First Kidnapping Case	C	501	— 13
Lines of White on a Sullen Sea	D	975	— 13
Help, help!	C	498	— 16
The Female of the Species	D	999	— 16
Just Like a Woman	D	998	— 20
The Restoration	D	964	— 20
What's Your Hurry?	C	403	— 20
One is Business, the Other Crime	D	998	— 23
Won By a Fish	C	533	— 23

Cines,

18, Charing Cross Road, W.C.
Central 12912. Rossicines, London.

The Ambush	D	764	June 5
Waterloo	Com	478	— 5
Lea as a Wag	Com	646	— 5
Vanda	D	2240	— 8
Tums	T	430	— 8
An Adventurer's Love	D	728	— 12
Gaspard's Devotion	CD	1007	— 12
Rosalie's Dowry	D	833	— 15
Vicovaro, Italy	Int.	374	— 15
The Visiting Card	C	620	— 15
Poor George	C	1000	— 19
Mr. Stout's Adventures	Com	833	— 19

Cosmopolitan,

Film House, Gerrard Street, W.
Gerrard 964.

In and Around Llandudno	T	275	June 2
Conjuring Tramps	Com	400	— 2
Tin Mining	E	400	— 6
Glimpses of the Devon Coast	T	315	— 9
All the Comforts of a Home	Com	1320	— 9
Hearts are Trumps	D	1000	— 13
Caught in Her Own Trap	Com	500	— 13
What the Window Cleaner Saw	—	540	— 16
The Curse of Avarice	—	1000	— 16
Syracuse	T	395	— 20
His Besetting Sin	D	1000	— 20
The Race of Mountain Climbers	Com	450	— 23
Blazing the Trail	D	2100	— 23

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.
City 621. Biolesque, London.

Out of the Past	D	750	June 6
Charlie Smiler's Love Affair	C	645	— 8
Detective Sharp and the Stolen Miniatures	D	1045	— 13
Uncle's Present	C	535	— 15
Cold Steel	D	825	— 20
How Smiler 'Raised the Wind"	Com	760	— 22

Eclair,

Tyler Film Company, Ltd., Film House, W.
Gerrard 9997. Tyflim, London.

Love and Science	D	1040	June 2
A Naughty Boy's Exploits	Com	500	— 2
The Kind Old Man	D	1130	— 6
In the Cellar	D	670	— 6
Gavroche Wishes to Marry	Com	615	— 6
Brussia	T	355	— 6
The Love of a Child	D	1900	— 13
A Good Watch Dog	C	850	— 13
Crayfish	E	575	— 13
Willie as Nick Carter	Com	540	— 13
Rose-Kate; or A Race for Life	D	2[illegible]	— 16
Beyond the Law	D	1418	— 23

Clarendon,

12, Charing Cross Road, W.C.
Central 7320. Clarifilm, London.

A Pair of Handcuffs	D	530	June 2
A Tame Cat	C	560	— 9
Mind the Paint	Com	475	— 16
Sharp Practice	D	838	— 23

Edison,

25c, Clerkenwell Road, E.C.
Holborn 5050. Randomly, London.

The Baby	C	1000	June 5
The Heir Apparent	D	1050	— 5
The City of Denver	S	575	— 8
The Jam Closet	C	380	— 8
Lost—Three Hours	C	1000	— 8
The President's Special	D	950	— 12
Her Polished Family	C	1000	— 12
One Thousand Miles Through the Rockies	Des	350	— 12
For the Commonwealth	D	1000	— 15
A Funeral that Flashed in the Pan	C	1000	— 15
The Patent Housekeeper	C	460	— 19
The Corsican Brothers	D	1000	— 19
An Intelligent Heart-Breaker	C	700	— 19
Archibald Chubbs and the Widow	C	1000	— 22
The Lighthouse Keeper's Daughter	D	1000	— 22

Empire,

M.P. Sales Agency, 86, Wardour Street, W.
City 648. Bioselig, London.

Glimpses of Canada	T	500	June 2
Constructing a Dam	Int.	395	— 9
Views in Durban	T	260	— 16
Father's Forty Winks	Tr	330	— 23

Express,

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.
Central 120. Gerrard 4929. Cousinhood, London.

Learning to Ski at Oberammergau	E	310	June 20

Essanay,

H. A. Spoor, 5, Wardour Street, W.
City 2129. Essafilm, London.

Broncho Billy and the Girl	D	974	June 2
Cured	C	994	— 2
Road Agent's Love	D	960	— 6
Lonesome Robert	D	984	— 6
Under Mexican Skies	D	966	— 9
All in the Family	C	994	— 9
The Clue	D	996	— 13
Sam Simkin's Sleuth	C	994	— 13
The Cattle King's Daughter	D	987	— 16
The Rivals	D	1000	— 16
Wonders of Nature	Sc	983	— 20
Alkali Ike's Boarding House	C	967	— 20
The Indian and the Child	D	1000	— 23
Our Neighbour's Wife	C	994	— 23

"Flying A."

American Company (London), Ltd., 101, Wardour St., W
City 9674. Amfcolo, London.

The Coward	D	1000	June 5
Driftwood	D	1000	— 8
The Range Detective	D	990	— 12
The Pensioners	D	995	— 15
The Ranchman's Marathon	C	480	— 15
Her Mountain Home	D	992	— 19

Hepworth,

2, Denman Street, Piccadilly Circus, W.
Gerrard 2451. Heptoic, London.

Welcome Home	C	500	June 2
A Double Life	D	800	— 6
The Burglar Helped	D	400	— 9
Lost in the Woods	D	550	— 13
Birds, Beasts and Reptiles	E	600	— 13
Oh! For a Smoke	Com	425	— 16
The Robbery at Old Wurzel's	D	750	— 20
The Last of the Black Hand Gang	D	450	— 23

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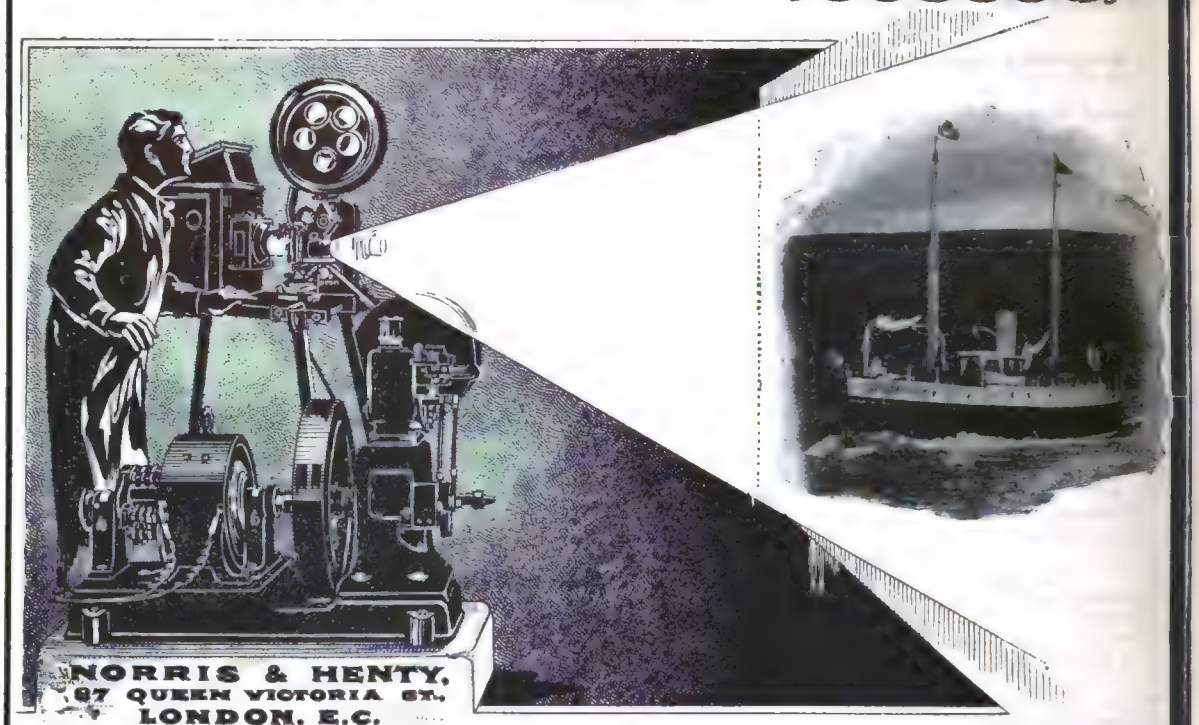

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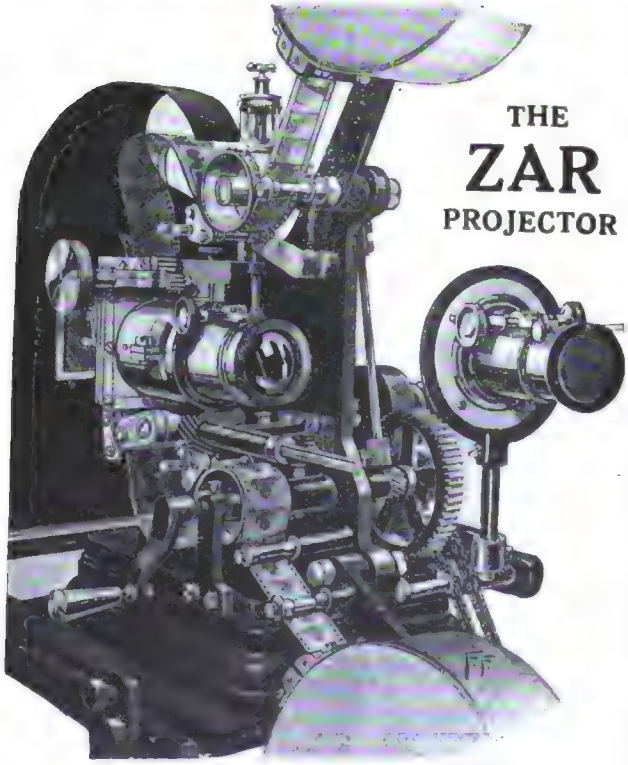

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Fitz,

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Westfilm, London.

	Des.	Feet.	Date.
A Case of Explosives	C	337	June 22

Gaumont,

Chrone House, Sherwood Street, W.

Gerrard 5966-7-8. Chronophon, London.

Bobby Stamps the Post-cards	C	465	June 2
The Romance of the Palm Grove	C	2420	— 2
Training of the Famous Russian Cossacks	Int	268	— 2
The Phantom of the Night	D	1620	— 2
Professor Neura's Cure	Com	690	— 6
Travels in the Basque Country	T	393	— 6
Travels in the Ural Mountains	T	267	— 6
A Tour of the Brittany Coast	T	393	— 9
The Agony of Remorse	D	1090	— 9
Bobby, the Judge	Com	267	— 9
The Vengeance of the Count	D	1035	— 13
Picturesque Holland—Amsterdam	Int	405	— 13
Bobby's Dilemma	Com	540	— 13
The Refugee's Casket	D	1895	— 16
Gruzilla, the Gipsy	R	1570	— 16
A Compulsory Introduction	Com	465	— 16
The Signal of Death	D	813	— 20
Bobby and the Anonymous Letter	Com	658	— 20
Types of Young Domesticated Animals	Int	332	— 20
Gigoto and His New Motor Car	Com	362	— 23
Their Lives for Gold	D	1470	— 23
Habits and Customs of the Sarts of Turkestan	Int	350	— 23
A Matrimonial Venture	C	636	— 23

Hispano.

European Film Agency, 58, Dean Street, Shaftesbury Avenue, W.

Gerrard 94. Wilgrams, London.

True till Death	D	2625	June 8

Itala,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm London.

The Plot that Failed	D	1950	June 9
A Violin Scraper's Concert	Com	595	— 9
The Tenant's Children	Com	685	— 16

Imp,

J. F. Brecklin, 4, New Compton Street, W.C.

Gerrard 1266. Stafilm, London.

The Home Strike-Breakers	C	620	June 2
A Modern Highwayman	D	985	— 2
All a Mistake	Com	655	— 6
The Immigrant's Violin	D	995	— 9
Reflections from the Firelight	D	1000	— 13
Far from the Beaten Track	D	998	— 16
The Right Clue	Com	575	— 16
A Timely Repentance	D	980	— 20
Better than Gold	D	990	— 23
The Kid and the Sleuth	Com	999	— 23

Kalem,

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Bioselig London.

The Trail Through the Hills	D	1026	June 2
Kidnapped Conductor	C	509	— 6
The Banker's Daughter	D	1000	— 6
Jean of the Jail	D	1025	— 9
School Ma'arm of Stone Gulch	C	1020	— 13
Held by Bandits	D	845	— 13
Spanish Revolt of 1836	D	1030	— 16
Frontiersman's Bride	D	817	— 16
A Leap Year Elopement	R	1008	— 20
Secret of the Miser's Cave	D	1063	— 20
The Tide of Battle	D	1067	— 23
Trail of Gold	D	1016	— 23
Old Sleuth Detective	D	920	— 23

Kineto,

80-82, Wardour Street, W.

Central 6780. Kinetonia, London.

Picturesque North Wales: Series II.	T		June 2
Port Said	T	285	— 4
A Hindu Funeral	Int	135	— 4
Studies of Aquatic Life	[illegible]	[illegible]	— 13
Preparing for an Indian Festival	Int	390	— 20

Lubin,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

	Des.	Feet.	Date.
The Social Secretary	D	1015	June 2
Nutty's Game	C	305	— 2
Hello, Central	D	1000	— 6
Tim and Jim	C	375	— 6
Fooling Father	C	1012	— 9
The Sacrifice	D	1015	— 9
Shall Never Hunger	D	1000	— 13
Reformation of Kid Hogan	D	1048	— 16
That Chicken Dinner	C	374	— 16
A Pie Worth While	D	1057	— 20
His Little Sister	C	652	— 20
Capt. King's Rescue	D	1035	— 23
Gay Times in Jacksonville	C	1041	— 23
Becky Gets a Husband	Com	670	— 23

Lux,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115. Enerphone, London

Not Dead, But——	Com	600	June 5
Mr. X. and the Unfortunate Heiress	D	960	— 8
Only a Chiropodist	C	410	— 12
The Apache Ball	C	800	— 15
The Little Millionairess	D	880	— 15
Spiffkin's New Job	Com	560	— 19
The Empty Holster	D	850	— 19
What an Ass	Com	470	— 22
Only a Private	D	850	— 22

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Westfilm, London

The Better Influence	D	992	June 5
Leap Year	D	999	— 8
The Eternal Masculine	D	1025	— 12
Opportunity	D	999	— 15
The Lighted Candle	D	881	— 19
A Dangerous Model	D	993	— 22

Milano,

J. F. Brecklin, 4, New Compton Street, W.C.

Gerrard 1266. 2782 Stafilm, London.

The Redemption of a Soul	D	1025	June 2
An Evil Fascination	D	2235	— 9
Kelly as Sculptor	Com	485	— 16
Telephone Call to the Hills	D	898	— 23

Nestor,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115 Enerphone, London

A Pair of Jacks	C	880	June 5
The Feudal Debt	D	950	— 8
The Romance of a Gambler	D	950	— 12
Across the Sierras	D	950	— 15
The Heart of a Tramp	D	900	— 19
Two Men and the Law	D	950	— 22

Nordisk,

Nordisk Films Co., 25, Cecil Court, W.C.

City 172. Nordicom, London.

The Spy	D	2708	June 8
Summer Scenes	S	394	— 8
Saved by a Shot	D	820	— 15
A Sly Servant	Com	321	— 15

Pasquali,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6381. Nuafilms, London.

Polidor Has Stolen a Goose		484	June 2
The Town of the Sun—Madrid	T	306	June 13

Raleigh and Roberts.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Cousinhood, London.

Native Life at Ceram	E	228	June 6
Perkin's Love Wave	Com	425	— 13
A Day with the Military Sky Corps at Briancon	Int	415	— 13
Modern Physical Culture	Int	415	— 20

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (May 26th to June 16th.)

Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.

Gerrard 3239. Central 5037. Photofilm, London

	Des.	Feet	Date.
The Martyrdom of St. Stephen	D	857	June 5
Along the Banks of the Rance to Dinan	T	396	— 5
Oxygen	E	560	— 5
The Beautiful Princess and the Merchant	F	1260	— 5
Wiffles and His Portrait	Com	676	— 5
His Wife's Triumph	C	710	— 5
Paris	T	790	— 8
The Convict's Generosity	D	939	— 8
Max and the Maid	Com	676	— 8
A Modern Turn	Tr	362	— 8
A Woman's Martyrdom	D	2359	— 8
Matrimonial Squalls	C	2310	— 12
Jim, the Insurance Agent	Com	643	— 12
Lucky Beggar	Com	478	— 12
A Marriage in the Reign of Louis XV	C	990	— 12
Wild Duck Shooting in France	Int	460	— 12
Gerona	T	280	— 12
Milord L'Arsonille	D	1485	— 15
A Florentine Intrigue	D	847	— 15
As Fate Decreed	D	710	— 15
The Vapour Bath	Com	314	— 15
The Magic Screen	Tr	510	— 15
The Distillation of Orange Flower Water at Tunis	E	330	— 15
Jiu-Jitsu	Int	428	— 15
Beauty Spots on the Norfolk Broads	S	379	— 19
The Temples of Kyoto	Des	314	— 19
Love Finds Out the Way	C	445	— 19
Max as Cab Driver	Com	923	— 19
Love Me, Love My Dog	C	478	— 19
The Doctor's Darling	D	990	— 19
A Shattered Life	D	757	— 22
The Living Idol	D	1023	— 22
Nick Winter's New Pupil	Com	626	— 22
The Turtle Dove	C	412	— 22
From Marseilles to Bastia and Cape Corsica	T	346	— 22
The Agouti	E	396	— 22

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262 Stafilm, London

A Matrimonial Idyll	Com	341	June 5
The Secret Order of the Horns	Com	495	June 12
Views of Lake Como	Int	220	— 19

Reliance. 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

Key West Celebration	Int	593	June 5
Bedelia and Mrs. Busybody	C	390	— 5
A Child's First Love	D	985	— 8
The Yeggman	D	978	— 12
The Better Man	D	999	— 15
The Duel	D	998	— 19
Bedelia and the Suffragette	Com	787	— 19
St. Augustine, Florida	Des	216	— 22

Rep.

American Film Releases, 19, Cecil Court, W.C.

City, 3953. Amrel, London.

Life or Gold	D	1000	June 6
A Brand from the Burning	D	1000	— 8
An Ex-Convict's Ordeal	D	1000	— 13
The President's Peril	D	1000	— 15
The Tale of a Kite	Com	975	— 20
The Averted Step	D	1000	— 22

Rex

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmopic, London.

The Bargain	D	1000	June 8
The Defender of the Name	D	1000	— 15
The Heiress	C	989	— 22

Sascha.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4-9. Cousinhood, London.

Across the Dolomites	T	445	June 6

Savoia.

R. Prieur and Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9115. Knerphone, London.

	Des.	Feet.	Date.
Algy Grows a Moustache	Com	450	June 8
Guilty, Yet Guiltless	D	1240	— 12
A Bad Shot	Com	300	— 15

Svea,

New Agency Film Co., 81-83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

Florida	T	400	June 16

Selig,

E. H. Montagu, 12, Gerrard Street, W.

Gerrard 5156. Polyscope, London.

All on Account of Checkers	C	1000	June 2
The Hobo	D	1000	— 2
A Waif of the Sea	D	1000	— 6
Me and Bill	D	1008	— 9
With the Boys of the "Fig. 2"	D	350	— 9
Wolcott Coombs	Int	659	— 9
Tenderfoot Bob's Regeneration	D	1035	— 13
His Chance to Make Good	D	1015	— 13
When the Heart Rules	D	732	— 16
The Redemption of Greek Joe	D	982	— 16

Solax.

American and Continental Film Co., 5a, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

His Musical Soul	Com	640	June 12
Within an Ace	D	1000	— 19

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9997. Tyfilm, London.

Bletsoe Castle	E	495	June 9

Urbanora,

89-91, Wardour Street, W.

Central 3118. Bioscope, London.

The Indian Mail Robbery	D	1380	June 5
An Eccentric Sportsman	Com	450	— 5
A Trip to Rotorua	T	345	— 5
A Day with Poachers	Int	295	— 5
The Mysterious Arm	D	1140	— 12
Dupin Seeks a Situation	Com	370	— 12
A Fatal Wager	D	685	— 12
From Lauterbrunnen to Murrin	T	360	— 12
The Glamour of the Footlights	D	1170	— 19
Mrs. Plummet, Virago	Com	385	— 19
A Newsboy's Eventful Day	C	440	— 19
Lucknow, India	T	395	— 19

Vitagraph,

23, Cecil Court, W.C.

Central 14277. Vitagraph, London.

The Great Diamond Robbery	Com	1000	June 6
A Story of the Circus	D	561	— 6
Sunset; or, Her Only Romance	D	1007	— 6
Mrs. 'Enry Awkins	C	833	— 6
First Woman Jury in America	C	892	— 8
The Five Senses	Int	334	— 8
Mr. Bolter's Infatuation	C	1000	— 13
The Black Wall	D	1000	— 13
Taft and His Cabinet	Int	380	— 13
The Old Silver Watch	D	1000	— 15
The Forgotten Dancing Shoes	C	485	— 15
The Two Penitents	D	971	— 15
The Price of Silence	D	1017	— 20
The Haunted Rocker	C	528	— 20
Nemesis	D	1003	— 20
The Suit of Armour	Com	524	— 22
The Governor Who Had a Heart	D	1003	— 22

Welt.

M.P. Sales Agency 86, Wardour Street, W.

City 648. Bioselig, London.

German Army Equestrians	Int	428	June 1[illegible]
Freiberg	T	381	— 2[illegible]

Westa Picture Plays,

European Film Agency, 58, Dean Street, London, W.

Gerrard 9[illegible] Wilgrams, London

All For Gold	D	2190	June 1[illegible]

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The Bioscope

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PRINCIPAL CONTENTS.

PAGE

Leading Article:
The "Shady" Exclusive - 763
The Proposed Licensing of Film Stores - - - 765-767
The Art of John Bunny - - 769
Items of Interest - - 770-777
Sunday Opening and Charity - 777
Around the Trade. A Glimpse of the "Magnet's" New Premises (illustrated) - 779-781
Parisian Notes. By John Cher - 785
THE BIOSCOPE Medical Demonstrations - - - - 787-789
Away up North. A few Notes from Scotland By "Scotty" 793
Latest Inventions: Specification published. (Illustrated) - - - 795-797
The Cinematograph and Cecily By Phebe Albany - - - 797
In Suburbia. "Rambler" tours the Greater London Halls - 801
The World of Finance - 803-807
News from America - - - 807
Paper Cinematograph Films - 809
A Rush for the Derby Film - 811

PAGE

Help in Trouble. For Proprietors, Managers and Operators - - - - - 813-815
No Sunday Opening at Folkestone - - - - - - 817
The Pick of the Programmes:
What we Think of them 819-822
What the Manufacturers say of their best Films on Show Next Week - - - - 823
Art and Advertisement - - 825
An Interesting Exhibition - 825
Classified Advertisements - 828-832
Stop Press News - - - 833
Insurance Coupon - - - 834
Index to Advertisers - - - 834
The Films: week by week - iii.-xxx.
Film Releases. This week, next, and the week after xxx.-xxxviii.
Telephone Numbers and Telegraphic Addresses xxx.-xxxviii.
Supplement--
Picture Personalities: MR. G. SOOLE.

THE "SHADY" EXCLUSIVE.

Little more than a year ago the exclusive film was an unknown quantity; its presence in America did not concern the English Trade, which adhered strictly to the principle of an open market. But the increasing number of picture theatres showing only first-run films, together with the growing popularity of the complete film play of some 2,000 ft. and upwards, materially affected the condition of affairs, and it was with the intention of providing the picture theatres with "something special"—subjects which the opposition show could not obtain—that the exclusive film was introduced.

Now, we have no quarrel with the "exclusive" merely because it is an "exclusive"; whether it is a wise policy to include a lengthy subject "exclusive to this theatre" is a matter for the showmen to decide. But we feel bound to make a strong protest against thinly-veiled suggestive films being exploited as exclusive subjects, and "billed" as "top-liners"—films which rely solely on what may be termed their *double entendre*, and which would unanimously be "turned down" by the Trade buyers, were they offered for sale in the usual manner.

Quite justly, the picture theatres of this country have won for themselves a high reputation. They are essentially family resorts—places of amusement to which a man can always take his wife, his sweetheart, or his children. It is a homely standard to set, perhaps, but there can be none better. And it is because we wish to see this high reputation remain unsullied, to keep the family entertainment above reproach, that we urge the Trade to check the evil that is being steadily accomplished by the shady exclusive.

If the exclusive film has come to stay—and we believe that it has—let it be above reproach, clean and straightforward. We have no use for other kinds of films, and the sooner suggestiveness and ultra-sensationalism are banished, the better for the picture theatre—the better for its supporters.

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The Proposed Licensing of Film Stores.

PROCEEDINGS BEFORE A COMMITTEE OF THE HOUSE OF COMMONS.

Specially Reported for The Bioscope.

Further evidence on behalf of the London County Council was called on Tuesday, June 11th, before a Committee of the House of Commons, which has under consideration the clauses of the Council's General Powers Bill with reference to the licensing of film stores. Sir Charles Nicholson presided.

A projector, supplied by the Gaumont Co., was fitted up in the Committee room for the information of members if any question relative to Trade mechanics arose.

Mr. E. F. Cooper, electrical and mechanical assistant to the inspection branch of the London Fire Brigade, said he had been engaged for twelve years in the inspection of theatres and music-halls in which, of late years, cinematograph films were more or less constantly used. It was his experience that, generally speaking, the Council's advice and requisitions were well received and readily adopted. The advice of the Council's officers was often asked. Negative films formed a very small part of the films stored by renters. The value of positive films depended considerably on the class of subject and on the age of the film. A new film might be worth £25 or more. A film that had been in circulation six months or more would be worth 18s. or £1.

Mr. Fitzgerald: The danger that arises from the storing of films has nothing to do with the value?

The Witness: It has very little indeed. I understand that new films are slightly more inflammable, but the danger is practically the same.

Continuing the witness said that he did not think the storage of flannelette in bulk was as dangerous as the storage of photographic films. Neither was the storage for films for still photographs so dangerous. They were generally packed in small packages of ten, and carefully wrapped in paper. He considered that on premises where cinematograph films were stored there was more than the ordinary risk of fire.

Mr. Fitzgerald: There are, I presume, certain large traders who conduct this business very carefully and take precautions to prevent fire?

The Witness: Yes, they employ careful assistants. I have seen premises in which the greatest care was taken in the production of the films. Before entering the works a visitor or customer was requested to remove all matches from their pockets. In passing from one room to another care was taken not to leave doors open, and self-closing doors were fitted in many cases. No naked lights were used and the electric fittings were specially designed. The voltage in the rooms where manufacture took place was reduced to a low pressure. The electric wires were brought in in solid steel tubing which was extended to the fitting itself and the electric bulb was again enclosed in a heavy glass globe. Low pressure hot water apparatus was used and the radiators were guarded so that no films could come in contact with them. The rooms in which the risk was greatest were provided with more than one exit. Such a manufacturer evidently realised the dangers inherent in the material he was using. In the case of the high-class-dealer also he had found that great care was taken. A fire-proof chamber was provided, with fire-resisting doors at either exit. The chamber was ventilated by a flue carried to the outer air; each film was enclosed in a tin case and the cases were separated from one another. Lamps were enclosed in globes, and notices prohibiting smoking were exhibited. Separate rooms were used for rewinding, preparing, and cleaning the films, and for packing them up for dispatch. He was of opinion, however, that this state of things did not exist on the majority of the London dealers and manufacturers premises. In the majority of cases the films were not stored under satisfactory conditions, and in some cases the premises themselves were unsuitable. There appeared to be a lack of appreciation of the danger from fire involved by the use of large quantities of celluloid.

The witness proceeded to give an account of visits he had paid to film dealers' premises. In the first case the premises were fitted with wooden partitions; there were approximately 250,000 ft. of film stored there, and the films were in cardboard boxes for the most part; some thirty or forty films without any cover. On the floor were loose paper and packing and short lengths of film. Two girls were engaged in the room cleaning films. There was a gas-heated radiator, and the electric wire was in a bald condition. In the second case he noticed that only one of the spools of the projecting machine was enclosed in the spool-box, and the projecting room was used as a paper and letter store. Separated from it by a match-board partition was a store containing 200,000 ft. of film. A gas ring was burning 12in. away from the shelves on which the films were placed. At the third premises he called at, both he and the manager were smoking cigarettes when they entered the film store. More than half of 20,000 ft. of film was unprotected. He put out his cigarette but the manager continued smoking. Later the manager put his cigarette on a shelf and unwound a film near it. The upper part of these premises were let out as residential flats. The witness mentioned that he had other instances and the names of the firms referred to in each of the cases were handed privately to Mr. Balfour Browne, who intimated that the firms would be invited to give evidence before the

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The Lighthouse Keeper's Daughter
DRAMA.
Released June 22, 1912.
A dramatic and charming production filled with all the romance of the sea.
Approx. length 1,000 ft.
No. 7004. Code word—Vorlesung.

Archibald Chubbs and the Widow
COMEDY.
Released June 22, 1912.
The funny scheme devised by an unwilling suitor to break his engagement.
Approx. length 1,000 ft.
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Committee. The witness added that it was an exception to find apparatus for extinguishing fires on these premises.

In cross-examination, Mr. Balfour Browne suggested that none of the raw films were manufactured in this country at all. The witness was not sure; he thought some was manufactured near Birmingham. He knew of no manufacturer in London. He understood a manufacturer for the purposes of this inquiry to be the person who turned the raw film into one with pictures on it. The film was then spoken of as the negative.

Mr. Balfour Browne: A negative cannot be reproduced?

The Witness: I believe it can be. I think a negative can be produced from a positive.

Mr. Balfour Browne: If you can do that, you are cleverer than the people in the Trade.

In reply to further questions the witness stated that flannelette was not inflammable when in a roll.

Mr. Balfour Browne: If I lit a match and placed it on this film (producing a roll of film)—I do not propose to do so—nothing would take place. We had that in evidence last time.

Mr. Pritchard: (on behalf of Messrs. Kodak) asked the witness if it was intended that firms like his clients, who manufactured raw film and stored it in London, should be included in the scope of the Bill.

The Witness thought it quite possible.

Mr. Pritchard: Does not a great deal of the danger arise from the exhibition of the films to customers?

The Witness: The exhibition dangers have been reduced to a minimum owing to the improved construction of the projectors.

Mr. Pritchard: Unexposed negative films would not have to be taken out for cleaning.

Mr. Goldsmith, a member of the Committee: Is it the intention of the County Council that any premises upon which films are kept, negative or positive, should be licensed?

The Witness: I think that is the intention.

On this Mr. Goldsmith pointed out that every shop keeper who stocked film, especially for the new short length moving pictures supplied to ordinary members of the public, would come into the scope of the Bill.

The Chairman remarked that if the Council merely required persons who stored films to have fire-resisting walls to the premises, the matter would be dealt with most conveniently under the Building Acts.

Mr. Valentine, on behalf of the Home Office, pointed out that under the Factory Act the Home Office made regulations for dangerous businesses, and under these both workmen and employer were made subject to penalties for non-observance. The present Bill only made the employer liable. If a workman disregarded the directions of the employer, the employer and not the workman would suffer. He regarded that as a defect of the Bill. The contention of the Home Office was that the proper method would be to proceed under the Factory Act, namely, by general regulations, and not by licence.

Mr. Fitzgerald suggested that the employer could protect himself through his right to dismiss a disobedient employee.

Mr. Allen, an Inspector under the Explosives Act, in the services of the London County Council, gave evidence as to fires on film premises since 1907, and said that he considered premises in which these films were stored to be subject to unusual danger if a fire broke out. The general opinion of people in the Trade with whom he had spoken was that they would prefer to be under legislation, and licensed and inspected, because it would allay the fears of the public in relation to the storage and exhibition of films.

Mr. Jeeves (cross-examining): It is fair to say that the great majority of films are stored in metal cases.

The Witness: That is so.

Mr. Jeeves: The interests of the Trade having induced it to use these cases, why is it necessary to have regulations? If people are doing a thing voluntarily, why come to Parliament for compulsory powers?

The Chairman: The trouble appears to be that everybody does not observe these precautions.

In reply to Mr. Goldsmith the witness said he was of opinion that no dealer in photographic goods kept in stock anything like the quantity of film stored by cinematograph firms, but there could be no objection to an exemption clause being included in the Bill in favour of these traders.

Mr. Ollis, Chief of the Public Control Department of the London County Council, was recalled and questioned with regard to the objects of the Council in promoting the Bill, and he said that the Council had in view the prevention of fire in film stores, and the prevention of the spread of fire to adjoining premises, if one occurred.

Mr. Valentine remarked that there was no reason why the Home Office should not issue advice and warning to manufacturers as to the dangers arising from the storage of celluloid films.

The Chairman: You maintain that the Home Office has already all the powers now being sought by the London County Council?

Mr. Valentine: Yes.

Mr. Fitzgerald: I do not understand that you have powers in regard to stores; only with regard to factories.

Mr. Valentine: No, not where films are simply stored, but where there is a manufacturing process.

In reply to Mr. Goldsmith the witness said he thought the regulations which should be enforced were that each roll of film should be placed in its own metal box and kept in a fire proof chamber, and that the number of films in the hands of an operator should be strictly limited.

The Committee then rose and Mr. Jeeves mentioned that about ten witnesses would be called on behalf of the Trade, so that the proceedings might be expected to last two days longer.

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THE ART OF JOHN BUNNY.

"CAPTAIN JENKS' DIPLOMACY," BY THE VITAGRAPH COMPANY.

The "comic film" is a form of entertainment unique to the cinematograph. It was the "comic" that first popularised the picture theatre at the very beginning, and, even in these days of lengthy "exclusives," the "comic" may still be looked upon as one of its staple and most reliable attractions. There is something about these short, sharp moments of pantomimic merriment, often obviously absurd, but usually funny, which is essentially suited to the tastes of modern audiences. Man is a laughter-loving animal on the whole, but he is too complex to care for nothing but humour. He likes the bill of fare to be well assorted when he goes to the theatre, though he may prefer comedy to predominate. And it is by reason of its wonderful assortedness, its infinite variety, that the cinema has gained so strong and unshakable a hold over the public. From a popular point of view, it is the perfect entertainment. One finds this same striving after variety in all forms of stage amusement designed to appeal to the masses—in the melodrama, with its interlarded scenes of pathos and comedy; in the music-hall, with its alternatingly gay and serious "turns": in the opera bouffe, with its mixture of sentiment and absurdity—but in none has it been accomplished with such complete and absolute success as in the picture show.

One of the distinguishing features of the cinematograph "comic" is the series of really clever comedians it has brought into being, artists who, in reviving the half-forgotten art of pantomime, are proving the picture play to be a means of humorous expression of first-rate importance. Of all these artists there is none more famous—and more deservedly famous—than Mr. John Bunny, the master humorist of the Vitagraph Company. Like all great art, the art of John Bunny is unique and unexampled. There has never been anyone quite like him before, and there never can be again; he is incomparable. Mr. Bunny is largely unique amongst humorists—film or otherwise—not only for his acknowledged world-wide success, but also for the methods by which he secures that success. The average comedian, however talented he may be, almost invariably relies to a great extent upon adventitious effects; he "makes up" elaborately, he introduces much "knockabout" business, he claims attention and laughter by a studious departure from the natural and the probable. He may be clever, he may be amusing, but he is usually artificial and quite impossible. One feels that he is there for the purpose of being funny, and one applauds him because he is so thoroughly skilled in the tricks of his trade. With Mr. John Bunny, however, it is entirely different. Mr. Bunny is that rare thing, a natural humorist. We do not laugh at him because he pulls droll faces, or because he knocks the furniture about, or because he behaves as no sane man ever could or would behave in ordinary life. We laugh because he, himself, the essential man, is composed humorously; because whatever he does is humorous; because he emanates humour unconsciously from every pore of his large body. Mr. Bunny secures his effects naturally, simply by being himself—at least, that is the impression produced upon the spectator. He is one great, incarnate joke, as irresistible as its humour is inexhaustible. The situation in which Mr. Bunny figures does not matter so much; provided that he is there one always laughs.

But Mr. Bunny is not merely a low comedian, a *farceur*, who shakes audiences with fits of irresponsible, unreasoning mirth; he is also a very great artist, in the truest sense of the word. More often than not, of course, this player is seen in frankly farcical roles, where merriment is the chief, if not the only consideration, but that does not mean that he is incapable of anything else. There is to be released on July 4th a wonderful little Vitagraph comedy, entitled, "Captain Jenks' Diplomacy," which affords a very real illustration of this fact. "Captain Jenks' Diplomacy" might have been written by W. W. Jacobs; it is a romance typical of that author, and, in its way, quite as good as anything he has done. It is also interesting as presenting Mr. Bunny in an unusual light; he is not only a comedian, but a character actor with moments of sincere beauty and almost of pathos. His study of Captain Jenks is a performance to be remembered. It reminds one of Captain Cuttle (what a splendid Cuttle Mr. Bunny would make, by the way!); it has all the sweet, kindly humanity of Dickens' famous character—the simple good-heartedness, the honest emotion, and the quaint humour which have endeared the old sea-dog of the novel to so many thousands, and which, appearing equally in Captain Jenks, will render this latter fully as popular. Of course, Mr. Bunny will always remain essentially a comedian—we could not afford to do without him in that capacity—but, though it may appear rather absurd to say so, in view of existing facts, one fancies that, if he had not been a comedian, he might have been almost as great an actor in serious, even tragic, roles.

"Captain Jenks' Diplomacy," apart from Mr. Bunny's work therein, is an excellent playlet, and it includes another admirable performance, that of Mr. Charles Eldridge as Captain Squallor. Mr. Eldridge gives a really strong, virile impersonation of this fiery old mariner, who casts off his son in a furious rage because the latter marries without his consent. No film that the Vitagraph Company have yet produced has better deserved their description of "life portrayal."

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

BANDIT FILMS BARRED.

A cinematograph representation of the exploits of the notorious Paris bandits has been prohibited by the Mayor of Belley, France.

LICENCE GRANTED.

At the last meeting of the Fire Brigade and Licensing Committee of the Bradford City Council a licence was granted to the Grand Picture House, 125, Manchester Road, Bradford, for the use of the building for cinematograph exhibitions.

NEW BRADFORD HALL.

Plans for the erection of a cinematograph hall in Thornton Road, Bradford, have been approved by the Fire Brigade and Licensing Committee of the Bradford City Council, subject to final inspection of the building when completed.

ANOTHER FOR LEICESTER.

A site has been purchased at the junction of Overton Road and Uppingham Road, Leicester, for the erection of a cinematograph theatre, to seat 1,000 persons. Plans are now being prepared, the opening date being fixed for August Bank Holiday.

A NEW THEATRE FOR HALIFAX.

The probabilities are that ere long Halifax will be able to boast of another picture house at Wards End. Plans have been prepared for the erection of a cinematograph theatre on a site in this district and the estimated cost of the building, etc., is put at £10,000.

BOWLING MATCH AT GLASGOW.

On Wednesday of last week the employees of the B.B. Wellington Palace met the employees of Eglinton Electraceum Company in a friendly game of two rinks on the Queen's Park Bowling Green. A keen contest resulted in the Eglinton Electraceum proving victors by two shots. Tea was served after the game, and a challenge for a return match was accepted by Mr. Alex. Gilchrist, J.P., on behalf of his employees to be played on Glasgow Green.

ENGLISH CHILDREN IN PARIS.

It is worthy of note that during the recent visit of the 1,000 school children to Paris a gala performance of cinematograph pictures was given in their honour at the Hippodrome. A fine display of Gaumont's *films parlants* was applauded most heartily. When the film was screened showing the boys and girls on their tour through Paris, great excitement prevailed as friends recognised each other on the sheet. The show finished with a *film parlant* in English—"A Toast to the King"—in which the National Anthem is sung. The children joined in with great gusto in this, as well as in the Marseillaise, when the French flag was shown.

BILL SIKES AT WORK.

The Picture Hall, Southwick Road, Sunderland, was recently broken into by burglars. The lens of the machine and various other articles were stolen, while films had been shaken out and placed in buckets of water, and other damage done.

A CORRECTION.

In the advertisement of the Warwick Trading Company, Limited, in our last issue, the price of the Warwick Chronicle for three months' contract was given as £3. We are informed that this amount should have been £4.

A RESIGNATION.

Mr. Gun-Cooke has resigned the position he has held for sixteen months at the Premier Picture Palace, Canal Street, Newry. Since going to Newry, Mr. Gun-Cooke has made hosts of friends, and great regret has been expressed at the departure of so courteous and genial a manager.

EARLSFIELD AND SUNDAY OPENING.

A Protest Committee representing the churches in Earlsfield has issued a communication urging all Christian charities to agree not to apply for or accept money from performances given at picture theatres on Sunday evenings The protest states that if this is carried out the London County Council will soon be compelled to reverse its policy and no longer sanction the Sunday opening of picture theatres under the name of charity

THE SHOWMAN'S FRIEND.

No showman can be successful if his machine is not up to standard—even the very best of films will not save him. The machine must be a "top-notcher." The New Century Film Service claims that the very best results are obtained with their "Kalee" projector, the popularity of which is attested to by the steady sale. During the past week two of these have been installed at the Hippodrome, Bilston, and the Hippodrome, Wednesbury, respectively.

"THE MIRACLE" FILMS.

The Reinhardt Miracle Company announce that the American and Canadian rights of "The Miracle" films have been sold to Mr. Al. Woods, Putnam Building, New York City, to whom all inquiries for State and County rights of America should be addressed. The final arrangements for the taking of "The Miracle" in Vienna towards the end of this month have been concluded. Professor Vollmoller has arranged the play for the cinematograph, and both he and Professor Reinhardt are engaged in divising new scenarios for future pictures. The company intend producing probably one film per month, of which exclusive rights only will be granted for exhibition purposes.

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The Two **Orphans** ...	3,195 ft.	10	10	0	**Notre** Dame de Paris Coloured	2,600 ft.	8	0	0
Dead Man's Child ...	2,600 ft.	10	0	0	**Foe** to Richelieu ...	2,420 ft.	8	0	0
Arrah-na-Pogue ...	3,000 ft.	10	0	0	From the Bottom of the **Sea**	2,000 ft.	7	10	0
Colleen Bawn	3,076 ft.	8	10	0	The Golden **Belt** ...	2,015 ft.	7	10	0
Mystery of the Glass Coffin	2,487 ft.	10	0	0	Great **Mine** Disaster...	2,520 ft.	10	0	0
Fall of Troy	2,030 ft.	5	10	0	**Arson** at Sea	1,686 ft.	8	10	0
Absalom	1,340 ft.	8	0	0	Zigomar v. **Nick** Carter	3,600 ft.	20	0	0
Little Railroad Queen	3,160 ft.	12	0	0					
Flight to Death ...	1,748 ft.	10	0	0					
Aviator's Generosity...	2,560 ft.	13	0	0					

The word in deep black is the code word used for each of the above films.

All films offered for sale by us are subject to being unsold on receipt of inquiry.

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We have the following Bargains in Films:—

COMIC FILMS	from 300-600 ft.	...	6/6 each.
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TRAVEL and INTEREST ...	,, 200-500 ft.	...	5/6 ,,
PATHE GAZETTES, in perfect condition	,, 300-600 ft.	...	4/- ,,

Cash with order. Sixpence extra postage.

Write for our New List of Bargain Films. Splendid Value and Condition.

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"FLYING A" FILMS.

In "Films—Week by Week" in last week's issue of THE BIOSCOPE, the short description of the American Company's releases were placed under the heading of American Wild West. This, of course, was an error, the correct heading being American Company.

CAERPHILLY'S NEW THEATRE.

A large area of property on the well-known "island site," in the centre of Caerphilly, has been secured by a powerful syndicate, who are largely interested also in South Wales Electric theatres, on which an up-to-date picture palace will be erected immediately. The seating capacity is estimated at over 1,000, and it is expected to be opened in the early part of September. The theatre will possess its own electric light installation and will supply light also to all the other buildings on the property.

FILM STORAGE AT A LOW RATE.

Now that the question of film storage is so largely in the ascendant, the latest film storage box introduced to the Trade by Mr. Will Day, the director and general manager of Jury's Kine Supplies, is quite opportune. The box is made of stamped steel, the lid of which is automatically locked by a single side movement, thus preserving its contents from any danger of burning, and eliminating any chance of the lid becoming loose. The requirements of the London County Council and licensing authorities are fully met, and these boxes are so surprisingly cheap that everyone can afford to instal all they require to ensure perfect safety.

A POPULAR THEATRE.

Patrons of the Coliseum, Harringay, could not wish for a better hall, while the pictures are always of a first-class nature. Mr. Lester King, the able manager, caters well for the amusement of his audiences, and on Friday last the final of the Coliseum, Harringay, Beauty Competition was held, the house being packed. Six valuable prizes were offered, the first taking the form of a silver plated tea and coffee service, with water jug and gallery waiter. For this week Mr. King has organised a Go-as-you-please Competition, the first-prize being a week's engagement at a salary of £2. Five consolation prizes are also offered.

MORE ABOUT "BUNNY."

"Bunny" was cinematographed last week on his way to "The Derby" and "On Board Ship." Both films are delightful in their extreme ludicrousness, and are expected to be released in the near future. "Bunny in London" and "Bunny in Paris" promise further "rib-ticklers" for the picture theatre patron, but the latest news from America, that "Bunny" will appear as Pickwick in "The Pickwick Papers" of Charles Dickens, will cause a general flutter throughout the Trade, and one wonders "What next?" for it is obvious that "Dear old Bunny" did not cross the water for the purpose of appearing in only a few Vitagraph productions.

A DENIAL.

With regard to the rumour which has been spread about, and which was *not* published in THE BIOSCOPE, that the popular actor, Mr. Maurice Costello, intended leaving the Vitagraph Company of America, we are authorised to state that there is no truth whatever in the report.

LIGHTNING IN A PICTURE THEATRE.

At Burton-on-Trent, during a thunderstorm, lightning struck the electroliers in a picture theatre. The noise created alarmed the audience, who, thinking the theatre on fire, made a rush for the doors. The attendants, however, were able to reassure the people, and the performance was continued.

FEATURES A SPECIALITY.

The Ideal Film Renting Company, whose fortunes are being so capably cared for by Mr. A. M. Kay, are making a speciality of feature films which they are booking from release date onwards. Showmen would do well to at once get into communication with the firm who will send vacant dates and prices on application.

"THE MIRACLE" IN COURT.

On Thursday, in the King's Bench Division, judgment for £4,250 was given, by consent, for Professor Max Reinhardt in an action brought by him against Mr. T. H. Payne. The case was in connection with certain royalties which Professor Reinhardt claimed to be due to him regarding the production, at Olympia, of "The Miracle." An allegation of misrepresentation against the plaintiff was absolutely and unreservedly withdrawn.

FILM ACTOR'S NARROW ESCAPE.

Mr. G. M. Anderson, the popular member of the Essanay Western Stock Company, had a narrow escape from death during the filming of "Broncho Billy's Bible." The accident was very similar to that which occurred to Lieut. Daring a short while since. At the close of the picture, Mr. Anderson struggles with another actor at the top of a precipice. Although rehearsals had passed off quite satisfactorily, when the picture was being taken Mr. Anderson slipped and fell over. He managed to grab a projecting tree in his descent, and clung desperately to it until a rope was lowered to him, by which means he was hauled back to safety.

CINEMATOGRAPH LICENCE REFUSED.

Last week the Halifax Magistrates had before them an application for a music licence for premises in Bond Street, Halifax, which it was proposed to convert into a picture theatre. The premises were formerly used as a skating-rink, and the Chairman of the Magistrates said that his colleagues considered that as accidents were continually occurring in cinematograph theatres it was essential that the premises should be adapted to, and thoroughly suitable for, the purposes intended, and should be specially built. They thought that the place was unsuitable and could not be made acceptable for the purposes of cinematograph shows, and the licence was, therefore, refused.

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LAST WEEK'S ISSUE OF THE

Warwick Chronicle

Wherein we depicted the Queen Elizabeth
and Sir Walter Raleigh incident repeated
by the gallant soldiers of France?

We include in this week's issue EXTRAORDINARY SCENES of the

GREAT RIOT IN BUDAPEST,

Showing the rioters being shot down by the soldiery,
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GOOD NEWS.

We are glad to hear that Mr. Charles Urban has practically recovered from his recent severe illness, and hopes to be at work again in a very few days

CONTRADICTING A RUMOUR.

Mr. G. Smith, of the Vitagraph Company, informs us that the rumour concerning Mr. Maurice Costello leaving the Vitagraph Company is entirely without foundation. This contradiction is all the more emphatic, as Mr. Smith's information came by special cable.

IMPROVEMENTS AT BRADFORD.

The proprietors of St. George's Hall, Bradford, recently made an application to the Buildings Committee of the Bradford Corporation to be allowed to erect an awning around St. George's Hall on the Bridge Street and Drake Street sides in order to provide shelter in rainy weather for people who might be waiting for admission to the hall. This request was considered by the Committee at a special meeting when the necessary permission was granted.

CROSS'S ON THE MOVE AGAIN.

Yet another move to larger premises will take place on the 24th inst., when Cross' Pictures, Limited, will move to 1 and 2, Rupert Court, Rupert Street, London, W., where they will occupy two spacious floors in a new fireproof building. The pioneer work of Mr. A. Cross is meeting with the success it so richly deserves.

ARTISTIC FANS FOR PRESENTATION.

The fans, for the use of picture theatre patrons, which are being introduced by the Express Film Service, Limited, are quite the cheapest of their kind, the firm being, possibly, the only one which is directly importing this useful little article from Japan. The prices are exceedingly low, and the fans themselves make an artistic souvenir, and will be much appreciated, especially during the hot weather.

A SIMPLE ELECTRIC SWEEPER.

By the courtesy of Messrs. Gillespie and Beales, Amberley House, Norfolk Street, Strand, W.C., a BIOSCOPE representative was enabled, on Monday last, to inspect a new vacuum cleaner, in the Red Room of the Waldorf Hotel, London. The new cleaner, which will be known as "The Nilfisk," and will be introduced to the market practically immediately, is quite one of the best on the market. It is electrically driven, from any ordinary plug in the picture theatre, weighs only 35 lbs., and is very compact; and not only does it efficiently remove dirt from carpets, but from walls, ceiling, and seating (even to "pulling" the dirt from under buttons) as well. Perhaps the best test of its suction powers was demonstrated when our representative threw down on the floor a steel ball weighing nearly 2½ oz. The ball disappeared up the tube and into the dirt-collecting case as soon as it came into contact with the sweeper

MORE PICTURES FOR WOLVERHAMPTON.

Wolverhampton will shortly possess another picture theatre, which is to be erected at the corner of Bell Place and Dudley Road. The Watch Committee of the borough has recommended the granting of a cinematograph licence for one year.

WEDDING BELLS.

On Friday last at St. Luke's Church, Thornaby-on-Tees, the wedding took place of Mr. Arthur Cumisky, manager and part proprietor of the Central Picture Palace, Thornaby-on-Tees, and Miss Linda Lancaster.

FILMITES IN A PICTURE PLAY.

The Great North Road is a famous thoroughfare; it has been one of London's main arteries for years, and, among other things, it is notorious as having been the scene of some of the worst exploits of that splendid rascal, Dick Turpin, the Highwayman. Nowadays, of course, what with electric trams and the like, it has lost much of its ancient glamour, but it still has its romantic associations, and not least among them is the fact that Newstead House, the studio of the British and Colonial Kinematograph Company, is to be found on its edge. Improbable as it may sound to those who look upon the picture play as an entirely modern and purely mercenary affair, Newstead House is a very romantic spot—and doubters would have been convinced of the fact if they had been present there last Saturday, when a considerable portion of a new "Daring film" (showing that gallant hero as fisticuff champion of the Navy) was produced. Quite a considerable number of gentlemen well known in the film trade had been asked down for the occasion, and, when the picture is "screened," spectators will be likely to recognise many familiar faces amongst the "audience" at the ringside during the thrilling boxing match which figures in its story. If the peaceful inhabitants of North Finchley could have known what fearful happenings were going on in their midst last Saturday—a fierce fight, a villainous compact, and a vindication of a hero's character by a disreputable, but apparently repentant, individual named "The Dirty Dog" (thus much was clear to us, though we knew not the rest of the tale)—we rather think that their wonted calm would have been sadly disturbed. Perhaps, however, the B. and C. Company have accustomed them to the spectacle of strange doings. The fight in question was a three-round contest between Lieut. Daring, R.N., aforesaid, and Jack Danner Stokes, ex-middle-weight champion of America. The time-keeper was Mr. Bradley, editor of the *Mirror of Life*, and it is a rather curious coincidence that this gentleman also refereed, as his first match, a fight between Fergie Lorrie and Professor Mike Moran, Army and Navy boxing and fencing instructor for thirty-five years, who was the father of our modern Daring. If the finished film is half as exciting as was its preparation, it should be a remarkable production. We shall anxiously look out for ourselves amongst the enthusiastic "audience."

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FEATURES

An Acrobat's Daughter	Cosmo	3,300	July	22nd
Saved from Siberia	„	2,500	„	15th
Adventures of Dick Turpin	B. & C.	1,132	„	15th
The Crisis	Bison	2,000	„	8th
Love's Revenge	Amb.	2,200	„	8th
Under Burning Skies	Kalem	1,000	„	4th
Shamus O'Brien	Imp	2,000	„	1st

Etc. Etc. Etc.

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IMPORTANT NOTICE.

In order to insure theatre owners against loss in case of accident, we have made arrangements whereby our customers will always have a Programme on their premises, independent of their ordinary programme, without any additional cost.

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INTERESTING TOPICALS.

At the Picturedrome, Southport, which has lately been artistically redecorated, pictures of the Olympic Swimming Final Trials held at Southport are being shown this week, and are much appreciated

REOPENED.

Poole's Picture Palace, which has been undergoing a course of structural and decorative alterations, all on the side of comfort, reopened its doors to the public on Monday of last week. Two performances are given each evening, with matinees on Wednesdays and Saturdays.

AN ADVERTISING SCHEME.

The management of the Grand Electric Theatre, Wakefield, have been advertising the film of the motor bandits by touring the city and surrounding country as bandits. Toy balloons were liberated on which was printed the name of the theatre and to which were attached handbills giving full particulars.

A FORTHCOMING IMP RELEASE.

The Imp Films Company are to follow up the successful two-reel picture, "Lady Audley's Secret," with another two-reel production of a similar nature. The successor of "Lady Audley's Secret" chosen by the company is "It is Never Too Late to Mend," which is to be released in the near future. The novel, which was written by the late Charles Reade, deals with life and adventure in Australia and England, and is as full of thrilling incidents as is "Lady Audley's Secret."

FROM SERMONS TO PICTURES.

At Dalkeith Burgh Court, Mr. Wilbur Haslam was granted a cinematograph licence and also a licence to use the premises of St. John's Church, Dalkeik, as a place of public resort for musical entertainment.

AT THE EMPIRE.

The programme at this noted house of amusement continues to give delight to the crowded houses. A most successful series of pictures of the Derby is shown on the screen and it is evident that this is not the least appreciated item in a strong bill.

CHILDREN PROHIBITED.

At a meeting of Fraserburgh Town Council letters were read requesting that the rule which prohibits children under 14 years of age from entering picture theatres after 9 p.m. should be rescinded, or modified so as to allow the admission of juveniles if accompanied by parents or suitable guardians. The magistrates were of opinion that it was inexpedient that the rule should be relaxed, and the applications were, therefore, refused.

AN UP-TO-DATE MANAGER.

Mr. Clifford Womersley, manager of the Picture House, Victoria Street, Wolverhampton, showed his enterprise on Saturday last in having the Wolverhampton Charity Sports filmed exclusively for his hall, and some excellent results are this week being screened. Messrs. Weisker Bros., of Kinema House, Liverpool, had the project in hand, and during the morning a series of pictures was obtained showing the principal shopping centres in the town.

Sunday Opening and Charity.

A controversy has been waged at Brixton between the local clergy and the Brixton Dispensary. A local cinematograph theatre offered to hand over to the dispensary the profits accruing from Sunday performances—roughly estimated at about £200 per annum. Five vice-presidents of the dispensary are local clergy, and these gentlemen threatened, should the offer of the picture theatre be accepted, not only to resign, but also to withdraw their church aid, which amounts to about £70 per annum, while it was thought that the Hospital Sunday Fund donation of £40 would also be affected. The committee, therefore, had to decide whether they would accept £200 from the pictures, or retain the Church support, and lose about £90 annually, and in the end the offer of help from the picture theatre was rejected. Now, we contend that the clergy have adopted a very ridiculous attitude. The Brixton Dispensary is there to assist the poor of the neighbourhood, and, being conducted on the voluntary system, as are most of these institutions, it requires every penny it can get, if the needy are to have proper attention in time of sickness. As a local journal points out, the Brixton Dispensary was not established solely for churchgoers, neither has Church support alone kept it solvent. The money that might have been received from the picture theatre would have been quite as clean as that received from other sources. Had the Churches offered to bring the total of their subscriptions up to the amount offered by the cinematograph theatre, their case would, perhaps, have been more presentable; or, had they been able to advance an adequate reason for compelling the committee to refuse it, their action would not have seemed so bigoted. If all help, except that which comes from inside the Church, is to be refused by benevolent institutions, then we are afraid that the majority of them will have to close down. Week after week we hear of testimonies being given by chief constables and others—not forgetting the clergy—of the good work done by the picture theatres. No one supposes that, if the audience were turned away from a picture theatre on a Sunday evening, the people would flock to church. Not a bit of it! Then, for what reason are their pence, which they willingly give to help their brothers in distress, refused?

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It is easier to get a horse to jump through the eye of a needle, than to find a Projector to equal

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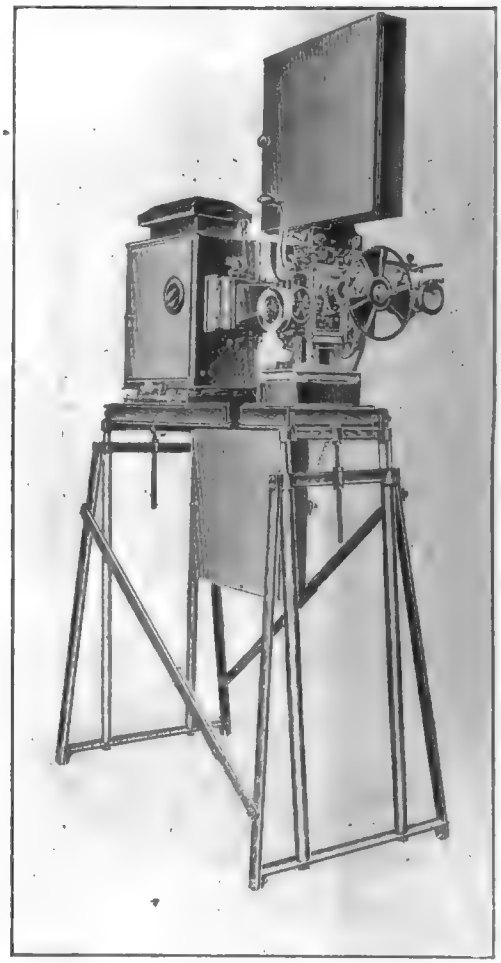

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Thomas Power,
Joint Managing Director.

Around the Trade.

A GLIMPSE OF THE "MAGNET'S" NEW PREMISES.

James Pryor,
Joint Managing Director.

The Frontage.

The growth of the moving picture industry cannot, of course, be regarded solely from the viewpoint of one of its branches; the whole must develop in proportion. Nevertheless, one of the surest signs of prosperity and progress can be traced in the rapid increase of business which is the portion of the film renter of to-day. He is in a unique position, inasmuch as the fluctuations of trade make him a sort of "trade barometer"—a never failing reflex of the state of business. But the renters are smiling just now, so the general conclusion to be drawn thereby is that the Trade is flourishing. And we are inclined to believe that such a deduction is correct.

"Success is built upon success" would appear to be the motto of the Magnet Film Company, who are evidently firm believers in the prosperity of the film trade. From small beginners the firm has grown to its present state, and now we find them housed in their splendidly equipped premises, "Magnet House," 9, St. Martin's Court, W.C., which constitute a veritable hive of industry. The film hiring department occupies a spacious floor space some 150 ft. in length, and is under the capable management of Mr. Walter Minns, whose dozen or more assistants render yeoman service. We made our visit on "change day," and were surprised at the calm and collected manner in which the receiving and dispatching of films were carried out. There was a noticeable lack of rush and tearing haste, but, nevertheless, everything received due and careful attention. A glance at the accompanying illustrations will give some idea of the amount of business done, under the directorship of Messrs. Power and Pryor.

Mr. George Gray, the chairman, has, however, had a good deal to do with the company's success. As the sole proprietor of the Greenwich Theatre, and with an interest in two film producing concerns, his knowledge of the Trade is very wide. Mr. Gray is a landowner at Wraysbury, Bucks,

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and is a large shareholder in Moss' Empires and similar amusement enterprises.

It may not be out of place to here mention that "The Fighting Parson," the phenomenally successful sketch, and in which Mr. Gray takes the leading *role*, is now in preparation as a cinematograph drama, and will be released some time in October next, with all the original actors in the respective parts. Mr. Guido Santaponte, the secretary, is also interested in film and industrial business in Italy.

The Poster Department.

Everything for safety and efficiency is the watchword of the Magnet Film Company, and therefore, anticipating the proposed Act now before Parliament in reference to the storage of films, the company have constructed three large underground vaults, in which all films are kept. This, in addition to the building being fireproof, makes the premises of "The Magnet" one of the safest in the Trade.

Guido Santaponte, Secretary.

These few details of the Magnet Company would hardly be complete if mention were not made of the exceedingly capable manner in which the entire staff carried out its duties From office-boy upwards, all perform their respective tasks in a thoroughly conscientious manner, with the natural result that the Magnet organisation is of the best. Indeed, we know of few firms which can boast of a better equipment than the Magnet, and that is very high praise, considering the excellent manner in which many of the prominent houses transact business. The company are justly proud of what they have achieved, and they have indeed every right to be so.

George Gray, Chairman.

Film Dispatch Department.

Messrs Power and Pryor, together with Mr. George Gray, have given their whole energies to making the Magnet Company a complete success. And, by their hard work and dogged determination, these gentlemen have accomplished that end, and few will begrudge them that praise which is their due.

ON THE RIVERSIDE.

On a riverside lawn at Richmond daily cinematograph entertainments, with music, are to be provided.

A NEW POSITION.

The management of the Edmonton Kinematograph Theatre has been taken over by Mr. J. L. S. Moss, late lessee of the Royal, Edmonton.

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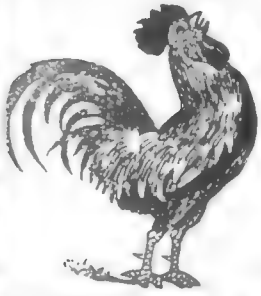

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PARISIAN NOTES.

BY JOHN CHER.

"What is your opinion of the cinematograph trade in France?" was the question I recently asked the director of the M.P. Sales Agency here. "Speaking generally," replied Mr. Sprecher, "it is not at all what it should be. The exhibitors here do not care what kind of pictures they show as long as they satisfy their own tastes; they do not consider their audiences They can afford to do this, because they know their halls will be filled no matter what films are on the programme. The majority of the people who go to the cinemas in Paris go to see *moving pictures* and not moving *picture plays*. The public," continued Mr. Sprecher, "is not yet sufficiently educated to the cinematograph to discriminate one producers' films from anothers'. This is mainly due to the fact that many exhibitors do not project film manufacturers' announcements on the screen and delete the manufacturers' name from the posters."

"And how about the M.P. Sales Agency, Mr. Sprecher?"

"Well," was the reply, "I have nothing to grumble at. You see we are now in these new offices, very soon we will be projecting our pictures in our own exhibition theatre. We found that exhibiting our pictures at the Consortium was unsatisfactory. Very often we had to show films to our clients there which we ourselves had not yet seen. We have only been established a little over a year and our business is increasing rapidly—although," said Mr. Sprecher, with a smile, "we had a rather rough time at the commencement."

I spent a most enjoyable evening last Thursday at the Brasserie Rochechquart Cinema. The occasion was the special performance given for the benefit of the *Courrier's* fund for military aviation, and the star turn was a boxing match on roller skates between Max Linder and Nick Winter, the famous film actors. It was more than a boxing match, it was a cinematograph sketch, invented by Max Linder. Amidst the applause of the large and expectant audience, the referee entered the ring—which had been erected in front of the screen—and, after introducing the detective, announced the conditions of the fight. Some minutes elapsed before anything else happened; meanwhile Nick Winter—his coolness for once having deserted him—began to show signs of nervousness, while the referee, seconds and audience anxiously awaited the arrival of Max. "Ladies and Gentlemen," said the referee, "I am very sorry but"—then some one suggested the telephone—which happened to be in the ring. Immediately Max Linder was rung up. Out went the lights and the picture of the missing combatant answering the 'phone was shown on the screen. The house shook with laughter. Then the film showed us Max preparing to come, meeting with many accidents on the way with disastrous results to his clothes, until at last in a fainting condition he arrived at his goal. The lights went up and down the centre of the hall came our hero, just as we had seen him on the screen. Eventually the fight commenced—it was ludicrously funny and ended by the second being knocked out by the boxers, both considering themselves as winners. I do not think I have ever heard such genuine applause as greeted Max Linder's sketch—it was a terrific success. There is no doubt that the appearance of cinema actors in connection with a film adds enormously to the public interest in the pictures and those who act them. The "cinematographic sketch" has a great future.

During the evening I had the pleasure of meeting M. Charles Le Fraper, director of the *Le Courrier Cinematographique*.

Three more picture theatres will shortly open in Paris.

Exclusive films or an open market? That is the question of the day. But surely it is the box office which should decide the matter.

The entrance hall of the new Kosomorama Cinema on the Boulevard Poissoniere, is most brilliantly and artistically illuminated at night by red and white mercury vapour tube lamps. The hall is pretty and comfortable if somewhat narrow. Every member of the orchestra has taken a first prize at the Conservatoire of Music, so that the musical portion of the entertainment is all that it should be. A feature is made of a talking comic picture; two elocutionists give a specially written dialogue to the particular film. The result is amusing and quite successful. The programme at the Kosomorama is changed weekly, a continuous performance being given

---

The Carpentier-Willie Lewis fight film is still in the programme at the Pathé Palace. The phenomenal success of recent topical films in Paris is proof positive that this branch of cinematography is becoming more and more popular, and there can be little doubt that the topicals have done more good for the cinematograph theatre than any other class of moving pictures.

On June 12th there will be a special gala performance at the Gaumont Palace Hippodrome for the benfit of the employees.

The Ancns. Etab. Lucien Prevost are very busy executing orders for apparatus from a well-known member of the Trade.

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MELIE'S AMERICAN

WILD WEST.

THE MORTGAGE.

BRIGHT & BREEZY

Released July 13th. WESTERN DRAMA. Approx. Length 1,000 ft.

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"The Bioscope" Medical Demonstration.

AN UNPRECEDENTED SUCCESS.

We are glad to be able to report that our expectations with regard to the first of our series of three Educational Demonstrations have been not only fulfilled, but exceeded. It must have been the first occasion in the entire history of cinematography for an audience of no less than 300 doctors and students, besides nurses and representatives of the Press, to assemble together in a picture theatre, to witness an exhibition of films. And our audience was as enthusiastic as it was numerous. On every hand, one could hear exclamations of admiration—such as "Extraordinary!" "Wonderful!" "Most remarkable!"—and one gentleman—a medical man, with a large practice in the North-west of London—told us that the whole thing was a revelation to him. "I have always had the impression that cinematography was a kind of cheap, popular amusement," he said. "But it is a great new science; the value of such films as these to doctors is incalculable." Several people asked us where they could see the films again, as they wished to study them more carefully than had been possible at a first inspection, and the applause which marked the termination of each subject (and even punctuated some) was as deafening as though the programme had been composed of Western dramas, and the audience drawn from the "Surrey side."

Our readers will probably already have seen a report of our first demonstration in one or another of the daily papers—the *Daily Chronicle* devoted over half a column to it—so that we need not enter into particulars here. It would not be fair, however, to record the success of the exhibition without a word of appreciation for the wonderful pictures which were lent to us by Messrs. Pathé Frères and Messrs. A. and M. Zimmermann, and but for which there could, of course, have been no exhibition at all. We have already published the names of the films shown, so that it is unnecessary to repeat them here—one by Messrs. Zimmermann, and the remainder by Messrs. Pathé.

Our second demonstration of Educational Cinematography (devoted to Natural Science) will be past history by the time these words appear in print, and the third will take place on Saturday next. A report of both will be found in our next issue.

There is every indication that the result of these exhibitions will be something much more than a temporary awakening of interest. Naturally, our object in organising them was not to create a mere "nine days' wonder"; we are hoping to help forward materially the realisation of those ends which all who have the higher interests of our great industry at heart are so anxious to see consummated. As the Trade journal, this is both our duty and our delight. We believe that our efforts—so magnificently supported by those who have helped us—will not prove vain.

Below will be found a full report of Mr. C. H. Heydemann's, Ph.D., admirable introductory address:—

"Gentlemen,—In dealing with the subject of Medical Cinematography, I must ask the indulgence of this distinguished audience, in that I am not a medical man.

"But then, although the films we propose to show you at this *seance* deal with micro-organisms and some physiological processes, I wish to approach the subject more from the point of view of the educated layman, and his interest in the future of Scientific and Educational Cinematography. The authorities in this country have not yet taken up Cinematography as an educational factor. They appear to think, and perhaps not entirely without reason, that the Cinematograph theatres, besides presenting their audiences with much that is instructive and entertaining, frequently combine with this much that is cheap and sentimental, or tawdry and sensational.

"A foreign critic of mark said to me recently, with regard to the average English magazine, that it contained primarily two types of stories—one, where man and woman meet under idyllic conditions, and philander through five thousand words to the sound of marriage bells; and the other, where the picturesque cowboy from the Far West says 'Hands up!' and is eventually caught after a wild stampede across the prairie, and handed over to quick justice and a rope.

"Similar strictures might be made upon a great deal of what is shown in the picture palaces. But, unfortunately, it pleases the groundlings, and the picture palace proprietors are not in business for the benefit of their health alone.

"I, for one, consider Education and Science to be the two main supports of Motion Pictures of the future. I firmly believe that it is mainly for these civilising influences that Cinematography has come to stay.

"Motion pictures possess this enormous advantage for scientific purposes: They represent Life to us more faithfully than do our own finite and circumscribed senses.

"Let us start with the outstanding fact that the perceptions of our senses show us something totally at variance with the teachings of abstract scientific truth.

"In our sense perception, it appears to us that the earth is standing still, and that the sun is

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moving round it; but science has proved to us that the earth moves round the sun.

"To take a more proximate example, that of our own bodies. To our finite perceptions, the human body does not appear to undergo any noticeable alteration, at least, during a considerable lapse of time.

"But all abstract thinking demonstrates that the body is in ceaseless flux, in continuous movement. Heraclitus said 'We cannot step twice into the same river,' and to-day we know that, as we do not see twice with the same eyes, neither do we grasp twice with the same hands.

"Our body does not remain at rest for a single moment; it is incessantly on the move. The circulation of the blood continually is bathing and renovating all parts of the body; we are incessantly taking in nutritious matter and throwing out effete matter.

"Even the Mind we recognise to be nothing else but Matter in Motion. *Panta rei*, said Heraclitus, 'everything flows.'

"The essential principle in this world of things, only relatively actual, is Movement.

"Thus, motion photography becomes the latest and most valuable adjunct to the correction of our sense organs. Was it not Tyndall who said that any second-rate optician could have turned out a better job than that bungled piece of mechanism, the human eye?

"Telescope, microscope, spectroscope—all these aids to man's imperfect perceptions have enabled us to enlarge the scope of our bodily and mental vision.

"All the physical doings of man consist simply in changing the Place of Things.

"The miner moves the ore and fuel from their underground resting-places; then they are moved into the furnace, and by another movement of combustibles the working of the furnace is started.

"Again, the statue is within the block of marble; the sculptor moves away the outer portion of the block, and thereby renders his artistic perceptions visible to his fellow men.

"The peasant merely moves the soil in order that it may receive the seed, which he then moves into it, and when the growth is completed, he moves the result, and thereby makes his harvest.

"The same may be said of every other operation. It is all movement. Man alters the position of physical things in such a way that the forces of Nature shall operate on them, and produces the changes and other results he may require. This view of the doings of Man and the doings of Nature shows us wherein lies the fundamental value of the Cinematograph.

"The Cinematograph educates or trains the human eye to the movements that are being made, and shows us the consequences of these movements—namely, gives us a knowledge of the forces of Nature which actually do the work, when man has suitably arranged his materials.

"In this present *seance*, we shall show you the body at work. A comparatively short while ago the attention of physiologists was wholly concentrated upon the obvious or prime functions of organs. Muscles contracted. The stomach digested. The pancreas secreted pancreatic juice. The brain made thought. Now they understood (as Dr. Alex. Hill puts it, somewhat metaphorically) that gastric juice is made in the calves of the legs; the ferment of pancreatic juice in the small intestines; thought of a certain emotional quality in the large intestine. None of the organs lives altogether for itself. The chemical products which it throws off, absorbed by the blood, regulate the activity of other organs.

"Evidence is rapidly accumulating that many exhibitions of function are evoked by the call of the 'Hermones,' or chemical messengers, not by the command of the nerves.

"And herein again lies the value of Cinematography, when we see the actual physiological conditions in the body reproduced, and not those of the laboratory. I remember the case of a student asking his professor as to the exact difference in effects between mushrooms and toadstools.

"His reply was: 'Eat them; if you live they are mushrooms; if you die they are toadstools!'

"There are, I am afraid, a great many foods nowadays whose actual value can only be measured thus empirically.

"The future of Physiological Cinematography consists in showing us by ocular demonstration the actual processes taking place in the normal body.

"We shall be able to travel with a piece of standard bread, a potato, a morsel of butter or meat, a pill or a glass of beer, from the beginning to the end of its journey.

"We shall see, through the eyes of the Cinematograph, what each mouthful does to us and how it does it.

"Then, and then only, shall we be able to draw our correct conclusions as to beneficial or hostile elements without having to have recourse to simulated conditions of the laboratory, or rule of thumb therapeutics or dietetics."

CYCLING CLUB MEET FILMED.

By arrangement with Mr. L. Shaw, of the Picture Palace, Sheffield, a recent meet of the *Sheffield Weekly News* Cycling Club was filmed. The pictures were shown at a special performance, reduced prices being in force.

LICENCES GRANTED.

A cinematograph licence and a music and dancing licence were granted by the Mossley magistrates to Councillors M. B. Chadwick and J. A. Bottomley, proprietors of the Empire Cinema, Mossley.

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Scene from "A Man of Mystery."

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A MAN OF MYSTERY.

A Splendid little Trick Subject.

Length 400 ft. **Released July 21st.**

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"The First Introduction."
Scene from "The Bachelor's Ward."

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Length 875 ft.

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Scene from "Poorluck's Pic-nic."

F THE FINEST:

POORLUCK'S PIC-NIC.

Another of the famous "Poorluck" series of Comics.

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R'S WARD.

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"Fifteen Years Later."
Scene from "The Bachelor's Ward."

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:: A ::

Mother's Sacrifice

By the famous American Actress, Miss JULIA R. HURLEY.

Released July 17th. *Length 975 ft.*

Love is Blind

A Fine Drama.

Released July 20th. *Length 955 ft.*

BRONCHO WESTERN.

Released July 6th.	REDMAN'S BRAVERY.	Length 556 ft.
Released July 13th.	BRAVE SWIFT EAGLE'S PERIL.	Length 755 ft.
Released July 20th.	MARRIED ON HORSEBACK.	Length 760 ft.
Released July 27th.	COWGIRL PRANKS.	Length 672 ft.

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AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

I understand that the memorandum presented to the magistrates on behalf of the Glasgow and District Exhibitors' Association is now under their consideration, and it is to be hoped that their Honours will look at the matter favourably. It is just within the bounds of possibility that this question may be alluded to at an early public meeting of the local Corporation, and I trust that this will happen. If it does, I hope to have the good fortune to be present in the Council Chamber at the right moment, so that in due course I can communicate a *verbatim* note of the proceedings to the various readers of THE BIOSCOPE interested in the very vital point at issue.

———

Still they come! The correspondence columns of our Glasgow newspapers still contain indignant letters regarding the Magisterial decision barring "turns" from local picture halls—unless, of course, under conditions with which so many of our proprietors could not reasonably be expected to comply. A peculiar feature of the correspondence, too, is the fact that all the letter-writers range themselves on the one side—and that is naturally against the magisterial attitude. Thus we find practical contradiction of the supposed fact that every question has two sides, for it is only logical to suppose that, if the recent decision of the magistrates had produced any sympathisers, some letter-writers would have been putting the *pros* before the public as well as others have been putting the *cons*.

———

No good purpose would be served by endeavouring to quote all the various letters which have been appearing *in extenso*, but I cannot refrain from alluding to an excellent epistle penned by a correspondent to the *Glasgow Evening Times*. "I have entirely failed," remarks this writer, "to find a satisfactory or legitimate reason why our magistrates should have acted in such a high-handed, unreasonable manner in depriving thousands of our citizens of the privilege of hearing our local talent. What is worse, they have deprived about 250 artists of an honest livelihood. I have been in a number of these picture houses, and they are built in such a way that, with the number of exits in each, it is almost impossible that any loss of life could take place should a fire break out. This question has a social and economic side. I estimate there will be about 500 persons between artistes and their dependents who have been deliberately thrown on the unemployed list, and I hold the Glasgow magistrates are morally responsible for this." Ah, what my friend says is only too true!

———

I notice that a new company has been formed under the style of the Carnoustie Public Hall Company (The Pavilion) for the purpose of building a hall in that neighbourhood suitable for entertainments, concerts, etc., and for taking over the assets and good-will of the Picture Kino Cinematograph Company. The capital is £2,500, and the first subscribers are well-known local gentlemen. Here's the best of luck!

———

Another new company has been formed to erect and conduct an electric theatre in the Dalry district of Edinburgh, under the style of the Edinburgh Haymarket Picture Houses. In this case the capital is £4,000. Undoubtedly the promoters of this company have hit upon an excellent neighbourhood for a picture show, and I am greatly surprised that up to the present the splendid possibilities offered by this populous locality have been so much neglected. For the new picture house—run, as it undoubtedly will be, on the most up-to-date methods—I predict a huge success.

———

Messrs. Hibbert's Pictures, Limited, are now in their new premises at 8, Dixon Street, St. Enoch Square, Glasgow, and, visiting the new premises the other day, I found them excellently equipped in every respect for a film-hiring business. There is a very fine projecting room, and nothing is wanting to make the equipment complete in every detail. Mr. Arthur H. Henderson, the courteous manager, is now very busy booking up clients, and since he arrived in Glasgow he has not had much leisure time.

———

The lighter evenings and more summer-like weather are making no difference to the attendance at the Cinema House, Renfield Street, Glasgow, and the continuous performance which goes on from 11 o'clock in the morning until 10.30 in the evening is always being witnessed by a good audience. And this is natural when one considers the excellency of the programmes. Mr. Harry Burdette continues to act with every acceptance as the resident manager, and his efforts to please patrons are meeting with the success which they undoubtedly deserve. As the musical director, Mr. Vincent A. Kerr, discharges his important duties with conspicuous ability, and he has the advantage of very talented musicians as the members of his orchestra

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Latest Inventions.

WHAT INVENTORS ARE DOING FOR PICTURES.

Complete Specification.

27,173, 1911.—Date of Application, December 5, 1911.—Complete Specification left, January 1, 1912.—Accepted, May 2, 1912.—Bioscope Film Examiner.—Harry Edwards, Wide World Picture Company, Masonic Hall, Aldershot, and George Augustine Cladingbowl, 39, Cambridge Road, Aldershot.

The apparatus is an arrangement for the examination of bioscope films. The examining device consists of a small box of wood or metal lined inside with a fire and heat resisting material, paint or enamel, the necessary illuminant being an electric incandescent lamp of suitable candle-power, placed inside the box. On the lid or top of this box is fixed a gate of similar type to that used in a bioscope machine. Through this gate the film passes, and as the latter passes over the aperture in the gate light is thrown on the film from the lamp inside the box, and enables the operator to examine the film in all its details and ascertain any particular information he may desire to know.

In the accompanying drawing, Fig. 1 shows the apparatus in front elevation, showing the working parts, film to be examined, electric lamp, and their respective positions. The dotted line A shows the film in position when ready for examination. The spool B, on which the film to be examined is already wound, is mounted on a shaft B^1, the latter fixed in bracket C; the film then passes over sprocket D, mounted on bracket C^1, and held in position by guide rollers E and E^1; from this it passes through a gate F, mounted on the lid or top of a small box F^1, of wood or metal, containing an electric lamp F^2. This arrangement constitutes the examining device of the apparatus, as hereinbefore stated. The light from the electric lamp is received through a hole F^3, Fig. 3, in the lid or top of the box, and is of the same size and shape as the aperture in the gate. The electric lamp is connected to the electric light mains by means of a wire or wires in the usual way. After passing through the examining box the film passes around either a pin and claw, Maltese cross or dog movement G, as in a bioscope machine, and mounted on bracket C^2, over sprocket H, and held in position by guide rollers I and H, and thence to spool J, on which it is rewound, the spool J being mounted on a small shaft fixed in bracket C^3, and held fast in position by a small fly nut P or other device. The shaft B^2, on which sprocket H is mounted, is constructed to receive a small handle K, by which the apparatus is driven by hand. This handle K may be dispensed with, and replaced by an electric motor or other source of motive power.

In the accompanying drawing Fig. 2 gives the apparatus in back elevation, showing the driving mechanism. On the same shaft as sprocket D is fixed a toothed wheel or pulley D^1, on the same shaft as sprocket H is fixed a toothed wheel or pulley H^1, and on the same shaft as spool J is fixed a toothed wheel or pulley J^1.

The three toothed wheels or pulleys, D^1, H^1, and J^1, are connected by means of a chain or belt L. The movement G above referred to has also fitted on its shaft a gear wheel G^1, which engages with a gear wheel H^2 fixed on the same shaft as sprocket H. (See Fig. 4.) On turning the handle K, the sprocket H and toothed wheel or pulley H^1 and gear wheel H^2, being fixed on the same shaft, are revolved, forming the driving element in the apparatus, and by means of the chain or belt L the toothed wheels or pulleys J^1 and D^1 are set in motion, also the small gear wheel G^1 by engaging with the gear wheel H^2, and thus the film is gradually wound from spool B to spool J, and at the same time is open to examination, as above described.

After examination a film can, if desired, be wound back from spool J to spool B by removing the film from the sprockets D and G and the gate F and passing it over the guide rollers M and N, as shown by line A^1, Fig. 1, and by changing the handle K to position shown dotted K^1 Fig. 1. The spool B is fixed in position on shaft B^1, fixed in bracket C by the small fly nut P^1, and driven through the two gear wheels R and R^1 by the handle K. The spool J is made free to revolve on shaft in bracket C^3 by the slackening of the fly nut P referred to before. The toothed wheel or pulley J^1 is made free from the shaft on which it is keyed by means of a spring key or other attachment, so that during the process of rewinding the examining mechanism will not operate.

The brackets C, C^1, C^2, and C^3 may be constructed either separately or in one or more pieces, and may be of any suitable design or shape, also the examining box and gate can be arranged vertical, instead of horizontal,

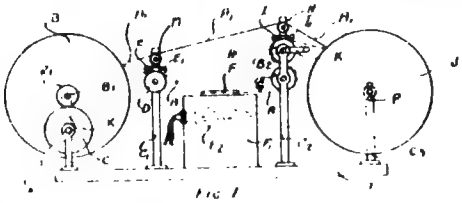


Fig 1

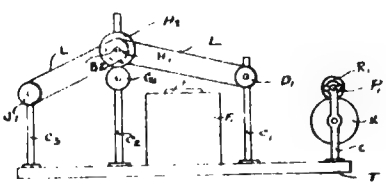
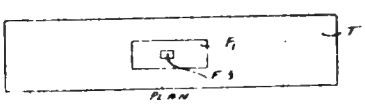


Fig 2



Plan

Fig 3

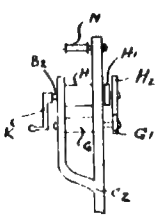


Fig 4

as shown on drawings. The sprockets D and H and the movement G can be designed with their centres in the same line. The apparatus can be constructed for fixing either to a wall, table, or bench, or mounted on a baseboard T, as shown on drawings, for the purpose of portability, and used as a combined examiner and rewinder, or as a rewinding machine alone.

The inventors' claim: An apparatus for the examination of cinematograph films, consisting of an incandescent electric lamp of suitable candle-power, enclosed in a specially constructed box in combination with parts of a bioscope machine and rewinding apparatus, the said box having an aperture cut in its top, permitting the passage of rays of light from the said electric lamp as hereinbefore described and illustrated by the drawings annexed.

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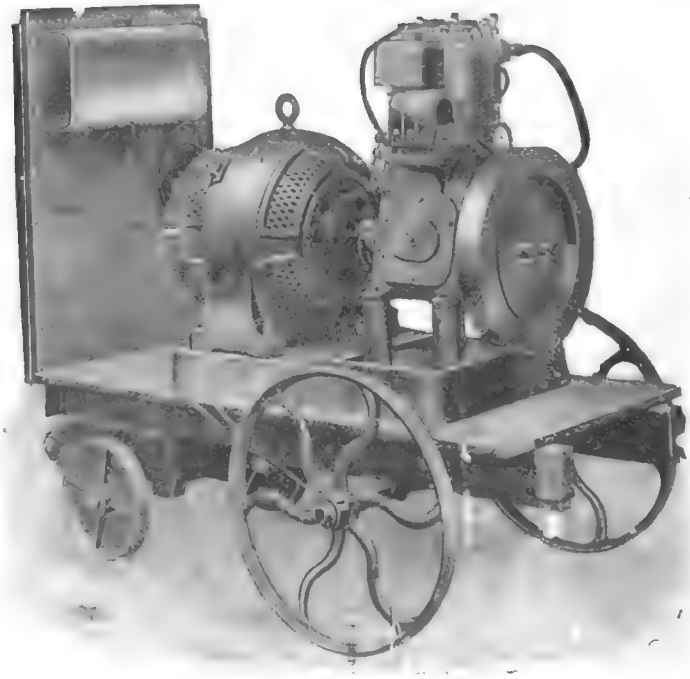

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Insure Brilliant Pictures! Huge Crowds! Big Profits!

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The Cinematograph and Cecily.

BY PHEBE ALBANY.

Cecily and Jack had quarrelled. They had quarrelled before, as engaged couples will; but it was really serious this time. Cecily had sent Jack back the ring, and he had returned the last tie she had knitted for him—the others were worn out.

Cecily's pillow was wet with tears, and Jack had paced his floor up and down half the night, until the man in the room below had knocked.

It was a week ago now since they had parted for ever. Cecily still felt she was the most miserable girl in the world, and she thought perhaps she would be a little less miserable if she spent an evening at the "Pictures." So she mumbled something to her mother about going for a walk, and slipped out before one of her younger sisters could ask to come, too. She wanted to be alone—alone in the sympathetic darkness of her favourite picture hall. How many happy evenings had she and Jack spent there together! How they had laughed at the comic pictures and sympathised with the lovers in the comedies!

She slipped into their favourite seat in the corner. Jack's seat was empty. She was glad. She did not want anyone in his place. A comedy had just started. How strange! The plot was similar to her own foolish little drama—the lovers quarrelled, only, the girl was in the right, and Cecily knew now that *she*, and not Jack, was in the wrong. In the picture drama, the girl had something really serious to quarrel about, whilst Cecily had quarrelled with Jack over the way to pronounce a certain name, and father had said since that Jack was quite right.

Someone quietly sat down in Jack's seat. She gave one quick look—it was Jack! He looked pale, she thought (it may have been the light), and he was wearing one of the old ties she had knitted him.

The hero in the comedy saw the error of his ways. He came to the back of the heroine's chair, and whispered, "Dearest, forgive me," and—Cecily found her little hand clasped in Jack's big one, under cover of the darkness.

The heroine flung her arms around the hero's neck and kissed him. Cecily couldn't do that very well, although the hall *was* dark, so she smiled tearfully instead, and did not draw her hand away.

They stayed until the end of the programme, as usual, and then went to Cecily's home to supper—also as usual. Her mother, being a wise woman, made no remark, but greeted Jack just as if nothing had happened.

They will never quarrel any more!

NEWS FROM AMERICA.

FROM OUR OWN SPECIAL CORRESPONDENT.

The Film Supply Company, of America, have elected the following officers:—Herbert Blache, of the Gaumont Company, president; Ingvald C. Oes, of the Great Northern Company, vice-president; Harry Raver, of the Eclair Company, secretary; C. J. Hite, of the Thanhouser Company, treasurer; and the following directors: S. S. Hutchinson, of the American Film Manufacturing Company; George Magie, of the Solax Company; H. E. Aitken, of the Majestic Company; Seymour Stuart, of the Reliance Company; William Grey, of the Comet Company; and Paul Hernauld, of the Lux Company.

Mr. Charles Bauman, president of the Universal Film Manufacturing Company, has issued the following official statement:—"The Universal Film Manufacturing Company is, in a sense, a merging of the interests of the independent American manufacturers composing it. Instead of each studio and its force being employed exclusively in the production of films of a certain brand, as in the past, there will be, so to speak, four studios under one roof; that is, the forces and settings of all four studios will be at the disposal of a producer, if the occasion requires it. It will be understood, of course, that the studios will not be under the same roof, but that the pooling of interests makes the working practically the same."

The Rex Motion Picture Company have released a very interesting industrial film advertising the milk business. It is entitled "From Grass to Glass."

The Boosters Club, of El Reno, recently had taken a moving picture of that town. These pictures will be used to advertise El Reno throughout the United States and Canada.

The Essanay Film Manufacturing Company are now engaged in producing the biggest feature film they have ever attempted. This feature will employ the services of over 200 people, who will portray a story entitled "The Fall of Montezuma."

Several camera crews will soon leave America for Europe, to take some industrial moving pictures for Marshall Field and Company, of Chicago. The first of this series will be photographed in Belgium.

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A Film that will reach the great public that likes strong human interest, and the chances and changes of life vividly portrayed. Fine in photographic quality and well staged.

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Proprietor - W. J. Henderson.

March 16th, 1912.

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IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS.

Peckham was the scene of my rambles this week, and many are the well-conducted and up-to-date picture theatres located there.

The first to claim my attention was the Queen's Hall, in the High Street, where Mr. E. J. Gordon is in charge, and good, steady business is being done. Seating 950, in plush tip-ups, every comfort is provided, which is highly appreciated by the good audiences which assemble. The hall is being entirely redecorated, and a fine new screen, with a gilded proscenium, is being installed. The screen is to be treated with a special composition.

The Peckham Hippodrome is doing very good business, the *matinees*, in particular, being well attended. Kinemacolor is a feature here, and, of course, is a special attraction. Mr. E. A. Kent is the popular manager.

"The Pride of the Circus" (Nordisk) is proving extremely popular with the large audiences at the Peckham Picture Palace, which is situated on the corner of Rye Lane, thus having the advantage of two adjoining thoroughfares. The hall has a most imposing and artistic front, and the interior presents a pleasing and comfortable appearance. Mr. S. Still, the capable manager, is very popular with his audiences.

At the Cinema House, Rye Lane, where Mr. J. Fred Hailes is manager, busy times are experienced. The theatre is most lavishly decorated and upholstered, and finds seating accommodation for 650. Patrons are not slow to recognise the efforts made by the management on their behalf. The fine Italian orchestra is under the charge of Signor Gino Nelli, and renders good service.

Passing on through Rye Lane, I came to the Electric Theatre (adjoining Peckham Rye Station), which is one of the Biograph Theatre Company's most successful houses, and there I had a most interesting chat with Mr. Hatton, the genial managing-director, who said that all the company's theatres have experienced a most successful time. Mr. Gore is the manager here, and is also in charge of the Biograph Theatre in the High Street, where good, steady business is being done.

On the opposite side of Rye Lane is Pyke's Cinematograph Theatre, and there I found Mr. S. Blackmore busy with a full house. The well-chosen programme is greatly enhanced by the fine orchestra which is in attendance. A new Phœnix motor generator has just been installed, together with new fans in the auditorium.

Burgoyne's American Bioscope Theatre is running smoothly, and good business is being experienced. A very diversified programme is shown, and highly appreciated.

That comfortable theatre, known as the Central Hall, in the High Street, is having a successful time with Mr. J. Oswick at the helm. The large audiences this week are being regaled with "The Battle of the Redmen," and are finding this popular Bison "101" film much to their liking.

Within a stone's throw of the Central is the Chepstow Hall, where steadily increasing business is reported. An excellent programme, comfortable seating arrangements, and clear pictures are what patrons experience, and, judging by the good attendance, these features are greatly appreciated.

Yet another picture theatre for Camberwell, a new hall being in course of erection, known as the Camberwell Picture Palace. The opening will take place within a few weeks.

The Bijou Theatre, Denmark Hill, next claimed my attention, and I found Mr. Brickwell very busily engaged. A good-class entertainment is given, first and second-run films being a feature.

Situated in a densely populated neighbourhood, the Electric Palace, Clapham Road, has the further advantages of being on a main tram route and at the junction of four thoroughfares. A double topical is given, Pathe's "Gazette" and Gaumont's "Graphic" being shown alternately. Mr. W. H. Richards holds the managerial reins.

When I visited the Coronation Hall, St. Mark's Hill, Surbiton, I found manager A. J. Worton busy with a packed house. This theatre is one of the Pyke Circuit, and is situated in the centre of a high-class neighbourhood. The elegant front is brilliantly illuminated at night by some 450 lamps. Seating 600, in nicely upholstered seats, an excellent programme is presented, which always includes two first-rate educational films. The Imperial Ladies' Orchestra adds much to the enjoyment of the entertainment.

A new organ has just been installed at the Cinema Palace, Kingston, and adds materially to the musical part of the programme.

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POSTERS OR PARKS

Mr. Exhibitor, it's regrettable, but the public prefer parks to picture-palaces in warm weather. They won't come to your pay box instinctively, you must **attract** them.

Advertise!

The best form of advertising for picture-theatres is the use of strong, striking, crowd-collecting posters. Show them outside your hall, and on any other prominent sites available.

But don't make the mistake of exhibiting good posters and no-account films. People will come inside once, but not a second time. They won't get the **habit** of attending your hall.

That's what you want, and it's just here that we help you.

We release an average of eighteen films per week—including many brilliant "feature" and always some "interest" films—and we issue posters for each one. We often publish as many as three different posters for one film; posters that keep the pay-box busy.

Your own experience can tell you how excellent are the films. They win prolonged applause and make the audience come again. Ask your renting house to supply you with the principal features we release, and warm weather won't trouble you.

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

JEAPES v. WARWICK TRADING COMPANY, LIMITED.

On Friday last, in the King's Bench Division, before Mr Justice Darling and a special jury, Mr. William Cecil Jeapes brought an action against the Warwick Trading Company, Limited, for wrongful dismissal and arrears of salary and commission. There was a general denial, and a counter-claim for £247 13s. 5d. for goods supplied to the Graphic Cinematograph Company, and for other minor sums, bringing the total up to £281 11s. 3d.

Mr. Walker, K.C., for the plaintiff, said Mr. Jeapes was an electrical engineer and an expert in taking and exhibiting animated pictures. Up to 1906 he was carrying on business for himself in connection with films under the name of the Graphic Cinematograph Company, and in the course of his trade he was brought into contact with the Warwick Trading Company, who carried on a similar business. In the year 1908 the plaintiff was induced to enter the service of the defendant company, so as to bring the two businesses into a kind of informal amalgamation. The arrangement between the parties was that the plaintiff was to enter into the defendant's employ for three years, the agreement to be renewable from year to year. In the event of either party wishing to sever the connection, six months' notice was to be given. Plaintiff was to receive as salary £208 per annum, together with bonuses on a sliding scale of 7½ per cent. on business up to £3,000, and 10 per cent. on sums over £3,000. In May, 1909, the plaintiff left the company's service under a mutual arrangement, but in August of that year he returned to their service as manager of one of the company's departments. He was to receive £5 per week, and commission at the old rate, with the further term that the commission should be a minimum one of £2 per week. Until January, 1911, the £5 was paid him, and subsequently he was appointed, in succession to a Mr. Smith, as general manager of two departments, at a salary of £10 per week and commission. In 1911 the plaintiff went to America for the defendant company, and on his return in June a dispute occurred between him and Mr. Ellis, the managing director, and plaintiff said he supposed he had better give six months' notice and leave. Mr. Ellis, however, declined to receive his notice, and sent plaintiff away. Plaintiff now claimed six months' salary in lieu of his notice and commission from 1909, subject to certain credits for sums received. With regard to the counter-claim, said counsel, this had reference to goods supplied to another Graphic Cinematographic Company, that was the property of the plaintiff's brother, and started after the connection of the plaintiff with the defendant company. He had no interest in it, and defendants were aware of this, and had, continued counsel, actually sued the brother for the debt, so that the plaintiff could in no way be held liable.

Plaintiff gave evidence, and said when he returned from America in June he found that the best of the men had been dismissed, and the works were upside down and everything was wrong. He mentioned the matter to Mr. Ellis, and suggested that he should be allowed to run the business in his own way, but Mr. Ellis replied that in future he should run the business as he liked. Things then went on in such a way for a few days that he could stand it no longer, and suggested that he should give six months' notice, and said that during that time he would do as Mr. Ellis desired. Mr. Ellis said he had better leave the place, which he did. At the same time Mr. Ellis suggested that he should come up the Saturday following, when they would discuss the matter of his salary and bonus. On his going to the office Mr. Ellis said he did not think there was anything due, and refused to give him either salary or commission. He also referred to the sum due from his brother, and brought the brother into the room, and asked him if he (plaintiff) was not responsible for this amount, but the brother replied "No." He (plaintiff) then put the matter into the hands of his solicitors.

In cross-examination by Mr. Moresby, for the defendants, plaintiff said he had no document to show that he was ever paid commission.

His Lordship: Commission or bonus?

Mr. Moresby said he was distinguishing between bonus and commission because Mr. Ellis had paid the plaintiff bonuses when the profits allowed it, but there was never any agreement as to commission.

Plaintiff, in further cross-examination, said he did not know that the amounts were always entered as bonuses. He was claiming commission from 1909, and did get £25 commission on one occasion, but that was royalty on the Cinematophone, which was his patent. He was now claiming commission or bonus at the rate of £2 per week.

Mr. Moresby said that was defendant's contention, that he was only given bonuses when the business was prosperous.

Witness was cross-examined at great length with a view to showing his connection with the latter business of the Graphic Cinematographic Company, but asserted that it was his brother's business. He admitted that he had had dealings with that company, but said Mr. Ellis, the managing director of the defendant company, knew of this.

Evidence was also given by Harold Jeapes, plaintiff's brother.

For the defendant company, Mr. Moresby submitted that the plaintiff himself left the service of the company, who were in no way responsible for plaintiff's action in this respect, and had not told him to leave. As to the claim for commission, it was further contended that after the first engagement there was no agreement to pay commission, and the plaintiff was only given bonuses from time to time when the business warranted. There was no liability in any other respect towards the plaintiff.

Mr. Ellis, chairman and managing director of the company, gave evidence bearing out counsel's contention. He said there was never any agreement to pay plaintiff any commission.

Other evidence having been given on behalf of the company,

Mr. Ben Nathan, who went to America with the plaintiff, said on his return plaintiff told him he had left the Warwick Company and was bringing an action against them in reference to the cinematophone, but he made no complaint as to having been dismissed by Mr. Ellis.

Counsel having addressed the jury, his Lordship put three questions to them for their decision. First, was the plaintiff entitled to bonus or commission; secondly, did defendants wrongfully dismiss plaintiff, and, if so, what were the damages; and, thirdly, was plaintiff indebted to the defendants on the counter-claim, and, if so, for how much?

The jury answered all the questions in the negative, and judgment was entered for the defendants on the claim, and for the plaintiff on the counter-claim.

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A. I. JONES, LIMITED, v. ELECTRIC PALACES.

In the Chancery Division, on Tuesday, June 4th, before Mr. Justice Joyce, there was under consideration the case of A. I. Jones, Limited, v. the Electric Palaces, Clapham Road. The matter had been previously before the Court in the form of a motion on behalf of the plaintiffs to restrain the defendants from erecting a large clock in the front of their premises, leased from the plaintiffs, in alleged breach of a covenant contained in the lease. It had been arranged that the motion should now be treated as the trial of the action.

The plaintiffs were represented by Mr. Hughes, K.C., and Mr. Howard Wright, and the defendants by Mr. Younger, K.C., and Mr. Dighton Pollock.

Mr. Hughes, in opening the plaintiffs' case, said that the action was brought by the lessors against the lessees to restrain them from erecting a big clock outside the front wall of their premises, and projecting about 6 ft. from the building. It appeared that the clock had been completed since the action was commenced. The writ asked to restrain the defendants from doing what was complained of, but he (counsel) now asked for a mandatory order to have the clock removed. He submitted that the defendants had made a serious alteration in the front of the building, and that they had no authority to do this without the licence of the plaintiffs, who had a shop at the corner of the building. The Court would have to decide whether the lessees were justified in making the alteration without the consent and licence of the lessors, and whether there had been a breach of covenant in the lease.

Mr. Younger, K.C., on behalf of the defendants, said the Court would have to consider whether there had been a breach of covenant. Secondly, whether, if there was, the plaintiffs were entitled to relief by way of a mandatory injunction. The correspondence between the parties showed that this clock was erected with the knowledge of the plaintiffs or their agents, and that the breach, if it were a breach, was of the most trivial description, and that this was not a case for a mandatory injunction.

His Lordship: I have been wondering whether the plaintiffs knew that the clock was being erected.

Mr. Hughes: They did not.

Mr. Younger: They did. Their principal knew what was being done, and no objection was raised. His clients thought that they were within their right in erecting the clock, in the same way as they had erected clocks in front of other picture palaces. Counsel proceeded to cite authority in support of his contention that the defendants had done nothing wrong, and that they were justified erecting the clock.

His Lordship, in giving judgment, said that there was a distinct understanding between the plaintiffs and the defendants as to what should be the appearance of the facia. There was no stipulation that the plaintiffs might not unreasonably withhold their consent to any proposed alteration in the premises. The defendants had used their premises at the back as a cinematograph theatre, and they had conspicuous notices on the front of the building, drawing the attention of the public to the theatre. Later on the defendants had, without the consent of the plaintiffs, erected a clock in front of the premises, and, in his opinion, this constituted a flagrant breach of contract. The question was what relief the plaintiffs were entitled to. The plaintiffs asked to have the clock removed, as it had been put up contrary to the terms of the covenants in the lease. That, it appeared to him, could be done without any serious damage to the defendants. The plaintiffs were entitled to have the offending clock removed. The plaintiffs, therefore, succeeded, and were entitled to judgment and costs.

In reply to Mr. Pollock, his Lordship said he would give the defendants one month in which to remove the clock.

New Companies.

CINEMA TRUST COMPANY, LIMITED. (122,162.)—Registered on May 23rd, with a capital of £25,000 in 20,000 "A" shares of £1 each, and 20,000 "B" shares of 5s. each, to acquire sites for cinematograph and other exhibitions and amusements, to cater for public entertainments, etc., an to adopt an agreement with the Consolidated Lands and Finance, Limited, and Multipar Syndicate, Limited. The first subscribers are: G. E. H. Reader, 35, Coleman Street, E.C.; and J. H. Freeman, 57, Beechhill Road, Eltham Park. Private company. The number of directors is not to be less than two nor more than seven. The first are not named. Qualification (except directors appointed within one year of incorporation), 100 "A" shares. Remuneration (except managing directors), £100 each per annum (chairman £150). Registered by Geo. Reader and Co., 35, Coleman Street, E.C.

EDINBURGH HAYMARKET PICTURE HOUSE, LIMITED. (8,273.)—This company was registered in Edinburgh on May 27th, with a capital of £4,000 in £1 shares, to carry on business as entertainment and amusement proprietors, etc. The number of directors is not to be less than two nor more than five. The first are: J. W. Kennedy, 7, Seaview Terrace, Joppa, Edinburgh, and O. Barclay, 17, Gayfield Square, Edinburgh. Qualification, 50 shares. Remuneration, £52 each per annum. Registered office: 23, Walker Street, Edinburgh.

MARYHILL PICTURE THEATRE, LIMITED. (8,272.)—This company was registered in Edinburgh on May 27th, with a capital of £3,000 in £1 shares, to carry on business as exhibitors of moving pictures, etc. The first subscribers are: A. V. Gardner, 164, Bath Street, Glasgow, and T. M. Weir, 166, St. Vincent Street, Glasgow. Private company. Table "A" mainly applies. Registered Office: 164, Bath Street, Glasgow.

MARYHILL STAR PALACE, LIMITED. (8,278.)—This company was registered in Edinburgh on May 28th, with a capital of £3,000 in £1 shares, to carry on business as entertainment proprietors. The number of directors is not to be less than three nor more than seven. The first are: R. Davidson, 150, Byres Road, Partick; J. Levy, 36, W. Princes Street, Glasgow; and J. McMahon. Qualification, 100 shares. Registered office: 55, W. Regent Street, Glasgow.

CARNOUSTIE PUBLIC HALL COMPANY (THE PAVILION), LIMITED. (8,276.)—This company was registered in Edinburgh on May 27th, with capital of £2,500 in £1 shares, to build a hall for public entertainments, and to take over the assets of the Picture Kino Cinematograph Company, Carnoustie. The number of directors is not to be less than three nor more than seven. The first are: D. Ramsay, Dunachton, Carnoustie; J. Strachan, Glenogil Terrace, Carnoustie; A. Duthie, Firth Carmyllie; and G. Hogg, West Point House, Carnoustie. Qualification, 50 shares. Registered by John Oswald and Sons, Edinburgh.

COLISEUM (NEWPORT), LIMITED. (122,330.)—This company was registered on June 1st, with a capital of £4,000 in £1 shares, to carry on the business of proprietors of cinematograph or electric theatres, providers of bioscope or cinematograph entertainments, etc., to acquire the premises known as the "Coliseum," Newport, Mon., and to adopt agreements (1) with E. C. Jordan, and (2) with Biocolor Picture Theatres, Limited. Private company. The number of directors is not to be less than two nor more than five. The first are: F. G. Osborne, 52, Shaftesbury Avenue, W.; and E. A. Kent, 45, Clayton Road, Peckham, S.E. Qualification (except managing director), 1 share. Remuneration (except managing director), £25 each per annum. Registered office: 52, Shaftesbury Avenue, W.

ALTON PICTURE THEATRE, LIMITED. (122,329.)—Registered on June 1st, with a capital of £3,000 in £1 shares, to acquire 58, Normandy Street, Alton, Hants, to erect and work a picture theatre, and to adopt an agreement with

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M. Hart, H. Marston, S. Salter, R. Ritson and A. W. Cox. Private company. The number of directors is not to be less than two nor more than five. The first are: S. Salter, Yorke Street, Southsea; M. Hart, St. Hilda, Victoria Road, North, Southsea; A. W. Cox, Normandy Street, Alton; H. Marston; and R. Ritson. Qualification, fifty shares. Secretary: C. H. Berley. Registered office: 7, Hampshire Terrace, Portsmouth.

PHŒNIX PICTURE PALACE, LIMITED. (3,847.)—Registered in Dublin on May 31st, with a capital of £7,000 in £1 shares, to acquire 7, 8 and 9, Ellis' Quay, Dublin, now held by H. Grandy and D. Frame, and to carry on the business of proprietors or managers of or agents for cinematograph performances, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: D. Frame, 5, Talbot Place, Dublin; H. Grandy, 39, Lower Sackville Street, Dublin; J. Mackay, Priorland, Dundalk; and A. T. Wright, 11, St. Edmond Road, Bootle. Qualification, £50. Registered office: 42, Dame Street, Dublin.

WEST MANCHESTER PICTUREDROME, LIMITED. (122,281.)—This company was registered on May 29th, with a capital of £10,000 in £1 shares, to carry on the business of opera house, theatre or music-hall proprietors, managers and caterers, cinematograph, biograph, and variety entertainers, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: J. Ingleby, 20, Mount Street, Manchester; W. Taberner; and S. H. Bratby. Qualification, ten shares. Remuneration as fixed by the company. Registered office: 2, Booth Street, Manchester.

Mortgages and Charges.

COLLYHURST THEATRE COMPANY, LIMITED.—Particulars of £500 debentures, created May 1, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

BRIXTON ELECTRIC PAVILION, LIMITED.—Deed of Grant of Rent Charge, dated March 7, 1911, to secure an annual sum of £48 for 98 years from June 24, 1911. (Registered May 23, 1912, pursuant to Order of Court.) Property charged: Land in Coldharbour Lane, Brixton, with Brixton Electric Pavilion thereon. Holder: C. T. Price, 9, Bush Lane, E.C.

BROWN'S PICTURES, LIMITED.—Mortgage dated May 16, 1912, to secure £1,500, charged on land with picture hall thereon, in Neville Street, Oldham, and benefit of receivable chief rent. Holders: Middleton and Tonge Co-operative Land and Building Society, Limited, 79, Long Street, Middleton, Lancs.

AMERICAN FILM TRADING COMPANY, LIMITED.—Debenture dated May 4, 1912, to secure £250, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: H. Rugby, 3, Princes Avenue, Liverpool.

NEW PARAGON PALACES, LIMITED.—Equitable charge on land and picture theatre at Feltham, dated May 16, 1912, to secure £200. Holder: W. W. Goodman, Staines.

BRITISH AND COLONIAL KINEMATOGRAPH COMPANY, LIMITED.—Second debenture, dated May 16, 1912, to secure £500, charged on the company's undertaking and property, present and future, including uncalled capital. Holders: M. P. Sales Agency, Limited, 86, Wardour Street, W.

Receivership.

NEW KINEMATOGRAPH ENTERPRISE, LIMITED.—A notice of the appointment of G. H. Edwards, of 46, George Street, Portman Square, W., as Receiver, on May 21, 1912, under powers contained in debenture dated January 17, 1912, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

SOUTH EASTERN ELECTRIC THEATRES, LIMITED.—A notice of the appointment of A. F. Stoy, F.C.A., of 119-120, London Wall, E.C., as Receiver, on May 17, 1912, under powers contained in certain debentures, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

BIJOU PICTURE THEATRE (CAMBERWELL), LIMITED.—A notice of the appointment of W. L. Booth, of 23, The Broadway, Finchley, as Receiver and Manager, by Order of Court dated December 21, 1911, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908. (Notified May 31, 1912.)

BRIXTON CINEMATOGRAPH THEATRE, LIMITED.—A notice of the appointment of J. H. Mason, of 1, Pall Mall East, S.W., as Receiver and Manager, by Order of Court dated May 16, 1912, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

CHORLEY THEATRE COMPANY, LIMITED.—A notice of the appointment of P. B. Lewns (commonly known as "Mark Lorne"), of Chorley, as Receiver and Manager, on May 24, 1912, under powers contained in trust deed dated October 28, 1911, securing debenture stock, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

Bankruptcy.

The public examination of John Isaac De Frece, late of Theatre Royal, Great Yarmouth, cinematograph proprietor, who recently failed, with total liabilities £2,878 10s. 9d. (£1,535 12s. 5d. ranking for dividend), and assets estimated to produce £174 11s. 4d. took place at the London Bankruptcy Court, on Wednesday last. In the course of the examination it transpired that, for about ten years prior to 1907, he was employed as manager of London and provincial music-halls, and subsequently managed a theatrical agency, at a salary of £1,000 per annum and commission, until October, 1911. Between October, 1911, and January, 1912, he was manager of two provincial music-halls and a London cinematograph theatre, but only received about £60 in all for his services. In November, 1911, he entered into partnership with another person, with a view to their carrying on business together as music-hall managers and booking agents, but practically no business was done. In January, 1912, he and his partner became tenants of the Theatre Royal, Great Yarmouth, for twelve months, at a weekly rental of ten guineas, but, after having opened it as a cinematograph theatre, closed it at the expiration of three weeks. In October, 1909, he, in conjunction with other persons, had formed a company to carry on a music-hall in Paris, which became moribund in or about March, 1911, and in connection with which he incurred a heavy loss. Debtor attributes his insolvency mainly to loss in connection with the last-mentioned company, but also to depreciation in the value of his household furniture and of debentures subscribed for by him early in 1909, to losses by betting, to his liability as surety for another person, and to his household and personal expenditure. The examination was eventually concluded.

KIRKBY'S NEW PALACE.

The King's Picture Palace, East Kirkby, which was opened a fortnight ago, is a splendid type of the modern up-to-date picture theatre. Accommodation exists for about 700 persons, and every convenience for the comfort of patrons is to be found. In addition to the pictures, variety turns are presented. Mr. H. Woodyard, formerly of the Grand Theatre, Mansfield, is the able manager, the musical side being under the direction of Mr. J. Byron.

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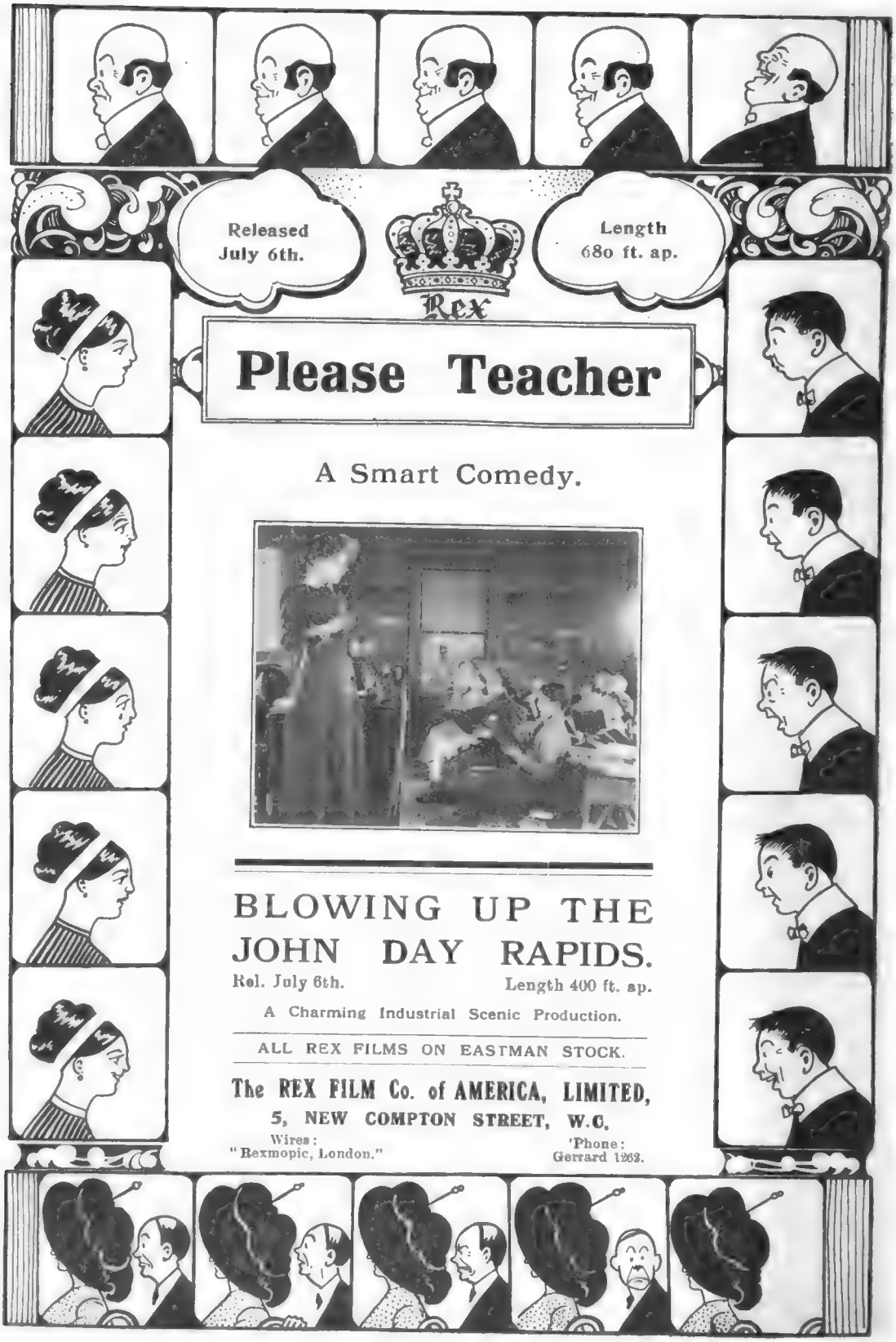

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PAPER CINEMATOGRAPH FILMS.

BY JOHN CHER.

Recently I was invited by the general manager of the Société d'Exploitation des Brevets Dupuis to a private demonstration of the new method of positive film-making and projecting, invented by M. Charles Dupuis, about which mention was made exclusively in THE BIOSCOPE several weeks ago.

I arrived at the company's works and laboratories at Charenton some time before the other members of the party, and was received by M. Dupuis, who pointed out a little apparatus which, he said, was one of his projectors for fixed pictures for use in schools and private houses. The lantern measured about 12 in. by 6 in., and its compactability was certainly remarkable. At the top was a special lamp, with a Nearnst filament draft, and M. Dupuis mentioned that, in the event of the filament breaking, a new one could be replaced at a trifling cost. At the bottom of the lantern was a resistance lamp, while at the back was an aperture the size of a cinematograph photograph, in which the picture to be exhibited is placed. By a simple arrangement of mirrors and lenses, the light rays are directed on to the photograph. M. Dupuis told me how his greatest difficulty was to obtain a satisfactory method of making the metalised paper, or, rather, paper coated with metal, which takes the place of the positive cinematograph film. The paper is sensitised in the usual way, and the prints are made from ordinary negatives. The present process is the result of five years' work. Certain English and German paper manufacturers having failed to make the paper as M. Dupuis wished, the inventor solved the problem himself.

Other members of the party having arrived, we were conducted through the factory, where we saw the paper being metalised. Sheets of metal were placed in the chemical electric tanks, and, having been brought into contact with tough, yellow-coloured paper, we were shown the transference of the metal to the surface of the paper. The present workshops are, of course, not yet fitted for making the paper films in large quantities. The preparation of the paper appears to be a very simple process.

In the demonstration theatre, M. Dupuis exhibited one of his small-size projectors, similar to the one I had seen on my arrival. Such a lantern would, he said, be sold for about 50 frs. (£2). It should be mentioned that a 1-ampere lamp was used. Photographs—twelve of which were printed on a piece of the metalised paper the size of a postcard—were projected, one by one, on to a 3 ft. square frosted glass screen. The picture appeared to be well-nigh perfect, while the result was the same as if an ordinary arc and glass slides were being used.

M. Dupuis explained to us the advantages of his invention for private and school use. A metalised paper card, such as was being used, could be sold for 2d., the weight being practically nothing, whereas one dozen lantern slides weigh and cost about 80 per cent. more.

After this we were shown a similar lantern, with a cinematograph attachment. The pictures on the screen were not perfect, but certainly as good as any I have seen projected by a small apparatus. Then came the most remarkable part of the demonstration—the exhibition of the paper films with the full-size patent projector. It was, in fact, an exhibition of moving pictures by an entirely new method. The special machine had been adapted from an ordinary Prévost one, and the mechanism was the same. As indirect lighting is used, the lamphouse is placed at the side, instead of the back, of the film gate, and the light rays are directed on to the photographs in a similar manner to the ordinary cinematograph apparatus. As the paper is opaque, no light penetrates the film, but is concentrated on the extraordinary bright surface of the metalised paper. Obviously, more light had to be used, but, remarkable as it may seem, a brilliant picture was obtained, using only 20 amperes with carbon arcs. M. Dupuis exhibited two spools of metalised paper film which had already been passed through the machine one thousand times, but still showed no signs of wear. Once again the result on the screen was astonishing, and apparently indistinguishable from that given with celluloid films. So far, M. Dupuis had proved the practicability of the new projector, the saving in electric current, and the brilliancy of the films. After this came the fire test. M. Dupuis placed a strip of the paper film in the film gate, thus exposing it to the full heat of the light. For more than forty seconds nothing happened, then, from the picture on the screen, we could see that the film was commencing to crack, but, at the same time, there was no sign of fire. The film gate was opened and the paper exposed to the air, when it began to smoulder, with a little smoke, but no explosion, and no flame. M. Dupuis then extinguished the fire instantly. That little experiment concluded the demonstration, and it convinced me more than anything else of the value of the invention. In my opinion, it makes the use of moving pictures in schools an actual possibility. During the cinematograph exhibition, I was standing on the platform, next to M. Dupuis, and was thus enabled to see everything that he did with the films and the machine. Accordingly, the advantages of the invention may be summed up as follows:—60 per cent. saving in the cost of manufacturing positive cinematograph films, the possibility of fire reduced to a minimum, and an undoubted saving in electricity.

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WESTERN FEATURES

Each week, properly advertised, are the best possible guarantee of continued Prosperity, but don't be content to merely say "Western." Specify "Flying A." Its up to you, to your business acumen, to select the "Best." Here are two brilliant Western Stories.

THE BRAND.

Jim was a blacksmith, who fell madly in love with an advertised beauty, and sent for her to share his home and fortune. One year tired the beauty, and Jim, one day found her in the arms of a travelling salesman. In blind rage he rushed to his forge, seized a red-hot iron and dashing the salesman to the floor branded him upon the cheek. It's a sensation-maker.

Approx. length 1,000 ft. Released July 24th.

Cupid Through Padlocks.

Old Bob Langfall guarded his two pretty daughters carefully. When Jim and Charley Bradley met them by accident, old Bob showed them the butt of his gun and bade them adieu. But Jim and Charley had a widowed mother and old Bob was a widower. And now you begin to see how it all came about. "In Union there is strength." A real good comedy.

Approx. length 1,000 ft. Released July 27th

ALL PRINTS ON EASTMAN STOCK.

The American Company (London) Ltd.,

Sole Agents for the American Film Mfg. Co., Chicago.

KINEMATOGRAPH HOUSE, 101, WARDOUR STREET, W.

Telegrams—"Amfcolo, London." Telephone—City—9671.

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A RUSH FOR THE DERBY FILM.

"Ever done a Derby rush?" said Mr. MacDowell, of the B. and C. Kinematograph Company, to me last Tuesday week. I had to confess that I had not. "Very well, if you would care about it, be at the office Wednesday morning at 9 o'clock."

Punctually at the appointed hour I was at the office in Endell Street, W.C., where a 30 horse-power Phaline car was throbbing outside, seemingly eager to be away. Six cameras and tripods were stowed away in the tonneau, and the company —including Messrs. MacDowell and Bloomfield, etc., who were to perform the operation on the Downs—took their places, and we glided away.

The weather did not look at all promising at the start. Beyond Clapham, the traffic thinned out considerably, and we were able to increase our speed. The weather by now had improved, the sun coming through fitfully at intervals. We dashed through Tooting at 10 o'clock, and made our first stop at Merton, where a camera was fixed up, and some interesting scenes of the traffic were taken. Four-in-hands, with their freight of top-hatted men and dainty women; donkey barrows, with 'Arry and his Missus, the latter resplendent in brilliant-hued feathers, and 'Arry with an over-dose of pearlies: other walks of life, other modes of transit, some walking, quite a number "biking," private cars, taxis, drays, and waggons converted, by means of a few chairs, into quite commodious char-a-bancs—all these sights were greedily eaten up by the camera, to be shown on the screen a few hours later to the thousands who prefer to enjoy their Derby from a seat in the picture theatre.

We journeyed on to Ewell, where another halt was made, and more interesting incidents were filmed. From Ewell on again until Epsom was reached, passing through the town at ten minutes past eleven. Here we found the old-fashioned borough crowded, and progress was naturally somewhat slow. On reaching the Downs, a few minutes later, the car was unloaded, and each man, with his camera and tripod, hied him to his appointed station on the course. As we wended our way to one of the "spots," we heard whispers that the King and Queen were then expected. How were we to get a good picture? Rather a difficult matter, considering the thousands that thronged round and about. A covered van was espied, and, before I could realise it, camera, tripod, and Mr. MacDowell were on top of the van, the latter turning away as if his very life depended on it. Considering the difficulty of the position, this scene proved one of the most successful, a fine view being got of His Majesty and his Consort entering the Royal Pavilion.

We next made our way to Tattenham Corner, where I was to be stationed. Here we had command of a fine view of the famous corner. The time was now about 1 o'clock—two hours ere the event that brought us there would take place. We were kept amused and interested in watching the two events which preceded "The Race," while between times there were always the niggers, wierd-looking vendors of fruit, lozenges, etc, the ubiquitous tipsters, and the hundred and one different individuals who go to make up a race-course crowd. 'Twas nearing 3 o'clock, and the camera received its finishing touches. Meanwhile the excitement amongst the crowd ran high. "They're off!". A second or so passed, and we saw the heads of the jockeys as they rounded the corner—another moment, and we got a full view of them. The handle of the camera was now whirling round, and every movement of the thoroughbreds, with their crouching riders, was being faithfully recorded in "the little box on three legs." Like a flash they were by us.

We removed the camera from the tripod, grabbed our allotted portion, and sprinted the quarter of a mile which separated us from the car. I found sprinting with a camera rather a painful proceeding, and so must have thought the unfortunate individuals I came into abrupt contact with. We arrived almost simultaneously with the remaining members of the company. The cameras, etc., were thrown in, and we were on our way back to town in less than ten minutes after the first horse had passed the winning-post. We found a vast difference in the amount of traffic on the return journey, and were able to do the journey which separates Epsom Downs and Endell Street in a little over three-quarters of an hour. On our arrival, eager hands took charge of the cameras, which were whisked up to the mysterious regions above, there to be dealt with by the various experts. Forty-five minutes elapse, and we were able to see the negative on the screen, and exactly two hours later the first print of "The Derby, 1912," was being shown to the public at the Court Theatre, Tottenham Court Road. Truly a hustle in these days of hustlers!

J. Wallett Waller.

AN ENTERPRISING MANAGEMENT.

The management of the Princes Hall, Hull, secured some excellent pictures, depicting scenes and incidents in the large and brilliant carnival, held in Hull recently. These films were shown at the Princes last week.

TO REMAIN OPEN.

During the summer season the New Theatre Royal and Opera House, Blackburn, features a fine display of pictures, in addition to variety turns. In previous years this place has closed its doors during the summer.

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The Famous Mercurex Silver Screen, Rheostats, Arc Lamps, Motor Generators, &c., &c. Do not fail to pay us a visit.

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films with good plots and well produced.

YOU GET THEM HERE.

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AGAIN.

Domestic Drama,

The Will of Providence

Released July 6th. **Length 640 ft. approx.**

A touching story of an old miser who leaves his fortune sewn up in a coat, trusting that Providence will direct it into right hands.

ALL SOLAX FILMS
THE AMERICAN & CONTINENTAL FILM CO.

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HELP IN TROUBLE.

FOR PROPRIETORS, MANAGERS, AND OPERATORS.

"W. P." seeks information regarding acting for the cinematograph, and asks if special training is necessary, whether the work is regular, and the pay higher for dangerous work; also, if any firm of producers would consider an application from a "rank outsider"?

We think you would suffer great disillusionment, "W. P.," were you to seriously consider entering the ranks of would-be cinematograph actors. In the first place, your chance of obtaining a "shop" would be very remote. Apart from the fact that cinematograph stock companies are almost an unknown quantity in England, there are hundreds of experienced artists endeavouring to procure employment as cinematograph actors or actresses, and, therefore, an application from a "rank outsider," as you put it, would be comparatively hopeless. The work is by no means regular, except as a member of a stock company, and we are quite unable to answer your query as to whether the pay is higher for "dangerous work." Altogether, "W. P.," we can only echo *Punch's* advice—"Don't!"

* * *

"G. W. W." wishes to know how he can become a member of the N.A.C.O.

Your best course, "G. W. W.," would be to apply to the Hon. Secretary, N.A.C.O., 1, Broad Court Chambers, Bow Street, W.C., who will forward all particulars. We might mention, however, that you will be required to prove your ability as an operator, and, if you are successful in passing the Board's examination, you will receive the necessary certificate. Your second question will be answered in our next issue.

* * *

JIM wishes to know if acetylene gas can be used, successfully, for projecting pictures, and, if not, what would we recommend, as he anticipates equipping a theatre in a country town, where no electricity is available.

We are sorry to have to inform you, JIM, that acetylene as an illuminant for anything but pictures under 4 ft. in diameter is out of the question, so you would be well advised to dismiss all idea of using this gas. There are two things open to you —limelight, and an electric generating plant. If you have no opposition, or if electric projection is unknown in the town, you might use the former, in which case a £10 note would cover the cost of your jet, regulators, and the details of a limelight equipment. On the other hand, an electric generator, to be run from either town gas, oil, or petrol, could be obtained from £80 upwards, depending, of course, upon its size. Such a plant, we venture to think, would be far more satisfactory to you than using limelight, and certainly the running cost would be lower.

* * *

"F. G W." wishes to know how to ascertain the voltage across the terminals of his arc lamp. He says: "I am using 200 volts, and I divide 200 by 25 to get the resistance required for obtaining 25 amperes current. This is 8 ohms, the required resistance, but that does not tell me what I have reduced 200 volts to. I know the full pressure is still in the mains, but I wish to know what pressure is still at the lamp terminals."

The only satisfactory way, "F. G. W.," of ascertaining the pressure across the terminals of an arc lamp is by means of a volt meter. Certainly, by Ohm's law, pressure can be ascertained when two other factors—current and resistance—are known. Now, in the case of an arc lamp, this latter is a very variable quantity. As a matter of fact, the resistance varies continually, as the carbons burn away, and are subsequently fed. When burning normally, a voltmeter bridged across the terminals will indicate a pressure somewhere between 40 and 50 volts, most probably nearer the former. However, knowing the variability of the arc lamp resistance, we usually take an average of 45 volts across the terminals of the arc, and from this ascertain the resistance. Now, you are slightly wrong in your premises. You say that by dividing 200 by 25 you will get the resistance required for 25 amperes—presumably through the arc lamp connected in series. This is not so. The 8 ohms you obtain is the total resistance that, on a 200

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FOUR FASCINATING FEATURE FILMS.

The Eye that Never Sleeps.

Released Sunday, July 15th. Approx. Length 996 ft.

Subtle and thrilling, this Premier Secret Service Melodrama introduces a great series, in which **Frank X. BUSHMAN** is featured in the rôle of Howard Mayne, the greatest detective of two continents! Startling adventures! Marvellous interpretation, photography worthy of highest comment! The last word in - - - photo-play excellence. - - -

HIS THRIFTY WIFE.

Eastern Comedy, featuring MISS ELEANOR BLANCHARD.

Released Sunday, July 15th. Approx. Length 994 ft.

The "thriftiest" way to start the new month is with a corking good release. That's our motto, so here's a reel cram-full of furiously funny frivolity that will put you in the happiest mood of your life and send you home to eat wifey's biscuits with a - - genuine relish. It sure is some comedy. - -

The Sheriff and His Man.

Western Drama, featuring that pre-eminent Photoplayer G. M. ANDERSON.

Released Thursday, July 18th. Approx. Length 998 ft.

From first to last, this magnificent Western Drama is one of the finest productions that that master photoplayer, **G. M. Anderson**, has ever offered. Staged in the great Arizona Desert! The regeneration of a notorious outlaw in the strangest of ways! A - - - picture with a punch. - - -

AFTER THE REWARD.

Eastern Comedy, featuring JOSEPH ALLEN.

Released Thursday, July 18th. Approx. Length 993 ft.

A typical Essanay "hit," abounding in captivating complex comic absurdities that ring with riots of laughter! Adds a fresh bloom to the cheek of youth, and sparkles the age-dimmed eye! Comes as a breath of pure joy in a week of drama. Your feature pro- - - - gramme incomplete without it. - - -

ALL ESSANAY PHOTOPLAYS PRINTED EXCLUSIVELY ON EASTMAN STOCK.

Exhibitors have proved the value of our quad crown photogravure poster of Mr. G. M. Anderson. Have you got yours? Sample Copy 10d. post paid, 9/- per dozen.

On View at our Showroom next week: "A Western Legacy," "Detective Dorothy," "A Good Catch," "The Desert Sweetheart," from June 17th to 20th inclusive.

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volt circuit, will pass a current of 25 amperes. Obviously, therefore, an 8 ohm resistance added to the resistance of an arc lamp burning on a 200 volt supply cannot pass 25 amperes. Now, a more nearly correct way of obtaining the actual resistance required would be to deduct 45—the approximate arc voltage—from 200, and divide the remainder—155—by the 25 amperes you wish to obtain. 6 1-5th ohms, therefore, would be the amount of resistance that, when connected in series with your arc lamp, would permit a flow of 25 amperes. You say you know that there are 200 volts in the mains. This is the wrong way of putting it, and leads to misunderstanding. What actually is the case is that there is a pressure difference of 200 volts between the two extreme terminals of your system. Now, when an arc lamp, or, for that matter, any other piece of apparatus, is burning in series with any other item, such as a line resistance, there is still the full 200 volts difference of pressure across the mains, but the pressure decreases in its flow through the circuit proportional to the resistance of the various items connected. For instance, if two pieces of apparatus each of the same resistance were connected in series on your pressure of 200 volts, there would be a *drop in* pressure of 100 volts through the first and a *further* 100 volts through the second appliance. In both cases the pressure difference across each piece of apparatus would be 100 volts. The point to be borne in mind is *difference of pressure*, and not pressure. Reverting to the case of your arc lamp. If an ammeter showed a reading of 25 amperes, and we *knew* that the line resistance was 6 1-5th ohms, the actual pressure difference across the arc lamp terminals could easily be found as follows: Subtract 6 1-5th from 8, which we know to be the total resistance (obtained by dividing full pressure by current). This will give 1 4-5th ohms, the resistance of the arc lamp. Now, by Ohm's law the pressure across the terminals of a resistance is found by multiplying the value of the resistance in ohms by the value in amperes of the current. In this case, then, 1 4-5th multiplied by 25=45 must be the difference of pressure across the arc lamp terminals. As a proof, let us ascertain the difference of pressure across the known line resistance of 6 1-5th ohms. This amount, multiplied by 25, the current flowing=155—the difference of pressure across the resistance terminals. These two differences of pressure, therefore, added together equal the full pressure across the main cables or terminals of the supply.

This reply is possibly a little more detailed than you expected, "F. G. W.," but there is so much misconception amongst operators generally as to the distribution of pressure through an arc lamp circuit that the foregoing explanation cannot be considered but of interest to the majority of our readers.

* * *

"J. D." has been told that a three filament Nerust lamp, consuming 15 amperes, will give a light of 18,000 candle-power, and wishes to know if this is so. He says: "I have been using limelight, and have been obtaining 2,500 candle-power. Which would you advise, a Nerust lamp or limelight? Also, should be pleased if you would tell me what gas should be used per hour with a 12 ft. picture."

Your informant, "J. D.," is wrong in his statement regarding the candle-power to be obtained from a Nerust lamp. Probably 1,800 is nearer the mark. Moreover, the Nerust lamp is not ideal for projection, as a concentrated light, and not a relatively large area of light, as obtained with a Nerust lamp, is necessary for good projection. We should feel disposed, therefore, to use limelight, and, to obtain a good result, should expect to consume 10 to 12 cubic feet each of oxygen and hydrogen per hour. By the way, if electric light be available, why not use it with a small arc lamp? 20 amperes in this way would give you a far better picture than either of your suggested methods.

* * *

PHOENIX is operating in a theatre that has lately been extended, the throw being now 100 ft., as against formerly 60 ft. He says: "I have obtained a new lens to give me the required size picture with my increased throw, but I fail to get any semblance of picture apart from a confused blur upon the screen. By changing over to my old lens I can obtain a sharp picture, but one much too large for my screen.

Your trouble, PHOENIX, we venture to think, is a simple one, your lens being out of focus with the film. You have no doubt placed your new lens in the racking mount in the same position as your old lens occupied. Now, it is a fact that the centre portion, or, rather, a position along the lens barrel midway between the two end combinations, should be approximately the same distance from the film as is the focal length of the lens. Many machines are turned out with very narrow limits for lens movement, and frequently machines will not accommodate lenses of over four inches in focal length, without the use of an extension tube to carry the lens jacket the required distance from the film. Now, you have probably changed over from a 4 in. to a 6 in. lens, and it will be necessary for the centre of your lens barrel to be 6 in. from the film. To do this, a 2 in. extension tube will no doubt be required, and without which you will be unable to obtain a clearly defined picture on the screen. As a test, hold the lens in your hand (with the arrow on the tube facing the film), directly in front, but a little in advance of, your existing lens mount. By moving nearer to or further from the film a position will be found where a well-focussed picture is projected. From this you can ascertain the actual length of extension tube required.

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NORDISK

ALL THE WORLD'S A STAGE.

A GREAT FEATURE.

A Splendid Drama, dealing with the life led by Theatrical Folk.

Length 2,550 ft. Released July 13th.

The "Paralysed" Governor.

A good Comic, chock-full of laughter.

Released July 13th Length 508 ft.

A Cinematograph Drama.

A bright Comedy, showing how Films are made.

Released July 20th. Length 1,000 ft.

AN ADVENTURE AMONG COWBOYS.

A Thrilling Drama, well done throughout.

Length 859 ft. Released July 20th.

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NO SUNDAY OPENING AT FOLKESTONE.

COUNCIL REJECTS WATCH COMMITTEE'S RECOMMENDATION.

As briefly reported in our last issue, the Watch Committee of the Folkestone Town Council recommended that the Council should grant a licence under the Cinematograph Act to the Victoria Pier Syndicate, Limited, in respect of the Pier Pavilion, on condition that no cinematograph exhibitions be given on Sunday other than between 8.15 p.m. and 10 p.m., the licence to continue for a period of three months.

It will be remembered that the appeal by the Victoria Pier Syndicate against a conviction by the Folkestone magistrates for using inflammable films was dismissed. A full report of the case appeared in THE BIOSCOPE, May 23rd, page 555.

The Watch Committee report came up for consideration at the Council's monthly meeting on Thursday last, and an animated discussion took place.

Councillor J. G. Parsons moved that the recommendation of the Watch Committee in regard to Sunday pictures on the Pier be eliminated. He contended that for some time past the Committee had been endeavouring to put an end to Sunday picture performances, and yet it came forward now and asked the Council to sanction such entertainments. Surely the Council would be establishing a precedent which would affect the prosperity and reputation of the town. If this licence were granted others would follow in the same wake.

Councillor C. C. Wampach thought it was the duty of every Christian man to do his utmost to prevent the desecration of the Sabbath. Surely there were quite enough days in the week, especially now that the Shops Act had been passed, for people to view picture displays on a week day.

Councillor R. G. Wood, J.P., said he was really astounded at the action of the Watch Committee. It was beyond his comprehension. Now when everything was settled, or they thought so, they read this recommendation that a licence be granted for performances on Sunday evenings. He supposed there was some explanation, but the only explanation he could see was because the application was made by a different person and in a different name. However, he advocated the elimination of Sunday pictures altogether, and his reason was that the town should be as quiet as possible on the Sabbath. If they commenced by granting this licence they would have to grant other cinematograph licences. They could not show any favouritism. It would mean a busy Sunday and practically everything would be open except the theatre. It would attract people to the town for a "big" time and that was a thing he deprecated strongly on Sunday.

Councillor C. E. Mumford spoke in favour of the Committee's recommendation. In the first place he asked the private residents to remember what their Sunday was as compared with that of 80 per cent of the other people. The private resident rose on Sunday morning, after six days' rest. He was surrounded on Sunday morning by luxury and comfort, and saw the world through drawing-room windows. But what of the other 80 per cent.? The small wage earner went home to a very small house after six days of very hard labour. He asked them to think of that, of those in lodgings, and of their conditions of life. The young, high-spirited boy had absolutely nothing to occupy his mind during the whole of the day of rest. It was said that Sunday should be kept quiet and holy. He had had a good deal to do with young men, and the quiet men were not always the holiest. Quietness and holiness did not always go together. He asked whether in this case a compromise was not a good thing, and he further pointed out that the granting of a licence for three months was advised by the Chief Constable (Mr. H. Reeve).

Councillor A. Stace, J.P., held that the Council could not be consistent unless they granted all licences or refused all.

Councillor Kent pointed out that the circumstances in regard to the Victoria Pier were absolutely different from those of other picture shows in the town. There would be no obstruction there.

Councillor Harrison pointed out that under the Committees proposal people would be able to attend church three times on Sunday if they desired without the picture show interfering with divine service.

Councillor E. J. Bishop, J.P., held that the Corporation should encourage everything that tended to discountenance immoral or wrong doing, and they had no right to inflict or enforce their own private opinions on the general public with regard to the Sabbath. He favoured a licence for the Pier, but was absolutely against any other show being granted the same facilities. The Pier entrance was almost outside the town.

Alderman A. E. Pepper strongly favoured such innocent amusement for young people in preference to their running about the streets. He contended that Sunday would be a quieter day by the introduction of picture shows of an educational nature. They would keep many out of the public-house. The picture shows would be over when the public houses were closed. It would be better for men and women too. He would hear both sides of the question before he said whether he would vote in favour or against any other cinematograph show being granted a licence.

The motion to eliminate the Committee's recommendation was carried by the extremely narrow majority of ten votes to nine.

It is interesting to note that Mr. Forsyth, the managing director of the Victoria Pier Syndicate, immediately had bills printed and circulated throughout the town expressing his intention of holding performances at 3 p.m. and 8 p.m. on the following Sunday.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

BRONCHO BILLY AND THE BANDITS.

This is a delightful example of a Western dramatic comedy, acted by those splendid men and accomplished artists, the Essanay players. We have remarked before on the extraordinary realism of Essanay pictures, and it may hardly be necessary, therefore, to return to the subject here. For all that, one cannot refrain from commenting upon the value of this company's productions; they are something better than plays—they are a kind of mental tonic, keen and stimulating, and wonderfully curative to the mind after some of the mawkish, sensuous work which is too often given to us in the sacred, but ill-used, name of "Drama." It is an ancient simile to liken the Western film to a breath of fresh air, but it is, natheless, a very apt comparison. Many of these Essanay films create in the spectator a positive physical exaltation, such as one would derive from a draught of the strong, sharp prairie winds. They are all the more welcome at the present moment, when irresponsible individuals are attempting to bring odium upon the picture theatres, on account of their alleged harmful influence. Essanay films are a constant example of the actual good that pictures can do. Their atmosphere invigorates, refreshes and uplifts; they teach the joy of the open and the splendour of manhood. They are far better than a dozen stuffy prose sermons, which attempt to reinforce the tired brain with prolix platitudes. The preacher shores up health and morality with banal, uninspiring logic; the cinematographer replaces argument with visible facts, and renders them so attractive that they make their own appeal. We do not wish to accuse the Essanay Company of a desire to moralise—they are much too good artists for that; at the same time, the amount of incidental good which they do is extraordinary. As we have said, "Broncho Billy and the Bandits" is a delightful Western film, which, besides embodying all the ethical virtues we have mentioned, is also an excellent little play. Mr. G. M. Anderson is always a host in himself—every inch of his massive frame is eloquent of humour, or drama, or pathos, as the circumstances demand. It is a splendid sight to see him in the present film, seated on a sugar tub in a store cupboard, where he has been severely locked away by a mistrustful little girl, about to rescue his frightened captor from some villainous bandits, lovingly fingering a brace of six-shooters the while, and positively brimming over with pleasure at the anticipation of a "scrap." He can be fierce and terrible, too, when there is cause, as the bandits find to their cost, but, in spite of his moments of stern menace, he is essentially the great, good-humoured "Billy," of whom we have all learned to grow fond. His overflowing geniality, the twinkle of his humorous eye, as well as his sure, sober strength in times of peril, are magnetic. He wins respect for himself even across the screen. The film is remarkable for the fewness of its subtitles—always a sign of a well-devised play. It seems a little unnecessary for the old storekeeper to carry a lighted lamp about with him, as he does in one scene, when it is apparently broad daylight—but the satisfactory suggestion of darkness has always been a difficulty with the cinematographer. One would have liked to see "Billy" made happy in a few more feet of film, and to have witnessed the return of the storekeeper with the doctor for his sick wife, but the present finish is a very pleasant one, and, if it is not entirely conclusive, it is sufficiently so for the purposes of the play. Altogether, it is a first-rate picture. (Essanay Film Manufacturing Company. Released July 7th. Length 994 ft.)

A PAIR OF BABY SHOES.

We have here a pretty, sentimental little story, capably acted and excellently staged. If its theme is not very new or very convincing, its popularity is well proved, and there will be a hundred audiences ready to make it welcome. It tells how a young couple, after losing their only child, are gradually estranged from each other, until they decide to separate, being brought together again at the eleventh hour through the instrumentality

of their old butler, who finds the dead baby's shoes, and places one in each of their bags. The memories evoked by these result in a reconciliation. A clever character study is giver by the old butler, whose solicitude for the welfare of his young master and mistress is almost paternal. Good, also, are the wife and husband themselves, with their unhappy bickerings, more the result of youthful impetuousness than of actual discordancy, and their eventual, half-shy, but wholly glad, reunion. There seems nothing much else to say. (Nestor film. R. Prieur and Co., Ltd. Released July 3rd. Length 950 ft.)

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THE JUDGMENT OF SOLOMON.

This is an example of a class of picture which may be looked upon as almost peculiar to Messrs. Pathé. This firm has learned, by its long experience, to handle those most difficult subjects, Biblical films, with a scholarship and a distinction of touch scarcely to be improved upon, whilst its vast resources in matters of staging and costume offer a scope very few other makers could command. It is well that this particular kind of picture should be confined so largely to one firm, for, if they are ever collected (and, collected, they would form the greatest historical series one could hope to bring together), they will be a perfectly coherent whole, without those discrepancies and technical differences which would be inevitable in a series of which the items were by various producers. That the Church has already grasped their significance, and their still wider possibilities if they were collated, has been shown quite recently by the Pope's sanction of the exhibition of films in sacred buildings—an action the effect of which is likely to be very far reaching. "The Judgment of Solomon" is a thoroughly worthy

successor to the many films of this type already produced by Messrs. Pathé; it may, indeed, be looked upon as one of the best Biblical subjects they have yet done. Apart from its importance as another vivified chapter of sacred history, however, it is of much interest. It is a pageant play of the best kind, and, moreover, it is surprising how much more effective this ancient story is as drama, pure and simple, than a dozen modern concoctions one could mention. The Bible should be an amazingly fertile source of inspiration for the cinematographer. It contains the material for hundreds of dramas, all of which, with their bold, broad outlines, their intense humanity, and their picturesque, unusual settings, are essentially suitable for treatment by the pictorial artist. It is extraordinary, too, how applicable their themes will be found to modern circumstances. The times change, but we do not change with them; the passions of love and hatred—the motive forces in all human endeavour—will remain in the souls of men, immutable until the end. "The Judgment of Solomon," for instance, is an Epic of Motherhood, and the maternal instinct is the same to-day as it was yesterday, and will be to-morrow. And that is why the wise saws of the past serve equally well as modern instances One cannot praise too highly the masterly stage-management of this remarkable film nor its dignified acting. Despite the breadth of the spectacle at times, its story is never lost sight of; many of its scenes—such as that impressive moment when Solomon pronounces judgment—are sheer, tense drama. The "two mothers" are both skilful pieces of portraiture—the one intermittently loving, but selfish, lustful, and vain, the other yearning for the child of her body with the passionate, primitive instinct of the mother, willing that it shall be delivered to her rival rather than destroyed. The colouring of the film is marvellous, rich, glowing, and realistic; in many places it could not be improved upon. (Pathé Frères Cinema, Limited. Released July 17th. Length 1,304 ft.)

THE DAUGHTER OF THE SPY.

Faced with the almost unequalled record that one has to remember, where spectacular productions are concerned, in speaking of a Cines film in relation to its predecessors, one feels some natural diffidence about saying of any new work by this company that it is their best. Comparison is never an entirely satisfactory method of appraisement in any case, but, with this reservation, one would say that the Cines Company have never produced a better film of its class than "The Daughter of the Spy." This picture represents what may be termed the "scenic drama" at its best—and it is in the 'scenic drama" that many people consider the picture play to have its greatest future. "The Daughter of the Spy" is almost perfect as a "scenic drama," not because its scenery is finer than any which has been introduced into a film before, but because the scenery, though exquisite throughout, is subjugated to the action in such a manner that the latter is never interfered with, no matter how great the spectacular beauties amidst which it is played. And this is a point as rare as it is highly to be appreciated. In too many films where the producer has made the most of the scenic possibilities of his medium (and how immense those possibilities are!) the story and the dramatic interest have been allowed to flag so lamentably that they threaten to cease altogether. This should not be so—and the present film proves that it need not; the fault lies with the man who is making an imperfect use of his nearly perfect instrument. There is nothing essentially inimical to each other's interests in drama and scenic display; on the contrary, when properly adjusted and blended, they form a whole whose wonder and potency almost raise their relationship to the

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dignity of a separate art. It is in this respect that "The Daughter of the Spy" seems to us so extremely interesting a production, as well as beautiful and successful. Its story is a fine one, admirably conceived in the first instance, and as admirably elaborated and arranged. But the picture's chief triumph is to be found in the manner in which the scenery—largely natural throughout—has been selected and employed to set off each situation to the very fullest advantage. In a way, the film is like a series of still paintings which have been linked together with life. Scene after scene recurs to one's mind as being quite perfect, not merely on its own account, but in its relation to the main theme. It is a picture of which one would like to write a great deal more—there is certainly a great deal more which might be said about it—but, unfortunately, our space is limited. We cannot hesitate to recommend it as likely to prove a very strong popular attraction; it should even create some little sensation. (Cines film. Released July 20th. Length 2,424 ft.)

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THE VULTURE AND THE DOVE.
A modern drama, the scene of which is laid in Italy. Strong Italian cast; two parts. Length 2,160 ft. Released July 27th. (Pathé Frères.).

DR. LAFLUER'S THEORY.
The theory of Dr. Lafluer, put into practice, enables two young people to free themselves from a life of crime, and begin life anew. Length 1,007 ft. Released August 1st. (Vitagraph Company of America.)

ON THE WONDERFUL COAST OF DALAMATIA.
A Sascha travel film of splendid quality. Beautifully toned and tinted throughout. Wonderful photography, beautiful scenery. Length 450 ft. Released July 4th (Warwick Trading Company, Limited.)

OLGA'S TRAGICAL WEDDING.
A great Nihilist plot, full of dramatic scenes. 1,110 ft. Released July 21st. (Ambrosio.)

ZIGOTO TO THE RESCUE.
This really funny comic shows Zigoto at his best. It is a pleasure to get a good comic film that does not include scenes of wanton destruction. Length 1,200 ft. Released July 28th. (Gaumont Company, Limited.)

JIM ALL ALONE.
A splendid dramatic subject, in which Jim is put on the road to success by a girl, whom he does not forget when he becomes famous. Length 1,000 ft. Released August 1st. (Hepwix.)

THE CRISIS.
Another 101 Bison winner, full of enthralling incidents, and fully up to, if not surpassing, previous Bison successes. Length 2,000 ft. Released July 7th. (Cosmopolitan Film Company.)

THE OLD CHIEF'S DREAM; OR A DAUGHTER OF THE WEST.
Powerful photo play, dealing with the hardships experienced by the early settlers in the far Wild West. Full of good riding and healthy excitement. Length 950 ft. Released July 27th. (American Film Releases.)

SAVING THE ROYAL MAIL.
This Fitz film contains the famous picture, Hare and Dog, "Tariff" and "Tiger," who bring the robbers of the Royal Mail to book. Length 848 ft. Released July 17th. (Western Import Company, Limited.)

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A fine Imp drama, in which a section foreman has to decide between duty and love. Length 628 ft. Released July 21st. (J. F. Brockliss.)

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A keenly interesting dramatic subject, with a novel and absorbing plot. The clever capture of a desperate criminal through the efforts of a little child. Length 985 ft. Released July 21st. (Essanay.)

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Nestor Western Comedy, in which a henpecked husband has many laughable adventures before escaping finally from his "better" half. Length 980 ft. Released July 20th. (R. Prieur and Co., Ltd.)

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ART AND ADVERTISEMENT.

BY RONALD LEROY.

An eminent artist, whose work is known and appreciated wherever the enterprise of the bill-poster has raised a hoarding, has recently delivered himself of an oration on the thesis that all art—no matter what branch—is nothing more nor less than an advertisement. Let the poet rhyme, he is not content to let his work repose in the obscurity of his desk; he must publish, even if he does so for "private circulation only." Should the artist paint a picture, it is not for the creator's eyes alone that he puts brush to canvas, others must come and gaze and share his delight; both poet and artist advertise themselves by their works.

It is an ingenious theory, and though, possibly, the exponent is laughing to himself, and would have his audience laugh with him, yet there is truth in what he says

Another question suggests itself to the advertiser, or would-be advertiser:—

If all art be advertising, advertising (though an art in itself) is not necessarily art, nor even is it artistic. Advertising is a science, a truism, which it is not necessary now to elaborately support. And Science and Art are sister-handmaidens.

Advertising is essentially the means of attracting attention. Art is called into its service in a multitude of ways, is *pressed* into its service, and frequently, like the victims of the old-time Press Gang, resists, and gives her service under protest.

There is no real reason why advertising should not be artistic, even though the result cannot be termed Art. The fault lies with the advertiser. He is too hurried in his methods. He does not weigh duly, nor does he think beyond the fence of "getting something out" with the least possible delay. If the prospective advertiser intends to cry his wares, surely there is time for him to deliberate—to consider. The advertiser is "out" for making money; surely he can spare a little time—and "time is money"—before he wastes more money in ineffectual advertising, and wastes time as well.

How often has one not heard: "I want something artistic"—"I want a dignified bill"—"It must reflect the high position of the theatre"?

Excellent *desiderata*, all; but where are these things to be exhibited?

Again, if a glaring, a startling, advertisement be required, the tendency is to rush into crude discord of colour. There are discords *and* discords. Ask the modern musician whether the compositions of to-day would have been accepted a few years ago.

Discords are only discords, when their sequence is interrupted.

In colour-printing, for example, advertising can be glaringly attractive, can be discordant, radically discordant, and yet can be harmonised to be inoffensive. The secret lies in the careful selection of the tones of colour.

The advertiser, if he cannot trust his own judgment, can, without very much difficulty, find experts in this class of publicity who will lead him in the right path.

An Interesting Exhibition.

The Annual Business Exhibition, promoted by the proprietors of the *Organiser*, is always worth visiting, even if one is only mildly interested in the wonderful inventions which practically "do your business for you." This year the Exhibition was held at the Agricultural Hall, and during the whole week was well attended.

All the stands were excellently arranged, and there was an absence of that overloading which one generally associates with exhibitions. The Edison Dictating Machine, on Stand 1A, attracted considerable attention, and the lucid manner in which the advantages of this, the business man's machine, were explained, gathered together many prospective purchasers. Stand 3 was occupied by the Addressograph Company, and we learned that many prominent houses in the Trade had been supplied with a machine. The new Model "C" Addressograph addresses envelopes at a speed of over 7,000 per hour, each with a different address.

The Burroughs Adding Machines were displayed on Stand 11, and practical demonstrations of their ability were given daily. It is claimed for these machines that they can list and automatically add from 3,000 to 6,000 items an hour.

The smart advertising of the "Plex" Duplicator called attention to their stand, on which all kinds of office requisites were exhibited. The "Fixo" Stamp Affixing Machine on Stand 17B was well worth seeing. This ingenious little device stamps envelopes, wrappers, etc., at a speed of 4,000 an hour. The mechanism is extremely simple. A reel of stamps being placed in the retainer, the machine is placed on the wrapper, the plunger pressed down, and the operations of detaching, wetting, affixing and registering the stamps are accomplished. The number of stamps is automatically recorded on an indicator. The "Fixo" is manufactured by the International Stamping Machine Company, Limited, 231, Strand.

Space forbids a detailed account of the many other interesting exhibits, all of which claimed their part in the business world, but a word of praise should be given to the *Organiser*, for the capable manner in which the arrangements of this most successful exhibition were carried out.

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We Know

HOW A PICTURE PALACE SHOULD BE FURNISHED

Tip-up Chairs . .
Draperies . .
Curtains . .
Carpets . . .
Tapestry . .
Picture Panels.

LOWEST COMPETITIVE — PRICES. —

PEPPERCORN BROS. LTD

BROADWAY, S.E. NEW X STATION

FOR SALE.

A. **HUGHES' BIOSCOPE**, with Lantern and Cine Lenses, Arc Lamp, Resistance Frame. Also large mixed Jet with cut off, Oxygen Generators, Tubing, 30 ft. Screen, 10 ft. Screen, and a lot of accessories, the whole outfit, costing new, **£114**

B. **PETROL ELECTRIC SET.** Aster Engine with Dynamo by De Gramme, output 110 v. 30 amps, complete with pumps; Switch Board with Instruments, Trolley, Cover, Tanks, etc., costing new, **£160.**

C. **A QUANTITY OF SECOND-HAND FILMS** in very good condition, comprising a total of about **7,319** ft., made up with Comedy, Drama, Scenic, and a few interest subjects.

From Grasse to Nice.
Poor Pa on Mother's Day Out.
Baby's First Outing.
Ascent Mont Blanc.
Holy Fire.
Pierrot the Devil.
Living London.
On the Nile.
Nosey Parker.
Busy Bee.
Steeplechase, Longchamps.
The Tramp.
Little Blind Girl.
Luckless Idol.

New Waiter.
Puzzle Maniac.
Oh, that Hat!
Sports of all kinds.
Battle: Spider and Scorpion.
Velox Globator.
Baby Up-to-date Toys.
Miraculous Water.
Living Dummy.
False Cripple.
Amusing Changes.
Don Quixote.
Poet's Fight for Fame.
Blackpool Aviation.

Performing Pigs.
Dwarf's Cakewalk.
Who Collared my Parcel?
All's Well that Ends Well.
Two Coopers.
Hurried Moving In.
Smugglers and Customs Officers.
Funeral of a Dog.
Serpentine Dancer.
Gipsy Fairy.
Bull Fight.
Barcelona Park.
Cattle Ranch.
Tragic Elopment.

E. S. Williams' Bioscope Company, Limited,

Telegrams: "Wilgrams, London." **58, Dean Street, Shaftesbury Avenue, W.** Telephone: Gerrard 94.

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FILMS FOR HIRE.

We only purchase FILMS by the BEST MAKERS, and include all FEATURE and COLOURED SUBJECTS without extra charge.

Our Prices are:

2 to 5 Weeks Old
30/-
PER 1,000 FT. PER WEEK.

6 and 7 Weeks Old
25/-
PER 1,000 FT. PER WEEK.

8 to 10 Weeks Old
20/-
PER 1,000 FT. PER WEEK.

11 to 14 Weeks Old
15/-
PER 1,000 FT. PER WEEK.

15 to 20 Weeks Old
10/-
PER 1,000 FT. PER WEEK.

The above Prices are all quoted — for Change Twice Weekly.—

Write for suggested Programme at any of the above Prices.

ROYAL FILM AGENCY,

270, Corporation St., BIRMINGHAM.

Telegraphic Address—"Cowboy, Birmingham."
Tel. No. Central 1986.

Feature Films for Hire.

ALL VACANT WEEK COMMENCING JUNE 17th.

	Length.	Price. £	s.	d.
Dangerous Play	2542	4	0	0
The Torment	2125	3	15	0
Tom Butler	2550	6	15	0
It was Written	2660	3	5	0
The Prison on the Cliff ..	2000	3	0	0
The Hour of Revenge ...	2000	3	10	0
The Weed	2200	2	15	0
Midsummer-tide	2837	3	10	0
The Victoria Cross ...	1021	2	5	0
Homeless	3000	3	0	0
The Deserter	2000	3	10	0
Venus	2400	2	15	0
Attacked by a Lion ...	1375	1	15	0
The Lost Daughter ...	3000	4	0	0
Red Cross Martyr. ...	1040	1	5	0
The Vampire Dancer ...	1900	3	0	0
Convicts 10 and 13 ...	3000	2	5	0
Mystery of Glass Coffin...	2600	2	15	0
The Redemption	2900	3	0	0
Great Mine Disaster ...	2585	2	10	0
Fatal Lie	2982	2	10	0
Deadman's Child	2600	1	10	0

ASK FOR WEEKLY COMPLETE LIST.

The Continental Film Exchange,

30, GERRARD STREET, LONDON, W.

Wires—"Biophone, London." Telephone—Central 12680.

Our **GOOD** things this week.
All **WINNERS.**

Blazing the Trail.	The Torment.
War's Havoc.	Battle of Redmen.
The Deserter.	Shamus O'Brien.
Tom Butler.	War on the Plains.
Life's Martyrs.	Her Vengeance.
Blackmail.	Indian Massacre.

etc., etc.

PHOTOPLAYS, LTD., Hartshead, Sheffield.

'Phone: 1944. Telegrams: "FILMS."

PRINTING

TRADE & GENERAL

GANES LIMITED

85, Shaftesbury Avenue, W.

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Halls and Sites.

IMPORTANT.

TO THEATRE PROPRIETORS.

Messrs. HARRIS & GILLOW,

Are seeking for proposed purchasers, amongst others, the following :—

A theatre to seat 500 to 800, for £3,500.

A theatre to seat about 600, for £2,000 cash, if more, balance by instalments.

A theatre to seat 250, for £300.

A skating rink or building on South coast. Messrs Harris & Gillow have over 750 applicants ready to purchase or rent theatres and sites, and can dispose of any genuine concern, within a few days of receipt of instructions. All communications in strict confidence.

Offices—451a, Oxford Street.

Valuations. Reports. Auctions. Advisory Experts.

"The Cinematograph Property Gazette," containing a list of all properties to be disposed of, and other valuable information, can now be had, post free 3d., on application to—

Messrs. HARRIS & GILLOW.

MESSRS. WILLIAMS & WILLIAMS,

CINEMATOGRAPH THEATRE AGENTS, AUCTIONEERS, AND VALUERS,

151, Regent Street, W. Tel. Gerr. 9936

For all available Properties to be Let or Sold.

Valuations made for Mortgage or Debentures.

Consult Experts for all your requirements.

ELECTRIC Theatre will be to let by tender; now making big returns.—For particulars, address Box 544, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

FOR Sale or lease, valuable freehold site in centre of town, suitable for cinematograph premises, within three minutes' walk of two stations, and in a largely populated district.—Apply, C. F. Garside, 3, Queen's Street, Barnsley, Yorks. t.c.

FOR SALE, lease and goodwill of fully equipped Picture and Variety Theatre; seats 1,500; old established connection; North Lancashire; good opening for one able to give personal attention; low ingoing.—Apply, Box 610, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

FOR SALE, Circuit of Cinematograph Theatres, within easy distance of Manchester; all well established and showing large profits; specially built and adapted to comply with Act; now owned by private individual having other interests; satisfactory reason for disposal; principals or solicitors only with capital need apply; fullest investigation allowed.—Box 608, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

FOR SALE, Picture Theatre; long lease; low rent; fully equipped, including gas engine and dynamo; every convenience; present good profits can easily be doubled by personal attention; situate in populous town near Manchester; good reasons for disposal.—Apply, Box 612, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

ON SALE, specially built Electric Theatre, luxuriously furnished and equipped; electric light; motor generator; heating, etc.; seats 750; near Liverpool; owner having other interests cannot give attention; excellent profits; principals only answered.—Box 614, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

PICTURE Palace for sale, Lancashire; taking £72 weekly; price for lease, fixtures, etc., £600; licensed for Cine and Music. Also Picture Palace for sale, Midlands; taking £58 weekly; price for lease, fixtures, etc., £980; licensed for Cine and dramatic.—For particulars, which will be given in confidence, apply, The Theatre and Cinema Exchange, 4, Empress Chambers, Church Street, Blackpool. Telegrams—"Unity, Blackpool." 29

SMALL Cinema for sale: N.E. district; 1d. admission; net profits over £3 weekly; price £380.—Apply, L.H., Box 636, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 296

TO Picturedrome Proprietors, large Skating Rink for sale, suitable for conversion into Picture Palace; central position; Birkenhead; main thoroughfare and car route; two extensive frontages; area of land about 2,500 square yards; early possession; freehold; the town is exceptionally full of work; population about 130,000.—Apply Hughes & Jones, 1 & 2, Hamilton Square, Birkenhead. 296

THOSE owning or holding options on Cinema Palaces, London or country, large or small, willing to sell for half cash and half shares in influential limited company (now in course of formation), send particulars in confidence to the New Enterprise Promoting Syndicate, 88, Chancery Lane, London W.C. 301

WANTED, established good paying Cinema Theatre in London; will invest up to £2,000 cash; no agents.—Address, Box 628, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 296

Miscellaneous.

E. J. MUDDLE, Technical Journalist and Cinematograph Press Agent, 16, Cecil Court, Charing Cross Road, London, W.C. Every description of Advertising and Journalistic work in connection with the Moving Picture Industry. t.c.

"PRACTICAL Dynamo and Motor Management," price 6d. net (post free 7d.) and "The Application of Arc Lamps to Practical purposes" by Eck, price 2s. 6d. net (post free, 2s. 9d.), are both of direct interest to all operators; simple, practical and reliable; buy them.—Rentell, 36, Maiden Lane, Strand, London. 296

SPECIAL. The cheapest tip-up or fixed seats, complete, chairs, or backs alone, for cash or on hire purchase, are supplied by Hearn Bros., makers to the trade, High Wycombe. Estimates upon receipt of requirement. t.c

Situations Vacant.

FIRST-CLASS Electrician-Operator required; wages £2 weekly.—Apply, giving full particulars, to Manager, Coliseum Picture Theatre, Bristol. 296

Wanted to Buy.

WANTED to purchase or hire, all fight films, in good condition; send prices, dates; hire between June 17th and end August.—M.W.S., 33, King Henry's Road, London, N.W. 296

ROLL TICKETS Numbered & Perforated **6D. PER 1,000.** Special Quotations for Large quantities and Contracts. Sample Roll 6d., post free. Williamson's Patent Roll Tickets for preventing fraud. **WILLIAMSON, Ticket Printer.** Ashton-under-Lyne. t.c

Our Small Ads.

Are a Special Feature of "The Bioscope," and everybody studies them carefully. See how they

Bring Results.

In the heart of the Cinematograph Trade.

ARTHUR GROVER, F.S.I. SURVEYOR AND ESTATE AGENT.

11, CECIL COURT, Charing Cross Road, LONDON, W.C.

HALLS, SITES, ETC., TO BE LET OR SOLD.

Established 1893. 'Phone: Central 2665.

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Engagements Wanted.

Special Rate for those requiring situations —viz., twenty words for One Shilling, and Threepence for every additional five words Three insertions for the price of two.

AS Electrical Engineer or Manager; a thoroughly capable man with large practical experience of all kinds of theatre and bioscope plant; good organiser; A.M.I.E.E.; disengaged 15th.—O.R., 401, Kingsland Road. 296

ASSISTANT Operator; disengaged; six months entire charge continuous show; formerly with electrical engineers; references; moderate salary.—36, Richmond Road, Dalston. 296

CAPABLE young Manager (West End experience) desires engagement or partnership, also; used to sole control.—Box 632, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 298

EXPERIENCED Manager desires change; hard worker; keen advertiser; thoroughly conversant in every branch.—Box 600, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

ELECTRICIAN, &c.; experienced in bioscope and accessories; electric and limelight; complete installations; several years in own business dealing in same; requires position, charge of branch; late chief of electric, Department London Coliseum, &c.—J. Parker 75, Long Street, Liverpool. 296

EXPERIENCED Operator-Electrician, with or without own machine, wants berth.—T.G., 41, Felden Street, Fulham, S.W. 296

EXPERIENCED Operator-Electrician; can start at once; London or suburbs only.—G. Woodman, 10, Orange Street, Canterbury, Kent. 296

PIANIST requires engagement at Picture Palace, town or country.—F. W. Dowie, 61, Lower Park Road, Peckham, London, S.E. 296

RELIABLE Operator's Assistant requires change; used to Gaumont machines, Generator; thoroughly competent; any distance.—Box 606, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

SMART Pianist requires Saturday or Sunday engagement; one who follows pictures; state terms.—Haydn, 150, Ilbert Street, Queen's Park, W. 298

SMART capable Manager, now controlling large prosperous Picture and Variety Theatre, desires change; expert and complete knowledge; clever advertiser; keen, untiring worker; young, well dressed and gentlemanly; competent operator and smart camera man; honest and sober; will supply cash guarantee if required, in exchange for salary, commission, and contract.—Write "Businesslike," Box 624, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 296

WANTED by Operator, situation; practical electrician; fit-up and repair; used to first-class shows; London W. or S.W. preferred.—Box 590, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 296

Partnerships.

ELECTRICIAN Operator, with entire Bioscope Outfit, seeks berth, or Partner to invest £50; good opportunity; references.—T., 18, Cliffe Road, South Croydon. 296

"There's STILL Money to be made in PICTURE SHOWS."

THOSE requiring Finance re Cinema Sites, Halls, Existing Shows or anything in connection with the Cine business cannot do better than consult

MORGAN, SON & CO.,
Expert Surveyors & Cinematograph Property Experts,
88 & 90, Chancery Lane, London, W.C.
'Phone: Central 12600.
Mortgages and Finance arranged upon Buildings nearing Completion.
If you require Capital in any direction where Cinemas are concerned, write confidentally to US. CAPITAL FOUND. DEBENTURES SECURED. COMPANIES REGISTERED. 307

IF you want a first-class Operator who is willing to go through any test and to prove himself absolutely efficient, apply to The Secretary, London Bioscope School, 9, Martin's Court, London, W.C.—We guarantee any Operators we send out to be absolutely efficient and not ordinary school men. t.c.

FILM EXCHANGES—ATTENTION!

We can supply you with any film made in America, also Supplies Accessories, Machines, and etc.

Will act as representative for Foreign Companies.

International Cinematograph Co.
61, West 14th Street.
New York, U.S.A.
Cable—Intercineco. t.c.

BUY OR SELL YOUR THEATRE OR SITE THROUGH THE EXCHANGE.

—o—

Cinema Properties Bought, Sold, or Financed.

—o—

Mortgages and Loans arranged Quickly.

THE THEATRE & CINEMA EXCHANGE,
4, Empress Chambers,
Church Street, BLACKPOOL.

Telegrams: "UNITY," BLACKPOOL.

NOTE.—Required at Once, Modern fully equipped CINEMA, doing good Business.—CASH. 297

Entertainers.

JOHN FULLER & SON (New Zealand Theatre), of Wellington, Auckland, Christchurch, Dunedin, Invercargill, etc. Fuller's Biograph Supplies, of Wellington. London representative, Gordon P. Firmin, Film House, Gerrard Street, W. 'Phone: 2901 Gerrard. t.c

SIDNEY BACON'S PICTURES, LIMITED 143, Charing Cross Road, London, W.C. Telegrams: "Nocabdis, London." Telephones: Gerrard 1456 and 1881. All night and Sunday, Hornsey 925. t.c.

Films for Sale or Hire.

ADVERTISER, has been granted special facilities to draw on the film department of a first-class renting firm, can arrange to supply a customer with a remarkable programme of pictures, at prices ranging from 30s. to £5 per week.—Apply, Box 570, THE BIOSCOPE, 85, Shaftesbury Avenue, W. t.c.

DERBY (Gaumont's), for sale; despatched Wednesday, June 19th. Also Boat Race and re-rowed race (Pathe); best offers.—Manager, Cinema, Boscombe. 296

FOR SALE, Pathe Gazette; fourteen days' old; 10/-.—Kinema Theatre, Horn Lane, Acton. 298

FILMS FOR HIRE. At 8/- per 1,000 ft. per week, or 10/- changed twice weekly. We purchase all the best films as they come out, and send none cut in bad condition. We will be pleased to send you list of films vacant for any week on receipt of post card.—Royal Film Agency, 270, Corporation Street, Birmingham, Tel. Address "Cowboy, Birmingham." Tel. No. Central 6986. t.c.

SEVERAL Pathe Gazettes for Sale, after one and two weeks' run. What offers? Apply, Andrews' Pictures, Ltd., Cine House, Greek Street, London, W. 298

NOTTINGHAM

Empire Cine Supplies,
11, PELHAM STREET.
Phone—Nottm. 93y. Wires—"Films, Nottm."

FILM SERVICE.
Prices low, condition of films, excellent. Write for list of Feature Films

MACHINES & ACCESSORIES.
We always carry a good stock—including the **Silent Empire, No. 12.**

SECONDHAND FILMS.
From ½d. per ft.

Will Mr. W. T. Hackett communicate with "The Bioscope" at once?

TO SHOWMEN!

MACHINES.—Bargains, for quick sale only; two "Motiograph" machines practically new, with lamp, lamphouse, stand, etc., complete; can be seen at any time; what offers? First reasonable offer accepted.—Box 634, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 296

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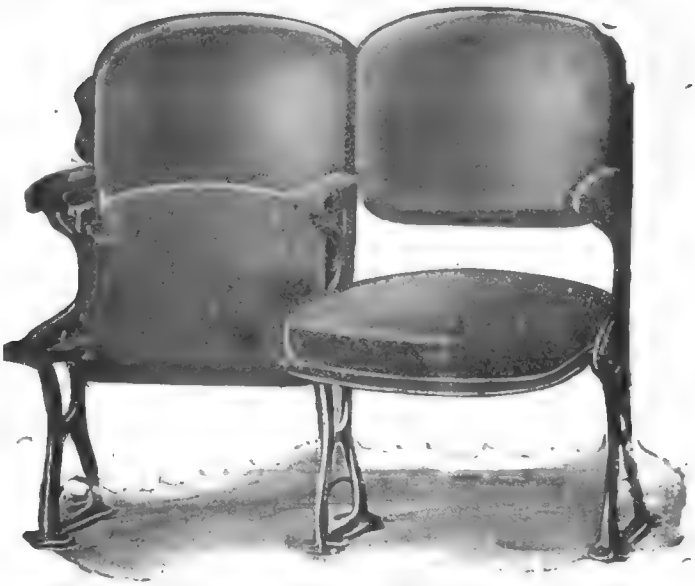
WHITING and BOSISTO, Bristol.

LONDON—
Palladium Mansions
143, High St.,
Camden Town.

Buenos Aires
J. Wolff,
Calle Belgrano 865.



Reliable Tip-up Seats from 5s. 11d.

Write for .·. .·. .·. .·. Catalogue.

Largest actual Manufacturers — in — Great Britain.

Telephone—
NAT. 3768.

Telegrams—
"TIPUPS."
BRISTOL.

THE GREATER J. D. WILLIAMS AMUSEMENT COMPANY, Ltd.

CAPITAL - - - £200,000.

The largest Exhibitors of Photoplays in the world, employing more than 750 people. Owning and controlling the most magnificent Picture Palaces in the world. Want to secure at all times Exclusive Rights for Australasia on all Special Photoplay productions. Five large film Exchanges in operation.

THE LARGEST IMPORTERS OF PHOTOPLAYS IN AUSTRALASIA.

London Representative—**J. A HAYDEN**, Dewar House, 11, Haymarket, LONDON. 'Phone: Central 4807.
Main Offices—Crystal Palace Building, SYDNEY.
Branches: Melbourne, Brisbane, Perth, and Wellington, N.Z.
Cable Address: *KNAKOPS*, all offices.

Universal Films Ltd, Australia

Manufacturers of Australian Films.
HISTORIC, SCENIC, DRAMATIC.

Latest and Best Machinery and Accessories.

CHIEF OFFICES—
Canada Buildings, George Street, Sydney.
302

"DIE LICHTBILDKUNST."

The first journal devoted to Scientific Cinematography.

Edited by **HERMAN LEMKE**, Headmaster of a Public School.
Bi-monthly. **Storkow (Mark. Germany.** Price 9s. yearly.

Wanted to Sell.

CINEMA Outfit—bioscope, two operating houses, screens, &c.; bargain; want of room.—Rich & Pattison, 91a, Smallbrook Street, Birmingham. 296

ELECTRIC Player Piano, overstrung upright grand, in perfect condition; complete with motor; can be played either by roll or as a piano; cost £100, price complete £45.—Box 330, THE BIOSCOPE, 85, Shaftesbury Avenue, W. t.c.

FOR SALE, Kinemacolor Projector, complete; as new; must be sold.—Box 626, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 296

IRON FIRE SHUTTERS for openings in Kinematograph Operators, Rooms with spring lever releasing gear, controlled from both inside and outside of the room. Send sizes and position of openings for estimate.—Jukes, Coulson, Stokes & Co., Howards Road Ironworks, Plaistow. 309

PETROL Generating Set, in first-class condition, ready for running; just the very thing to instal in your hall as a stand by.—Seen at Williams Bioscope Co. Ltd., 58, Dean Street, Shaftesbury Avenue, W. t.c.

SEVERAL Grand Pianos and Player Pianos taken in exchange by piano manufacturers, to be sold cheap to gain room; all warranted in sound condition.—Box 630, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

TIP-UP Chairs (automatic); 2s. 11d. each.—Paterson, 79, Howard Street, Glasgow. t.c.

TIP-UP Pegamoid Chairs, 3/5 each.—Actual manufacturers, Hellenbrand, 113, New North Road, N. 308

FOR SALE, ELECTRIC PLANT.

Expiration of lease.

CROSSLEY GAS ENGINE, 16 h.p.; DYNAMO, 60 volts., 150 amps.; instruments, etc.; can be seen working; delivery in August on expiration of lease.—Hainsworth, Theatre Royal, Goole. t.c

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"The Bioscope" Library

Write for New Complete List.
Many Books can only be obtained from us.

NOW IN THE PRESS—
The Motor Generator:
— In Theory and in Practice. —
By J. W. BARBER, A.M.I.E.E.

GANES LIMITED,
(Proprietors of "The Bioscope"),
85, SHAFTESBURY AVENUE,
LONDON. W.
Gerrard 8853. "Gainsaid, London."

Registered Trade Mark.

C. SPENCER, Australasia,
Importer of the
LATEST SUBJECTS, MACHINES AND ACCESSORIES.
Showrooms and Head Office: SYDNEY, N.S.W.
London Office: CARLTON HOUSE, REGENT ST., S.W.
Telephone: 2747 GERRARD. Telegrams: "SPENCOBIO, LONDON."

Financial.

AVOID Bankruptcy; owners of Cinemas, traders, and others in financial difficulties, consult Morgan Son & Co., 88 and 89, Chancery Lane, London, W.C.; arrangements made with creditors and loans arranged; Electric Palaces and businesses converted into limited companies; capital found; mortgages and debentures arranged; consultations free. 301

WANTED, two or three gentlemen to join company now forming to erect Electric Theatre in large city; £2,000 already subscribed. £1,500 more required; intentional investors only need write, stating amount willing to put up, to "Continuous," Box 620, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 297

Picture Palace Printing.

SINGLE Copy Posters, three colours; cheap and effective; d.c. letters 1½d. each; linen streamers from 4d. square foot.—Transparent Paintings Co., 212, Kennington Road, London, S.E. t.c

WANTED, known, ROGERS, the prompt man, supplies day-bills at rock-bottom prices. Samples sent. Roll Tickets 6d. 1,000; sample roll, post free, 6d.—Rogers, Picture Palace Printing Works, Arcade, Bristol. t.c.

Advertising

Pays—yes, when you select the proper medium for your advertisements. Try these classified columns—the results will surprise you!

MAKE OFFERS to the LARGEST BUYER
OF
New and Second-hand Feature Films.
Of every make and description.
Films must be in good condition. Write to
KELLMAN'S FEATURE FILMS,
LAWRENCE, MASS., U.S.A.

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1,000,000 METRES OF FILMS.

From 6 Pfennig per Metre.
In perfect condition.

I also sell the following Feature Films at lowest prices:—Slaves of Love, Motherless, St. George and the Dragon, Sold, Saved from the Bottom of the Sea, Out of the Days of the Six Nations, The Ship of Death, Banned and Redeemed, The Grave of the Living, Cry for Happiness, Burst Fetters, Masked Love, The Ways of Life, Out of the Working Class Quarter, Desdemona, Franklein Frau, Rose Monday, The Experiment of Death, Anothers Guilt.

Send for price list.

MILLIONEN MULLER,
Film-Haus, Ritterstrasse, 23, Berlin S.42.

Bedford Head Hotel.
'Grams: Sweetwilliam, London.
'Phone: Gerrard 1760.

The most Central and Convenient for **FILM BUYERS.**
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West....xvi.
Western Import....792
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Withers....836
Williams' Amusements....830
Williams and Williams....828
Williamsons....828
New Bio....806
New Century....vii., viii., ix., x.
Pathe....782, 783
Peppercorn....778
Philograph....834
Photoplays....827
Pioneer....784
Prieur....xxviii., 762
Rex....868
Royal Film....527
Safety....813
Standard Feature....824
Solax....812
Spencer....831
Stafford....xxvi.
"The" Film Service....768
The Miracle....770
Africa's Amalgamated....xxi
American Company (London)....81
American Film Releases....
American Wild West....78
Andrews....xvi., xxii., 78
Artograph....8
Bacon....8
Barber....8
Beard....76
Bedford Head....8
Brockliss....xxxix., 786, 808, 81
Butcher....76
C.F.H....79
Cines....78
Cinema Halles....xxxv
Continental Films....83
Co-operative Cine....8
Cricks....78
Cross....8
Crossley....
Crown....8
Crypto....xv
Eclair....7
Edison....7
Electrical Construction....xxi
Essanay....8
Express....7
European Films....7
Fuller....8
Fyfe-Wilson....7
Gardner....xxx
Gaumont....7
Ginger Lee....8
Globe....7
Gower....8
Harris and Gillow....8
Hearn....8
Hepworth....790, 7
Hibbert....x
Ideal....7
Imp....xxx
Jukes, Coulson, Stokes and Co....8
Jury's Imperial....7
Jury's Kine....8
Kamm....8
Kineto....
Kinemacolor....
Kine Trading....804, 8
Lea....8
Leeds Film....x
Lux....7
Lyon....xx
Mansell....xx
Monopol....iv., v., xx., x
M.P. Sales....
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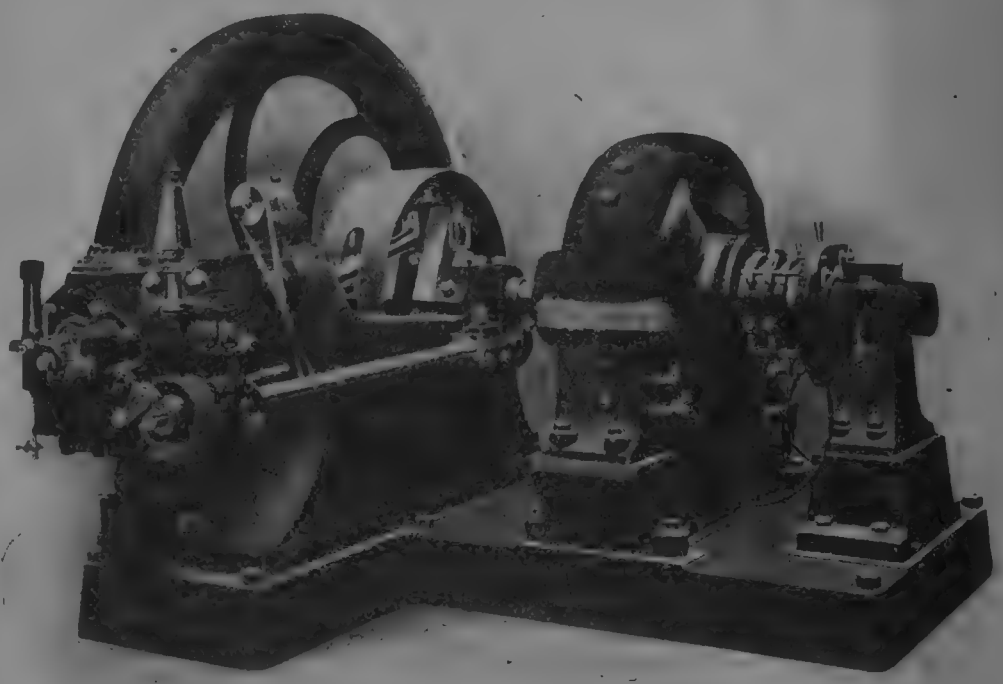

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Beauty Spots on the Norfolk Broads.—The Broads and connecting rivers of Norfolk are well known as the resort of those in search of a quiet holiday haunt. The present film shows the start from the old ferry situate almost in the heart of Norwich, and the launch then takes us down the Yare to Brundall and other well-known places. A run on the River Bure results in charming peeps at Horning Ferry and Salhouse, and introduces us to the essentially local sailing boat known as the wherry. The journey finishes in a rainstorm at the yachting station at Thorpe St. Andrews. (Released June 19th. Length 379 ft.)

Love Finds Out the Way.—Jack Barket engages himself to Edith Burry. A gun over her shoulder comes handier to her than a parasol. Barket, a motherless youth, cannot bring himself to introduce Edith to his father, upon whom he is dependent. Edith calls upon John Barket, senr., and, with a word or two upon it to announce her engagement to his son, sends in her card to him. John sends back a brief reply that he has no wish to make Miss Burry's acquaintance. Edith hastens away to enlist the support of two girl friends. These agree to her scheme to dress as masculine roughs, and to hold up the old gentleman during his next airing in his dogcart. The plan is splendidly carried out, and John Barket spends a very unpleasant quarter of an hour. He is glad enough to be rescued by Edith at a crucial moment, and quite graciously expresses his gratitude and apologises for former harsh words. He insists on Jack marrying her with as little delay as possible. (Released June 19th. Length 445 ft.)

Max as Cab Driver.—Max, head over ears in debt, sees his goods seized one morning. He is left with a mattress, one suit of clothes, and his top hat. Next morning he goes out into the streets in the hope that Providence will look after him. Max drifts aimlessly about, until he is suddenly pulled up short by a notice reading, "Taxi Strike—Cab Drivers Wanted." Max goes into the cabyard to ask for a job. He gets it, and, declining the offer of a cabby's hat and top coat, drives through the crowded fashionable streets for a fare. Eventually he picks up a fare, who requests him to drive quickly to the station with a heavy trunk. On the route he passes a car containing four of his best friends. They hail him delightedly, and carry him off to luncheon, regardless of his actual occupation. Max goes, forgetting fare and cab. A small urchin comes along and unbuckles the girths of the horse. When Max, on returning, mounts the box and applies the whip, the horse moves off, leaving the cab at a standstill. Max is rescued from his dilemma by his friends, who utilise their motor to drag his fare to the station, where he claims and receives, after much expostulation, the sum of nineteen and ten, and Max has no regrets about leaving the horseless cab to its fate outside the station. (Released June 19th. Length 923 ft.)

Love Me, Love My Dog.—Bollard is left a fortune on condition that he takes charge of the deceased's dog, Jake, and treats him well. Should the dog be subjected to harsh usage, the money is to revert to the testator's sister. Bollard undertakes the trust, and enjoys the money left him. Jake becomes very bored, bolts, and for one hour enjoys life. Then he is recaptured by Bollard, but the efforts of the latter cause a passer-by to come to the ground. The sufferer challenges Bollard to a duel, and that night he is tempted to curse his canine charge as the bringer of much annoyance. At that moment Sophia, the sister of the late owner of the dog, enters, and hears the speech. She immediately claims dog and inheritance, and Bollard suggests that all difficulties would be smoothed over if Sophia would consent to marry him—and Sophia does. (Released June 19th. Length 478 ft.)

The Doctor's Darling.—The motherless five-year-old son of a wealthy doctor is the apple of his father's eye. Freddie's ambition is, nevertheless, to be a monkey nut seller. An American park is the playground of happy-faced children. Freddie has been brought to it by his nurse, who strolls off to chat and giggle with a policeman. Freddie takes to his heels for the nearest monkey nut seller. He cheerfully exchanges his copper coin for the delicacy he covets. This is handed to him by a boy who has been left in charge. As Freddie stands nibbling his nuts, it occurs to him what a jolly idea it would be to change clothes with the boy standing before him. He swops his velvet suit for the other boy's rags. Taking his place by the monkey nut stand, he sends the other boy to find his nurse, who hurries home the velvet-clad youngster on meeting him, without noticing the substitution. On reaching home she is terrified to find she has the wrong boy, and withholds her story from the doctor. Freddie has been undergoing some exciting adventures. The drunken monkey nut seller carries him to a filthy hovel, and is astonished to find he has the wrong boy. However, he makes no more ado about the matter other than to deal out an extra allowance of cuffs and blows to Freddie. After a wakeful night in the hovel, Freddie makes a dash for liberty through the door. His feet carry him past a quarry. Suddenly there is an explosion, and Freddie and the monkey nut seller behind him fall to the ground. The latter is dead, and Freddie has an ugly wound on the forehead. He is carried to the hospital, and an anxious-looking doctor is astonished to look down into the face of his own son. The doctor has him conveyed home, and there he finds in the nursery the little usurper. Explanations are elicited from the nursemaid, who is at once discharged, but Freddie pleads for "the other boy" to be allowed to stay. (Released June 19th. Length 990 ft.)

A Shattered Life.—Jim Miller says good-bye to Mary, his sweetheart, before pushing up northwards to the Klondyke. Mary stays in her Canadian home with her

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father, but a year or so later she is left an orphan, and speeds a sorrowful call to Jim to come back and care for her. Jim obeys it immediately, with a handkerchief full of nuggets in his pocket. He starts on a fit horse across the barren expanses of the territory which lie between him and the end of the first stage of his journey. He has accomplished half of the rough journey when he meets a man. The man holds Jim up, robs him of the handkerchief full of nuggets, wastes his water supply, and sends him adrift. Mary waits on hopefully, but no Jim comes to comfort her. She writes to him again. A man stops one day at the farm. He begs for a drink, and pays her court as he quenches his thirst. A letter is brought her. It is from one of Jim's pals, and tells her of her sweetheart's departure, and that if he has not come before he must have died on the way. Mary almost faints, but recovers as she hears the stranger speaking words of comfort. She gives him the letter, and he knows that he has not only robbed a man, but has broken a woman's heart. He is the thief. He turns to her again with the handkerchief of nuggets in his hand. Mary, however, pushes him away. But five years later she is his wife, and has borne him a bonny, sunny-haired daughter. She is devoted to her child. Jim, who has not died, turns up again. Mary goes to his breast with a rush, forgetful of child and husband. The latter tears them apart, and Jim sees before him the thiever of his gold. He fights him, until the touch of a child arrests him, just as he is on the point of killing. He looks down into the face of Mary's child, and then he goes away, carrying his shattered life with him. Mary, gazing broken-heartedly after him, recoils at her husband's touch, until the child nestles up to her. And then she makes a brave effort to overcome her repugnance, and promises to try to forget the story of his vileness, which the angry words of Jim have only too well conveyed to her. (Released June 22nd. Length 757 ft.)

The Living Idol.—A missionary, named Walton, and his wife, who are travelling with their child into the interior of Japan, die of the fever. Their bearers leave the hapless dead and the child. On their way back to safety they violate a temple by stealing a sacred image. Mary, the missionary's little girl, wanders away in search of help. She reaches the temple violated by her father's bearers, and a priest, who has discovered the loss of the image, finds her sitting at the foot of the altar. He and the people with him believe that their idol has returned in another form, and the child is given the care of the sacred pigeons. Mary, who has grown to womanhood, still has charge of the pigeons, and she is grief-stricken when one falls wounded at her feet. It has been shot by George Garwood, a young American officer. He makes Mary's acquaintance, and discovers the bird's sacred character in the eyes of the Japanese. He carefully tends the bird, and as he learns Mary's story he falls deeply in love. The Japanese resent his constant presence, and the priests arouse the people to make an attack upon him. With Mary, he takes refuge in the temple, after signalling to his ship for help. It reaches him only just in time, for the Japanese have burst through the door of the temple, when a little troop of American sailors come at the run to aid their officer. There is a sharp skirmish, at the close of which the Americans are in possession of the temple. Mary leaves it then to cross to the West, where she is to become Garwood's wife. (Released June 22nd. Length 1,023 ft.)

Nick Winter's New Pupil.—Little Moritz is bursting with enthusiasm in the wish to be as the great, gimlet-eyed detective, and the detective has promised to endow him with the power of sight through everything impenetrable. To become a sleuth-hound is, however, not easy, and even the elementary lessons are found to be difficult of assimilation. Still, Little Moritz makes progress, and one day he is led out by the detective to take part in a big case. Three notorious housebreakers are to be captured red-handed. Little Moritz finds that his part is to lie hidden in a big safe standing in the house which is to be burgled. Nick hastens away to deal with the thieves, who have already commenced operations in another part of the house. Two the detective immediately places *hors de combat*, but the third retaliates, and at the point of a pistol Nick is made to understand that he himself is to do a little burgling by opening the safe. He obeys, knowing that the safe contains his pupil. But, alas, he finds no ready helper waiting to spring out. Moritz has emerged some time before, and hidden his quaking limbs beneath a big chair cover. The detective is not to be dismayed, and he overthrows his man, and, by the happiest of chances, right into the widespread arms of the hidden Moritz, who, closing them with sudden ferocity, effects his first capture, much to his own satisfaction and much to the astonishment of his master. (Released June 22nd. Length 826 ft.)

The Turtle Dove.—The dove, which does not pretend to be anything more than a mere common or garden species, is sent by its owner to an obliging friend, along with a crate of wine, with a request to look after the one and to drink the other at his convenience. The obliging friend, to keep pilfering servants from the wine, labels all the bottles "Poison." The trouble commences when a careless man-servant allows the dove to escape on to the roof in his master's absence. He follows the bird, which flies away as soon as he stretches out his hand to grasp it, and he finds himself in another second hanging over a 40-ft. drop from an insecure gutter. The gutter gives way in due course, and he drops plump on to a police sergeant, who breaks his fall. He rushes after the dove, which is settled in the uppermost branches of a plane tree. Having hurriedly procured a long ladder, he gingerly mounts to secure the bird. He is successful, but in descending the ladder again misses his footing, and loses both his balance and the dove. Realising at last that his task is hopeless, the unfortunate servant returns home, and contemplates suicide. The bottles marked "poison" point the way. He tastes their contents, not once, but many times after the first trial sip, and by the time his master returns home, not only is the dove gone for ever, but the wine has also disappeared. (Released June 22nd. Length 412 ft.)

From Marseilles to Bastia and Cape Corsica.—The views of the arrival at Bastia are pleasant. It is a change to find oneself on the quiet, but fine road going to Cape Corsica, round the coast. Occasionally a glimpse of an old Genoese tower, still left standing, is to be had. Corsican peasants are supposed to be much addicted to brigandage and bloodthirsty vendetta. No pictures of Corsicans engaged in these occupations are given, but some excellent ones of peasants driving fat pigs make amends for the omission. Some of the women are driving mules. (Released June 22nd. Length 346 ft.)

The Agouti.—Agouti is the name given to a small-sized South American rodent. Its fur, fawny in colour, with black markings, is beautifully smooth and glossy. For the sake of this beautiful fur it is often trapped. By nature as timid as the hare or the squirrel, the agouti is, nevertheless, particularly easy to tame. An agouti is shown at a moment when it is adding to its winter store of food, also when nestling in a secure retreat, and when in the act of cleaning its silky fur. Its long, sharp-pointed teeth are pointed out, and its leaping spring is clearly illustrated. (Released June 22nd. Length 376 ft.)

Solax.

Within an Ace.—Frank Chance is cured of a gambling mania after an experience in a gambling den managed by suave and desperate criminals. Because he breaks the bank at a sitting, an attempt is made on his life by means of a strange moving bed and a trap panel. (Released June 19th. Length 1,000 ft.)

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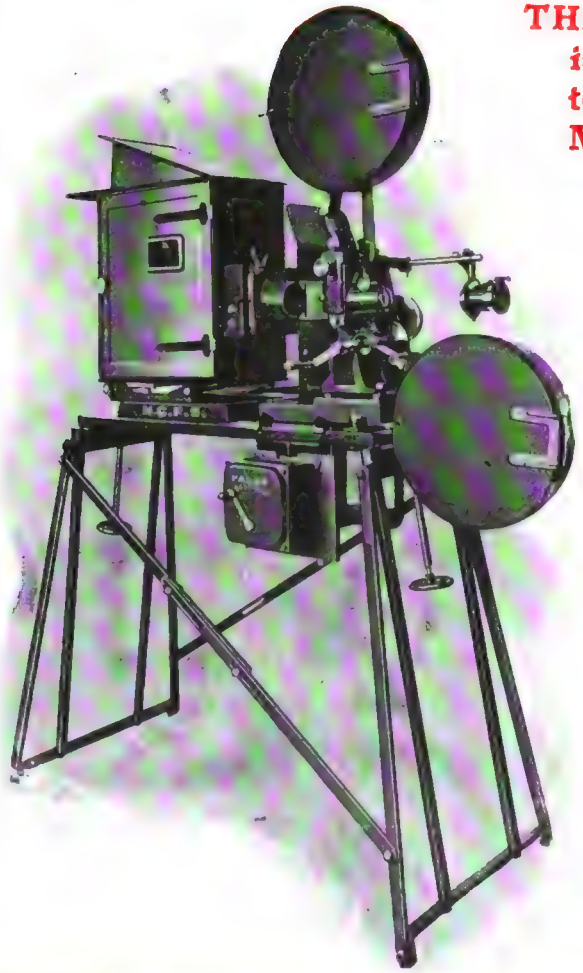

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Edison.

The Patent Housekeeper. — Mr. and Mrs. Johnson are afflicted with a servant who is dense, awkward, and slovenly. Mr. Johnson stands her as long as he can, but finally, on one of the cook's unlucky days, she loses her job. Mr. and Mrs. Johnson, with the help of their only son, try their hands at cooking. Mr. Johnson breaks a few dishes, and ruins a suit of clothes for himself and a dress for his wife. He also burns his fingers, and then is ready to desert the ship and give up in despair. In a paper that they are using to keep the bottom of the dish pan from the table cloth Mrs. Johnson's eye catches an advertisement, which reads, "Spriggs' Patent Housekeeper: Housework made easy." Mr. Johnson says it is a fake. Mrs. Johnson has to leave the room a moment, and Mr. Johnson takes a sly look at the advertisement, so, when his wife returns, he tells her he has decided to let her send for a trial of the "Housekeeper." She does, and it proves a wonderful success. Happiness is brought to them, and the servant problem is solved. (Released June 19th. Length 460 ft.)

The Corsican Brothers.—Fabien and Louis, the Corsican brothers, are twins, and the emotions of one are immediately shared by his twin brother. Consequently, when Louis falls in love with Emilie de Lesparre, Fabien at once follows suit. Emilie and her father return to Paris, and Louis decides to follow. Fabien remains at home with his mother. Arriving in Paris, Louis receives a warm welcome from Emilie, much to the chagrin of M. Chateau Renaud, who sees in Louis a formidable rival. Emilie turns from him to Louis, and dismisses him. Out of revenge, he decides to compromise her, and to this end, he induces her, under a pretext, to attend a Bohemian supper to be held after a masked ball. Not content with this, he makes a wager with one of his friends that he will bring her there by four o'clock. He had not foreseen, however, that Louis would attend the supper. On the stroke of four, Renaud and Emilie enter the supper room. Emilie, seeing Louis among the guests, asks him to escort her home. Renaud, furious at Louis' interference, strikes him; and a challenge follows. Louis and Renaud meet the next day, and Renaud quickly runs him through. The thrust that pierces Louis' breast is felt by his brother, Fabian, in Corsica, who at once fears for Louis' safety. His fears are realised that evening by the appearance of Louis' spirit. Fabien swears to avenge his brother's death, and leaves for Paris, and, on the self same spot where Louis was killed, he kills Renaud in a fierce encounter. He rides to the home of Emilie, and comforts her with the news that Renaud is dead and Louis avenged. (Released June 19th. Length 1,000 ft.)

An International Heart-Breaker.—As soon as Belle Travers, the "heart-breaker," enters the hall the night of the ball given by Mrs. Vanderheld, she is besieged by the male contingent. Each one does his utmost to win her heart and hand. Just as one admirer pops the question in some secluded nook, he is interrupted by another claiming the next dance with her, and so on. Belle evades them all by promising each one an answer the following day at a given hour. The summer-house in her garden is the *rendezvous*. The suitors arrive one by one. When Belle appears upon the scene an argument ensues, which develops into a small riot, whereupon she turns the garden hose on the turmoiled crowd, which rapidly disperses. The would-be lovers' activity causes Belle to laugh so hysterically that she accidentally turns the hose on herself. Quickly recovering, she turns it on the spectators who are watching the film! (Released June 19th. Length 700 ft.)

Archibald Chubbs and the Widow.—Archibald Chubbs, a widower, in love with the widow, Mrs. Oldfield, pops the question, and is accepted. Not long after, he discovers that the widow is bald and wears a wig. Chubbs writes her, declaring the prospective marriage impossible. This makes the widow furious. Her pampered and spoiled son, a strapping boy of truculent manner, continually boasting of his athletic strength, takes sides with his mother, and proceeds to Chubbs' house, where he overawes and threatens Chubbs to a standstill. Chubbs retracts his statement, and promises to renew his former offer of marriage without the slightest intention of fulfilling it. Chubbs also has a son, a former athlete, but to all appearance a very mild-mannered young man, who comes to his father's rescue by devising a plan to break the engagement. The widow receives a letter from Chubbs stating that, if agreeable, he will call on her and introduce his son. Once more joy reigns supreme in the widow's house. That evening Chubbs and his son arrive at the widow's house. Chubbs pretends he loves the widow as deeply as ever, while the young men retire to an adjoining room, where they indulge in a bout with boxing gloves. The widow's son receives a sound thrashing at the hands of young Chubbs. The disturbance brings the widow upon the scene, where she finds her son's face pummelled to ribbons. This arouses her anger, and she forthwith breaks the engagement. Chubbs and his son, chuckling over their success, are now unceremoniously dismissed from the house. (Released June 22nd. Length 1,000 ft.)

The Lighthouse Keeper's Daughter.—The old keeper of the lighthouse and his daughter have lived together year after year, tending the lights on St. David's Island. The old man has come to believe that his daughter's after life will be spent near to him when she marries John West, a young, strong, manly fellow, whose one thought and idea have been his deep love for Jeanette, the lightkeeper's daughter. When Jeanette steals away from the lighthouse and marries another man, sadness falls upon those two who are left behind. Six months later she bids her husband good-bye as he goes on a fishing voyage. The great ship never comes back, her heart grows weary of waiting, and she returns to her old home. The dawn of a new hope is just about to break into bloom in the heart of John West, when the lost husband is rescued from a lonely island, and is brought back to his wife. One glimpse, and the woman he loves is in his arms, while the other seeks the sea for consolation, and watches the sad waves at ebb tide while they sing their mournful song to his broken heart. (Released June 22nd. Length 1,000 ft.)

Vitagraph.

The Price of Silence—William Duncan, his mother's only child, leaves his home town to try his fortune. Away from home, he goes to the bad. Having a deep love for his mother, he keeps her in ignorance that he is "Lone Bill," the highwayman, writing her that he is a tax collector. "Big Bob," the Sheriff of the county, with a *posse*, goes in pursuit of "Lone Bill," who, seizing a favourable opening, rids himself of one of them with an unerring shot, and gets away. "Lone Bill's" mother determines to visit her son. The stage coach is held up by "Lone Bill," who recognises his mother, and learns later that she has arrived at her destination. He decides to give himself up, beg the Sheriff's silence, and suffer the consequences of his crimes, rather than have his mother find out his real character. "Big Bob," after landing him in jail, goes to the old lady, and tells her that Bill is dead. The old lady decides to go back to her old home. The Sheriff, with a number of the people of the town, escort her to the roadside to hail the passing stage, and send her on her way with a hearty farewell and God-speed. (Released June 20th. Length 1,017 ft.)

The Haunted Rocker.—After a night at the club, old Boggs returns home filled with good cheer and spirit. His daughter Madge is in love with Jack Farnum, to whom

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her father objects. Hearing her father coming, Madge tells Jack to hide. Jack jumps up from the old rocking-chair, which Boggs usually occupies. Boggs sees it rocking back and forth, and thinks he is "seeing things." His discomfiture gives Jack and Madge an idea. They attach a string to the rocker and pass it through the window out into the garden, where, by pulling the string, they cause the chair to move back and forth whenever the old gentleman enters the room. He comes to the conclusion that he is going out of his head. It worries him when he thinks of what might become of him if Madge married and left him alone. He requests an interview with Jack and Madge, consenting to their marriage, with the agreement that, after they are married, they will come to live with him and care for him for the rest of his life. The bargain is made, and, after they are married, Jack and Madge tell Papa Boggs about their little joke on him. (Released June 20th. Length 528 ft.)

Nemesis.—Arthur Morris, a well-seasoned and wealthy profligate, succeeds in persuading Nell Chandler to marry him, and break her engagement with Dick Adams. Arthur tires of her, takes up his old dissipations, and deserts her. In the meantime, Dick has become a celebrated specialist in heart troubles. He meets Nell, wandering, sick and homeless, on the streets. He leads her to his house, makes a hasty diagnosis of her condition, and recognises her. She dies of a broken heart. Morris is stricken with heart trouble, and Dr. Richard Adams is recommended. Morris calls upon him. Dick knows him at once, and gives him an examination. He takes him into another room, seats him on a chair, at a table on which is a photograph of Nell Chandler, and Dick leaves the room. Morris sees Nell's picture, his conscience asserts itself, and he is seized with an attack of heart failure and drops to the floor, dead. Dick hears the fall, and re-enters the room, gazes meditatively upon the dead man, and repeats to himself: "The wages of sin is death!" (Released June 20th. Length 1,003 ft.)

The Suit of Armour.—John Bunyon refuses to allow Donald Lansdale to pay attention to his daughter Beatrice. The young man wagers $10,000 with Bunyon that he will marry his daughter in spite of his objections. Bunyon says he will take his bet. A suit of armour standing in Bunyon's home is very much in need of repair. An armourer is brought in, and carries it off to his shop. Lansdale bribes the armourer to let him get inside of it when it is returned to Bunyon's home, and in this way secure an interview with Beatrice. The armour is returned next night, with Lansdale inside of it. Beatrice's Great Dane, "Panther," sees the suit move, and attacks it. Beatrice hears the confusion, and, recognising Donald's voice, pulls the dog away and locks it in another room. Donald proposes that they elope at once. She hastily agrees, and he, with the suit of armour on, and she, jump into a passing automobile and drive to a clergyman. Old Bunyon discovers the absence of the antique. When he is told that it has eloped with his daughter, he goes in pursuit. But too late. Lansdale marries his daughter, and wins the $10,000 from his father-in-law, which he pays like the good sport he is. (Released June 22nd. Length 524 ft.)

The Governor Who Had a Heart.—John Howard is elected Governor of his State, with the understanding that he will pass the Bill in favour of child labour. His political supporters have pledged themselves to support this measure under financial obligations to the manufacturers. The Governor, with his wife, visit many of the factories where children are employed. While visiting one of these places, a little girl faints with fatigue. The Executive clasps the child in his arms and carries her to her home, where he and his wife do all they can to revive her and assist her poor, widowed mother. The Bill is introduced in the Legislature. Before the Governor refuses to sign it, he invites all the leading politicians to a banquet at his home. When his turn to speak comes, he takes the subject of child labour, and so eloquently presents it that his hearers are suppressed with thought. During the lull, he introduces the little girl who fainted in the sweatshop, and her mother, contrasting them with his own wife and little girl. All his political associates are ashamed of themselves, and they endorse his veto of the Bill, and promise to sustain his campaign against the evils of the system. (Released June 22nd. Length 1,003 ft.)

Gaumont.

The Signal of Death.—On the terrace facing the sea a young girl, lying seriously ill, is visited by the doctor, who informs her relatives that recovery is impossible. She requests her mother to buy some of her favourite flowers. During the absence of her mother a fortune-teller pays a visit, and offers to read her hand. She informs the gipsy that her days are numbered, and inquires how much longer she has to live. The cards are cut, and she is informed that she will die when the lilies blossom. The invalid's mother meets a flower-seller, and purchases a large bouquet, unconsciously including some lilies. Upon arriving home she presents the flowers to her daughter, and is astonished to see the immediate change in her appearance. Assistance is proffered, but all efforts are useless; the gipsy's prophecy has come true. (Released June 20th. Length 813 ft.)

Bobby and the Anonymous Letter.—The hall porter at Bobby's flat has an argument with one of the tenants, and takes a heap of dust which is deposited outside Bobby's door. He informs Julie that the next-door neighbour was responsible for the heap. The next day Bobby's mother receives an anonymous letter defaming Julie's character. Bobby secures the permission of his mother to set a trap for the neighbour. The following day Bobby takes a wine bottle and stands at the head of the stairs. Waiting until the neighbour comes in sight, he commences drinking, imitating the actions of an intoxicated person. The neighbour is disgusted, and dispatches a letter to Bobby's mother informing her of the circumstances. The letter is in the same handwriting as the previous one—sure proof that both emanated from the same source. The concluding scenes show the manner in which Bobby and his nurse got even with the neighbour. (Released June 20th. Length 658 ft.)

Types of Young Domesticated Animals.—The commencing part of this film presents a young kitten seated in a basket engaged in toilet operations. Passing on we see a group of cats, lovers of quietude and of the fireside. Some Pomeranian pups exhibit all the life and playfulness associated with young dogs. The farm animals are well represented, including the calf, lamb, pigs and goats, etc. (Released June 20th. Length 332 ft.)

Zigoto and His New Motor-Car.—Zigoto is seized with the idea of giving his friends a pleasant change, and writes a letter asking them to call at his house and try his new high-speed motor. The friends turn up prompt to time, and are asked to take their seats in the car, when the first mishap occurs. One of the visitors, unfortunately, sets the machinery in motion, with the result that the car starts on its perilous course. The other friends give chase, and succeed in gaining their places. The car continues at full speed, interrupting builders on scaffolds, running through bazaars, etc., until it finally crashes into a tree, from which collision the occupants emerge without harm, but the car is enveloped in flames, and requires a copious supply of water before the fire is extinguished. Zigoto has no alternative but to attach a cord to it, and drag his friends home, where they proceed to do him bodily harm. (Released June 22nd. Length 362 ft.)

Habits and Customs of the Sarts of Turkestan.—The Sarts, the original inhabitants of Turkestan, are of ancient Persian stock. This film commences with the familiar scene of the natives at prayer. Their industries

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are in a very primitive condition, whilst their markets are open, congested, and infested by Arab boys, camels and donkeys, etc. A panoramic view of Tashkend is obtained, which includes the principal buildings and mosques in this city. A hair-dressing saloon is by no means the comfortable place we know it. (Released June 23rd. Length 350 ft.)

A Matrimonial Venture.—Desirous of contracting a rich marriage, Mr. Ledaim visits a matrimonial agency, and is shown a letter from a rich American widow who requires a husband. He loses no time in calling at the widow's house and making her an offer of marriage. The rich American, deciding to give him a trial, takes him into the woodyard and shows him a large stack of wood, requesting him to see how quickly he can saw it into suitable sized logs. He sets to work, and finishes the sawing some hours later. The widow inquires whether he is fond of children, and introduces him to the nursery, which is full of children. Mr. Ledaim tries his hand at minding children, but has to give up the task as hopeless. A boxer arrives, and gives Mr. Ledaim a thrashing, to the enjoyment of the widow. He is now presented with a letter stating that the widow put him through the tests simply to provide a little amusement, and that she has no desire to get married. Noticing the manner in which he received this information, her feelings change, and she agrees to accept the hand of the suitor. (Released June 23rd. Length 636 ft.)

Their Lives for Gold.—Joe Baker and Tom Burke prospecting for gold, chance upon the body of a man apparently lifeless. They find the vital spark is not quite out, so, hoisting him on to Joe's back, Tom, bringing the miner's tools, they make tracks for their shanty. The starved miner recovers consciousness for a few moments, and tells them the secret of an old mine. He draws a plan in Joe's pocket-book. On completing his drawing, the miner falls back dead. Both men make a snatch at the pocket-book, and Baker, obtaining possession, refuses to part with it. Friends no longer, Joe and Tom begin the race to the mine. Joe being in possession of the plan, holds the trump card. As Joe will not agree to any question of division, Tom decides to steal a march on him, and boards a train running in the right direction. Joe gets his horse from the stable and dashes off in pursuit. By taking a short cut he manages to catch the train. Tom has one or two shots at him, but Joe reaches the rear platform of the train. The advantage is with Tom, and he shows no compunction in throwing Joe from the train. Joe, unhurt, mounts his horse and makes a bee-line through the swamps, intent on cutting off the train. He succeeds in his object, and reaches a signal on a footbridge which runs across the line. He climbs up the ladder, and, clambering over the rail, drops on to the roof of the train as it passes underneath. He crawls along the roofs of the carriages until he almost reaches the engine. The driver's mate climbs on to the roof to dislodge him. A violent struggle ensues, but eventually Joe gets the upper hand, and pushes the stoker on to the line. From the roof of the carriage to the cab of the engine is very easy work. Joe does not hesitate to shoot the unfortunate driver. The next step is to uncouple the train. This is soon done, and Joe proceeds on his dash for the mine. Tom, directly he hears from the officials the cause of the stoppage, sets off across country and manages to reach Fort William, where he procures a motor-car. He makes to intercept the runaway engine at a level crossing. Taking two very heavy sleepers, he places them on the rails, so Joe will get wrecked. Joe, badly hurt in the smash, only just manages to crawl away. Tom reaches the mine first, but Joe's determination carries him through, and he also reaches the treasure trove. He finds Tom at work. He collects the blasting powder that is used in the mine, and on Tom's return from work fires it. Thus ends the race that was started by avarice, continued by crime, and finished in ignominious death. (Released June 23rd. Length 1,470 ft.)

Eclair.

Funnicuss Wishes to Entertain His Sister.—Our hero is blessed with a sister of mountainous proportions. Friends present the couple with tickets for the cinema. They hire a motor-car. this breaks down. Funnicuss gets the loan of a vegetable hand-cart, and, installing his sister therein, trundles away with her. A wheel comes off, and some other vehicle has to be requisitioned. This time it is a quarry trolley. This, too, meets with disaster. Luckily, a motor cyclist with a trailer attached to his machine is near by. Funnicuss and his sister come to terms with the owner. But, alas! whilst going top speed the trailer breaks away, and the cycle kicks its rider off. After further tribulations, Funnicuss discovers the sister he had lost, and they succeed in arriving at the cinema—only to find that it is closed. (Released June 20th. Length 580 ft.)

Mr. and Mrs. Papaton Wish to See the Eclipse.—Great excitement reigns within the Papaton household when the eclipse of the sun commences. The couple clamber out on to the roof, and fall off on to the heads of a group in the street below who are busy gaping through smoked glass. With telescopes glued to their eyes they execute a crab-like movement through the streets, colliding with no end of people similarly engaged. They espie a ladder leaning against a wall. They climb this together, and are once more surveying the eclipse when the ladder comes backwards over and projects them into a lake. We are shown, at intervals, some capital views of the eclipse. Whilst everybody is engaged sun-gazing, burglars are having a good time. They clear out all the belongings of Mr. and Mrs. Papaton, and when those two return they find an empty room, and on the floor a slip of paper, on which the burglars have written "Total Eclipse." (Released June 20th. Length 395 ft.)

Benoit's Fortune.—Benoit, carpenter, receives a letter advising him that a cousin has died, leaving him his fortune and a castle in the country. Benoit has an assistant, a young fellow who is sweet on the carpenter's daughter. Mamma Benoit, an ugly old lady, treats the young man with scorn. The enriched family set off for their country seat. It is very amusing to see them arrive and carry out a careful inspection of the powdered lackeys waiting to receive them, and of their magnificent new home. There is dinner, which provides the servants with endless amusement as they witness the diners' struggling with unfamiliar table apparatus. A neighbouring baron comes to pay his addresses to the young heiress. Mamma's bosom swells with pride, and papa is impressed, until he happens to pick up a note dropped by the baron which has been addressed to him by his creditors, telling him that if he does not marry the wealthy young lady and pay his debts he will be sold up. The young carpenter is on tramp. He is passing the Benoits' new residence when the young lady espies him, and brings him inside. The old man favours the match, and the three lay their heads together. Disguised as a duke, the young man gains admittance, and mamma's favour. Papa Benoit invites the two suitors to a conference, and there, the duke, with threats of physical violence, and papa succeed in putting the baron to flight. Mamma decides to make the best of it, and Papa Beniot decides to lead a more happy life. We see the re-united family

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engaged in their old occupations in their palatial new home, much to the astonishment of the flunkeys, who have no objection to drinking the new family's health. (Released June 20th. Length 995 ft.)

Toledo, Spain.—This is a film of a famous Spanish city. After a general view, we inspect the palace at close quarters. The Alcantara Bridge provides us with an animated spectacle. The Gate of the Sun is an old building erected about 1100. The walls of St. Martin's Church exhibit to our gaze chains worn in times past by Christian prisoners. The water-carriers assemble at the fountain and then disperse, some carrying the jugs on their heads, others loading up asses with several huge bottles. Glimpses of ancient inhabitants, ox-carts, and other views conclude the film. (Released June 20th. Length 305 ft.)

Imp.

A Timely Repentance.—The two men had been suitors for her hand, and she had chosen the poorer. The years roll by, and the woman decides to desert her home with the other man, leaving a letter of explanation behind her. The car in which they are travelling breaks down, and they go into a picture theatre. On the screen they see portrayed a story very similar to their own, ending with the death of the deserted husband at his own hands. The woman realises the suffering she is about to entail on her own husband. She makes up her mind to return before it is too late. She rushes back, and is able to secure the letter which would betray her. Presently her husband enters, and, with his face wreathed in smiles, tells her that he has succeeded in selling a valuable patent, and that he is now a wealthy man. (Released June 20th. Length 980 ft.)

Better than Gold.—A good natured mining parson, Jim Stafford, harbours a young couple, who steal his money and run away, leaving behind their baby girl. Jim has the child well educated at a convent school. Meanwhile things go from bad to worse with the couple. The woman becomes seriously ill, and she determines to make an effort to see her child before she dies. The girl is on her way home, having finished her education. On her arrival she finds that her mother has passed away, and, hand in hand, the girl and the parson visit the grave of the unhappy woman. The school girl has become a woman, and, when both learn the truth, lonely parson Jim finds a future wife in the little waif that was entrusted to him so many years before. (Released June 23rd. Length 990 ft.)

The Kid and the Sleuth.—Young Gallagher, a messenger boy, sits down on a barrel and starts on a thrilling detective story. But he is soon in the land of nod. In his dreams he is the hero of the story. There is a villain, of the heavy moustache order, with an able accomplice in a handsome termagant of a woman. Of course, they are persecuting a young and innocent maiden, and endeavouring, by threats of the most appalling nature, to force her to sign some mysterious document. Gallagher puts the detectives on the track. The guilty pair discover that they are being tracked, and a wild flight in a motor-car takes place. The chase ends in a sawmill, where the maiden is about to be sliced into small but artistic morsels with the aid of an enormous circular saw. The messenger boy comes to the rescue of the distressed beauty, but on the arrival of the detective the latter bears her away in his car, merely rewarding our young hero with a few small coins. The boy awakens—to find it is all a dream, and wends his weary way to deliver a belated message, disgusted with the *finale* of his thrilling episode. (Released June 23rd. Length 999 ft.)

Essanay.

The Cattle King's Daughter.—May Barclay, returning from the East, is met at the station by her father, a cattle king. On passing the town saloon, two members of Buck Brady's gang see May, and determine to steal her and hold her for ransom. The two ruffians decoy old Barclay away, then gain entrance to the ranch-house, find May alone, force her to sign a note advising her father she is being held for ransom, then conduct her to their *rendezvous*. Leaving her on a rough pallet, they depart. May is on the point of falling asleep when she hears faint cries coming from an adjoining room. Entering, she finds Buck Brady, who is tossing in a delirium on a bunk, and moaning for water. She discovers he is wounded in the head, secures some water, relieves his pain, and restores him to consciousness. Brady questions her, and learns of her abduction by his men. Brady asks to be allowed to escort her home. Meanwhile, Barclay and the sheriff are searching the hills for her. May suddenly spies her father down in a ravine, calls to him, then runs off, leaving Brady standing gazing after her longingly. For a moment he watches, sees her safe in her father's arms, then makes his way slowly back, realising he has done one decent thing in all his crime-stained career. (Released June 16th. Length 987 ft.)

The Rivals.—John Porter, at his death, leaves his baby girl, Mary, who is adopted into the family of old Captain Allen. Sixteen years later Mary has grown into a beautiful girl, believing the Allens to be her parents. Her dearest friend is Eva Hartman, a pretty girl, and the two are inseparable. One day, while skating, they meet Frank Garrison, who aids Mary in removing her skates. Both Mary and Eva fall in love with him, but Frank shows that it is Mary he cares for, and Eva becomes jealous. Mary receives a note from Frank, saying he is coming the next evening to take her and Eva to a fancy dress ball. The girls go up into the attic to rummage for costumes to wear. Eva comes across an old letter written to the Allens by Porter, and agreeing to the adoption of Mary into the Allen home. Eva determines on revenge. Next evening, when Frank calls, Eva shows him the letter. But Frank shows his manhood, calls in the Allens, reveals Eva's jealousy, and declares he intends to make Mary his wife. Eva begs Mary's forgiveness, then silently steals from the house, leaving Mary in Frank's protecting arms. (Released June 16th. Length 1,000 ft.)

"Alkali" Ike's Boarding-house.—Bridget, the cook on the Hard-Up ranch, is specialist on everything but soup. This the boys declare is bad, and select "Alkali" to so inform her. "Alkali" is bombarded out of the kitchen by Bridget, who proceeds to drive the boys to the shelter of the hay-loft for protection. They watch her leave, then draw straws to see who does the cooking. "Alkali" wins, and takes possession of the kitchen; but the boys cause him to empty all the dinner over their heads in chasing them out, and, consequently, all they have is dry bread. Next morning "Alkali" has the time of his life trying to rout the sleepy boys from bed. Not until he has emptied the contents of a bucket of water over them do they condescend to get up, and after breakfast "Alkali" determines he has been the goat long enough. He relieves the boys of their weapons, then forces them to wash dishes, clothes, and scrub the floor and dining-room table, while he exhilarates their actions with occasional shots from his gun. (Released June 30th. Length 967 ft.)

Wonders of Nature.—This scenic picture was fully described in The Bioscope, May 16, 1912, p. 509. (Released June 30th. Length 983 ft.)

Clarendon.

Mind the Paint.—Mr. Muddlekins, to keep the boys away from his newly painted railings, electrifies them. His aunt, unfortunately, gets a shock, and Muddlekins is cut out of her will. (Released June 23rd. Length 838 ft.)

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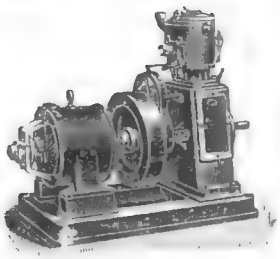

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Biograph.

The Restoration.—Henry Morley was suffering from what seemed to be an attack of hypochondriasis. His wife urges outdoor exercise. Feeling that she will be very much alone, she invites her cousin, Miss Alice Ashford, to spend the summer with her. Now Miss Ashford has a sweetheart, Jack Dudley, who, having met Morley, misapprehends his moody manner, and, imagining he is disliked, prefers to meet the girl in the garden. One of these clandestine meetings takes place just as Morley is leaving for a drive. Jack and Alice indulge in a little quarrel over a photograph he has. Alice leaves him, declaring she will never speak to him again. Jack endeavours to explain, but she goes to her room, refusing to see him again. Jack seeks Mrs. Morley, and begs that she intercede for him. This she consents to do, and volunteers to be the bearer of a note from him to Alice. Alice tears the note in two, throws it to the floor, and stalks haughtily out of the room. The first meeting of Jack and Mrs. Morley was witnessed by Morley, who misconstrues the intent, and on entering he finds the note—"Dear Girl, Don't be hard on me. Meet me in the garden at seven.—Jack." This he believes is intended for his wife, and he rushes out in a frenzy of jealousy. Not finding them in the garden, he starts back to the house. Mrs. Morley has effected a meeting between Alice and Jack, and, throwing her shawl about their shoulders, leaves them practically bound together to settle their little tiff. They are standing by the window, Alice in the shadow, when Morley enters. One glance is enough to convince him, and the handle of his whip sends Jack to the floor, apparently dead. He realises his mistake, and rushes from the house raving mad. Through the grounds he dashes, imagining his victim is pursuing him. He is apprehended by the doctor, who has resuscitated Jack, and is brought back, to be shown the harmlessness of his act. But his reason is unbalanced, and he imagines Jack the shadow of himself. The physician devises a plan to restore his reason, and that is to re-enact the episode, which scheme is successful. (Released June 20th. Length 964 ft.)

What's Your Hurry?—When papa appears at breakfast there is a wealth of presents awaiting him. The most prized is a double-barrelled shot gun. He can hardly finish his meal in his anxiety to fondle the fowling-piece and show it to his friends. Mary's sweetheart, Harry, calls, and kisses her. Mary threatens to tell papa if he dares to do it again. He dares, and she rushes off, ostensibly to tell. Papa is still enraptured with his gun, and goes in to show it to Harry. The latter thinks his time has come, and beats a retreat, and every time he comes within range of papa he lengthens the distance between them, until at last papa apprehends him, and learns what the trouble is. (Released June 20th. Length 403 ft.)

Won by a Fish.—Papa becomes ill-tempered over his bad luck as a fisherman. It causes him to eject Harry, his daughter's sweetheart. The next day he starts out with the hope of better luck, and the young couple see a chance of getting back at him. Their scheme succeeds to such an extent that papa is forced to accept Harry as his future son-in-law. (Released June 23rd. Length 533 ft.)

Kalem

A Leap Year Elopement.—Archie was a pampered son. His parents thwarted his efforts to join in the pastimes of the young folks. Archie broke the yoke and joined a skating party. He made an exhibition of himself when he attempted to glide over the ice, and Nellie came to the rescue. Archie horrified his parents by relating an account of his afternoon with the charming young woman. Nellie was impressed with Archie. She wrote him a note, stating that what he needed was exercise. He met her the next day, and the young couple had an invigorating run over the country road. Archie's father chanced to spy them, and when he broke the news to his wife the latter was almost prostrated. Several subsequent meetings took place, and all had to be conducted with stealth. Nellie proposed to Archie, and placed the engagement ring upon his finger. Archie proudly exhibited the ring to his parents, and announced that in the future he would call upon his *fiancee* as he pleased. Father imprisoned the young man in his room. When Nellie found that her lover did not appear, she started forth to investigate. From his window he told her of his plight. She assisted him in descending to the ground. Then they sped away. The father followed in pursuit, but the young couple entered an ice boat, and father was obliged to engage an ice motor to keep in the running. Arriving at the minister's, the ceremony was soon performed, and when father put in his appearance he was induced to give his belated approval. (Released June 20th. Length 1,008 ft.)

The Secret of the Miser's Cave.—Pineto, the old miser, was quite pious, and maintained a little altar in his room, where he worshipped. Pinto would enter his secret cave through an entrance which the altar covered, and gloat over his treasures. The grim reaper summoned Pinto, and as he was passing away he presented his house to the church. As he was about to disclose the secret of his cave his life departed. Tom Mitchell, foreman of the Thomas ranch, won the heart of Lettie, the ranchman's daughter, which infuriated Angelo. Angelo bided his time, and when Tom was sent out with gold to pay off the hands, Angelo and his accomplices overpowered the young man and buried him alive. Angelo announced that Tom was a thief, and had fled with the money. Lettie was not inclined to believe him, but as the days passed and no word was received from Tom, the young woman listened to the wooing of Angelo. Tom found himself in the miser's cave, and was able to keep alive by drinking the old wines stored therein. He discovered the exit which led to the room above. Lettie was about to be united in marriage with Angelo, when there was a sudden commotion in the room, as it was noticed that the altar began to move. The wedding guests saw a form emerge from the depths below, and Tom stood before them. Angelo was terror stricken when he beheld his victim standing before him, and while the unscrupulous schemer was led off to prison Tom was happily married to Lettie. (Released June 20th. Length 1,063 ft.)

Ambrosio.

Along the Simplon Road.—We are taken through one of the most charming ravines of a mountainous district. The beautiful village of Iselle, the remarkable tunnels through the cliffs, which occur at regular intervals, and the pictures of which introduce some remarkable shadow effects, the village of Simplon, and some delightful studies of a landscape almost entirely snow-covered, are among the best features of the subject. (Released June 20th. Length 380 ft.)

Prosperity Founded on Another's Ruin.—Mr. Frank Clerment, cashier of the "Credit Universal," has occasion to carry a very large sum of money from the bank to a customer's office. He drives in a trap, with the money in a bag on the seat beside him, but falls asleep and allows the bag to fall to the road unnoticed. He goes to his home and tells his wife and daughter of the calamity that has befallen him. Meanwhile, the money has been found by a ne'er-do-well, Dupin by name, who uses it to provide himself with fine clothes, and buds forth as a man about town. The cashier receives a letter of dismissal from the bank, together with notice of proceedings to be taken against him, and the shock induces an attack which ends

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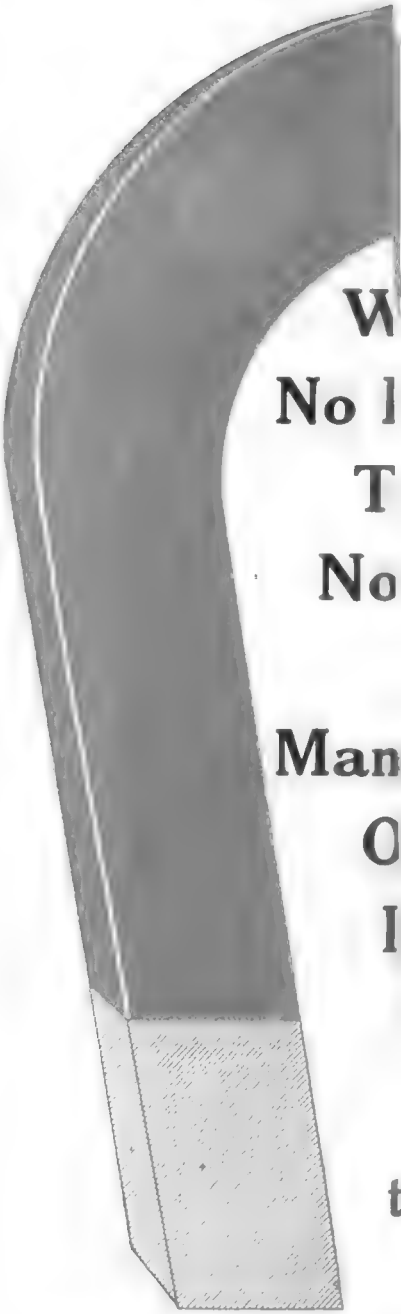

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Ju-Jitsu .....Jap. Int
Distillation of Orange Flowers for Scent.....Pathe Int
" Mind the Paint ".....Clar. C
The Cattle King's Daughter Essanay D
Redemption of " Greek Joe " Selig D
Uncle's Presents.....C. & M. C
Their Spoilt Boy.....Melies D
" Oh! for a Smoke ".....Hep. C
Just Like a Woman.....A.B. D
Restoration .....A.B. D
" What's the Hurry? ".....A.B. C
The Haunted Rocker.....Vita. C
The Corsican Brothers.....Edison D
The Patent Housekeeper...Edison C
Polidor's Lunch.....Pasq. C
Within an Ace.....Solax D
Types of Domestic Animals Pathe Int
Max as a Cab Driver.....Pathe C
" Alkali Ike's " Boarding House Essanay Cdy
Beauty Spots on the Norfolk Broads .....Brit. T
The Temple of Kyot.....Jap. T
Love Finds out The Way...Pathe C
The Doctor's Darling.....Tanh. D
Poor George.....Cines D
The Story of a Cocoa-nut...Selig C.Int
Cold Steel.....C. & M. D
The Price of Silence.....Vita. D
Spifkin's New Joke.....J.....Lux C
The Tidal Battle.....Kalem D
Capt. King's Rescue.....Lubin D
One is Business, The Other—Crime .....A.B. D
Won By a Fish.....A.B. C
A Trail of Gold.....Kalem D
Lighthouse Keeper's Daughter Edison D
A Suit of Armour.....Vita. C
The Governor Who had a Heart Vita. D
Zigator's New Motor.....Gau. C
The Devil, The Servant, and The Man .....Selig D
Bessie's Dream.....Selig D
The Indian and the Child Essanay D
A Shattered Life.....A.B. D
The Living Idol.....Tanh. D
Nick Winter's New Proposal Pathe C
The Turtle Dove.....Nizza C
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The Agouti .....Pathe T
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In After Years.....Lubin D
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The Unknown Violinist.....Vita D
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fatally, and leaves his wife and daughter without support. The daughter becomes an actress, and soon achieves a great success. Admirers flock about her, and chief amongst them is Dupin, who is successful in winning her regard and becoming her *fiance*. One day, while Dupin is with his sweetheart and her mother, and the former is called away to a rehearsal, the mother tells Dupin the story of Clerment's death. Realising that he has become rich at the expense of his future wife's father, Dupin confesses, and the widow forgives him on condition that the girl is told nothing, and, when some years have passed, we see that Dupin, by his good qualities as a husband and father, has redeemed his crime. (Released June 23rd. Length 1,253 ft.)

Cosmopolitan.

His Besetting Sin.—Vasco, an Italian settled in the United States, is expecting his wife from Europe. He conducts her to his home in the Italian quarter. He introduces his friend Michael to his wife, and keeps applying himself to the whisky bottle. By the time the friends have departed he is in a state of drunkenness. His wife is smitten with sorrow, and Michael, happening to enter, gives what consolation he can. Later on Vasco is sacked. Michael breaks the news to the unhappy wife. Vasco finds them together, and, in his drunkenness, creates a violent scene. He spies upon his wife, sees where she hides her money, and then steals it. Rent day arrives, and the wife finds no money. Vasco comes in, and there is a violent scene. Finally, homeless and impoverished, the wife wanders in the streets carrying her babe, and seeks the river to end her miserable existence. Her intentions are frustrated by Michael, who takes her home to his mother, who gives her shelter. Vasco has been sentenced to five years' penal servitude for robbery with violence. Michael and Vasco's wife are walking by the shore one day when a swimmer rapidly approaches. It is Vasco in convict's uniform; he has escaped, and, intent on murder, he springs at Michael, but at the moment a well-timed shot from the warders who are pursuing him in a boat ends his career. (Released June 20th. Length 1,000 ft.)

The Race of the Mountain Climbers.—The mountain climbers are indulging in boasting. The long thin man lays a wager that he will beat the short fat man to the top of the mountain and back again. The race commences, and it seems a soft thing for the thin man. Arrived at the top, the thin man jeers at the perspiring piece of humanity following him, and then begins his descent. The fat man, arriving at the top, commences his descent by the simple process of rolling. The return journey is not accomplished without disaster to various persons in the fat man's way, but he arrives at the base of the mountain well ahead of his rival, and astounds the judges by trotting in an easy winner. (Released June 23rd. Length 450 ft.)

Syracuse.—Our tour opens with a view of the ruins of the ancient Greek theatre. Then we pass through the Street of the Sepulchres. The Latomes, old caves, afford some interesting views. Leaving the ancient part, we turn to the modern city, which gives a striking note of contrast. Fine fountains, substantial public buildings, electric trams, and the sight of extensive shipping in the port bring us back to modern times. (Released June 20th. Length 395 ft.)

Blazing the Trail.—The Cooper family, consisting of father, mother, son, and daughter, set out for the West. Their belongings are in the wagon drawn by a team of oxen. They fall in with an emigrant train. Mutual introductions follow, and young Blake, a trapper, is attracted by Cooper's pretty daughter. Next morning, while Blake is doing a little laundry work, the young lady offers assistance. The emigrant train arrives at one of the settlements. Here the Cooper family part from the rest, and Blake asks permission to accompany them, which is granted. As the party winds its way across the plains, some Indians espy it, and take counsel together. Arrived at a halting place, Blake sets out in search of water. While he is away four Indians arrive on foot, and make professions of peace. The Indians wait their chance, until suddenly they grab the men's revolvers, shoot father, mother, and son, and, seizing the daughter, make off for camp, after having set fire to the wagon. All that is left are the smoking ruins of the wagon and the prostrate bodies. Jack Cooper raises himself. Although badly wounded, he is able to stagger to his feet and set off in what looks like a hopeless search for aid. He is quickly exhausted, and falls prone once more, to be discovered by the emigrant train from whom the Coopers had recently parted. He is brought back to consciousness, and carried off to be nursed. Meanwhile Blake, having found water, is returning, when he is horror-struck to observe the smoke which rises from the ruins. Dropping his water carriers, he runs to the melancholy spot. Over the dead bodies of his friends he vows vengeance. He tracks the Indians to their camp. We see them inflicting indignities upon their captive. Creeping stealthily upon a sentry, Blake fells him, strips him of his garb, and flings him over a precipice. Disguising himself in the Indian's dress, he enters the camp. The captive is alone in a tent, when suddenly she observes the side of the tent open and an Indian enter. Great is her joy to discover that it is a friend instead of a foe. Blake disguises the girl in a blanket, and the pair pass out into the camp. The chief's daughter speaks to the supposed Indian brave. His behaviour rouses her suspicion. The attempt to escape is discovered. The unhappy maiden is bound and flung once more into a tent, whilst Blake is bound to a stake, and faggots brought to burn him alive. Meanwhile, the rescuing party have not been idle. They arrive at the Indians' camp. They first stampede the horses. This diverts the Indians, and in the confusion the whites rush in, execute vengeance, and release the prisoners. We see the orphans bidding "Good-bye" to the lonely graves on the prairie, and they pass out of our view, as in the quiet evening light they take their way along the edge of the hill. (Released June 23rd. Length 2,100 ft.)

Itala.

The Numerous Family at the Philanthropist's. — The numerous family were accorded hospitality by a philanthropist. The good man instals the family in the best room, and provides the children with some toys. The servants are compelled to attend to the needs of the family, who transform the beautiful room into a fearful condition. The mother engages herself with the family washing, father bangs away at various jobs, and the children play the very deuce with the furniture and bric-a-brac. The uproar created by the family finally gets to such a pitch that all the neighbouring people decide to leave. The philanthropist is reluctantly compelled to order the family to quit. They go, and the offended tenants return. The family pitch their camp in the open, rejoicing that at last they are their own landlord. (Released June 23rd. Length 620 ft.)

The Anti-Feminist.—An announcement that Mr. Cook, president of the Anti-Feminist Club, and his nephew, are to arrive at the Palace Hotel, causes a flutter amongst the ladies. The couple arrive, and churlishly dismiss the ladies with a curt nod. Dorine, one of the party, is told off to make conquest of Jacques, the nephew. At dinner we see her at last making an impression. Uncle sees her, and promptly settles himself between Jacques and the enemy.

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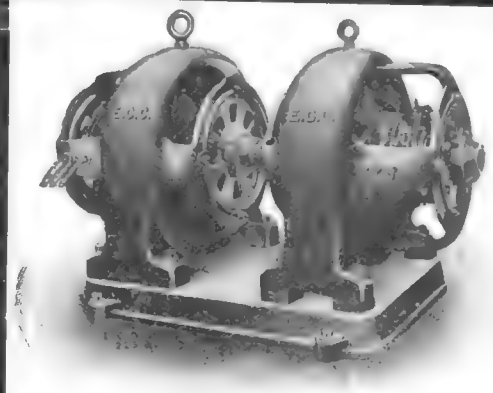

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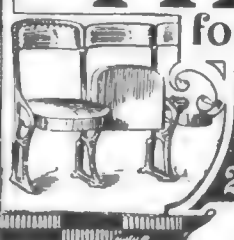

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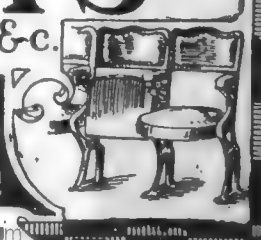

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However, next day, sketching, Dorine is greeted by Jacques, and, to the amusement of a group of concealed watchers, she leads the young man out for a walk. She professes to be overcome with faintness, and the young gentleman must needs do his best to support her. The watchers are enjoying the business when Uncle arrives. Jacques sends Dorine a handsome necklace, the receipt of which makes her fellow conspirators rather envious. Taking the necklace to her room, she happens to drop the card which Jacques had enclosed. Uncle finds it, and takes prompt measures to inform her that Jacques is merely making game of her. Dorine is now playing her part seriously, and, distressed, she decides to leave the hotel at once. Uncle tells the young man that the lady is making game of him, and he is the laughing-stock of the hotel. Jacques sits down, writes a note informing Dorine that the game was pleasant while it lasted, but in order to stop it he is leaving at once. As it happens, Dorine has written a precisely similar note to him. They both meet on the deck of the steamer, and explanations follow, which appear to be satisfactory. Uncle, keeping a watchful eye on the correspondence, has received Dorine's letter. A horrible suspicion flashes through his mind. He rushes out on to the pier, grabs a telescope, and spies out the boat which carries the now happy couple. We see what he sees—namely, that his elaborate scheme has gone wrong, but that the two young people are happy. (Released June 23rd. Length 1,320 ft.)

Reliance.

Bedelia and the Suffragette.—Bedelia gets a situation with a suffragette family and finds that the men of the family do the housework while the mistress goes to the office and earns the daily bread. Matters come to such a state of turmoil that the lady of the house is 'phoned to at her office and comes home as fast as possible and poor Bedelia is quickly thrown out. (Released June 19th. Length 787 ft.)

The Duel.—Jackson, a mountain moonshine distiller, and Douglas, a young lawyer, are in love with June Ross. June loves Jackson, but Jackson can never get to the point of telling her. Douglas meets June, and his love-making sweeps her off her feet. Jackson broods over it, and taking his father's old duelling pistols, goes to Douglas's home. He confronts Douglas and they cut for first shot. Douglas wins but misses, and Jackson gets Douglas to agree to let him take his shot anywhere and anytime he may see fit. Douglas agrees and they part. Douglas and June elope, and Jackson hears no more of them until years later he sees the announcement that Douglas has been elected Governor and means to wipe out the moonshine industry. Jackson takes his pistols again and seeks Douglas out. Douglas again takes his place, and as Jackson is about to shoot, his little girl comes into the line of fire, and Jackson realises just what a crime he was about to commit. Gathering the child in his arms, he crushes her to him and then sends her out. Going over to Douglas, he places the pistols back in their case and stretches out his hand to his enemy. (Released June 19th. Length 998 ft.)

St. Augustine, Florida.—A series of views of St. Augustine, Florida. St. Augustine is the oldest city on the continent, and offers unique scenic opportunities for those who appreciate the city beautiful. (Released June 22nd. Length 216 ft.)

A Case of Explosives.—A messenger at a dynamite factory is given a box of explosives to deliver to a customer. He wishes to take a taxi, but the driver refuses. The messenger soon afterwards discovers that the box is leaking. It is evident that if anything touches the box there will be a frightful explosion, and this gives rise to a series of thrills at the narrow squeaks the messenger has of being blown up, yet he goes on unscathed, though passers-by are continually being blown to pieces. Chase is given to the delinquent, who hurries. Eventually he reaches the customer's premises. Fully aware of the dangerous nature of the box, the proprietor advances gingerly. At the critical moment of handing over the box it is dropped. Agony! Sensation! Then———. (Released June 22nd. Length 337 ft.)

Lux.

The Empty Holster.—Dick receives a new revolver from his sweetheart as a birthday gift. Whilst stopping at a roadside waterhole to refresh himself, he loses it, but rides on unconscious of his loss. A tramp finds the revolver, and attacks the mail carrier with it. Dick, returning to search for his revolver, finds the prostrate mail carrier, and is discovered by the sheriff. He is accused of murder, and condemned to death, his empty holster branding him as the criminal. However, he is saved by the efforts of his sweetheart, who arrests the true culprit with her own hands. (Released June 19th. Length 850 ft.)

Spiffkin's New Job.—Spiffkins, a young man of fair promise, gets a job as a lamplighter. He is not very successful at lighting lamps, but succeeds in setting his native town afire in a highly efficient manner. (Released June 19th. Length 560 ft.)

What an Ass.—An erratic old gentleman makes the life of his servants so unbearable that nobody will consent to wheel him out in his bath chair. He is obliged to employ a very intelligent donkey. The latter takes the place of a servant in an admirable fashion. However, he finds it impossible to tolerate the old gentleman's ill humour, and proceeds to show the old fellow that he is not the only one who can make himself unbearable. (Released June 22nd. Length 470 ft.)

Only a Private.—A young soldier receives news from home that his parents will be turned out unless they can find the sum of two hundred pounds. The young fellow is heart-broken. A foreign spy hears of the young ranker's misfortune, and offers him £200 if he will admit him to the powder magazine whilst he is on duty. The soldier consents. On the night appointed he relents, and chooses the path of honour sooner than that offered by the spy. Instead, therefore, of admitting the spy to the magazine he bars the way. However, the spy is not so easily turned aside, and the soldier falls 'neath his relentless hand, stabbed in the back. The spy enters the magazine, and obtains the necessary information, and sets fire to a case of powder. The wounded sentry crawls into the room and attacks him. The two are struggling fiercely when the powder catches fire; the spy is killed outright by the explosion, and the soldier is seriously injured. After lingering for many weeks he recovers from his wounds. The joy of his regiment knows no bounds, and his officers are proud of him. 'Midst all this honour he learns that his comrades have paid off the debt his parents owed. (Released June 22nd. Length 850 ft.)

American Wild West.

The Great Heart of the West.—Jack's lungs are badly affected, so he goes to the far West, leaving his old mother in the Eastern city. His weakness attracts the sympathy of the cowboys, and through their aid he recovers and becomes as fit as any of them. One day he comes upon Mary Grey, who lives with her brother at a neighbouring ranch. Her horse has run away, and she is in despair. Jack comes to her assistance. The spring comes, and Jack is able to send for his old mother, and to introduce his bride of the West. (Released June 22nd. Length 1,000 ft.)

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Cricks and Martin.

Cold Steel.—A lady is distressed at her husband's coolness, and tries hard to bring about an alteration. Her unhappiness is noticed by Terrance Astor, a young artist friend, who foolishly writes inviting her to take shelter under his protection. The unhappy wife decides to call upon the artist and explain how impossible such an action would be. The meeting is most pathetic, but in her hurry to keep the appointment, she leaves the letter behind, which is found by her husband. Thinking his wife unfaithful, he determines to have revenge upon her, and orders her out of the house. Proceeding to the artist's studio, he will not accept the artist's explanation, and, seeing a pair of foils, he compels the artist to fight. In a most realistic combat he is getting well beaten when the wife enters and parts them, and the husband is assured of her honourable intentions in keeping the appointment. The husband forgives the artist, and learns the lesson that a woman needs a husband to be more than "Cold Steel." (Released June 20th. Length 325 ft.)

How Smiler "Raised the Wind."—Smiler appeals to his uncle for a small loan. The uncle refuses, and Smiler, on his way home, picks up a purse which contains the following note:—"If the finder will return this purse to 10, Rosebud Villas, he will receive 10s. reward.—Matilda Hopkins," and he sets out to restore his find to the owner. This is a maiden lady of uncertain age, with notions of matrimony, and Smiler receives the reward and leaves hurriedly. An idea of revenge strikes him, and his plan is to buy some purses, and, enclosing a note in each, offers a reward from his uncle's address, and places them where they are found by selected passers-by. The uncle pays out for the first, but when so many arrive he refuses to acknowledge any liability, and Smiler arrives in time to help his uncle rid his house of the unwelcome visitors, and his uncle rewards him handsomely for the trouble he has taken. (Released June 22nd. Length 750 ft.)

Kineto.

Preparing for an Indian Festival.—How dear to the hearts of Indian natives are their religious festivals, and the pageants and processions for which they are conspicuous! On these days all ordinary work is suspended, and the people, rich and poor alike, turn out to see the show. No expense is spared, and every effort is made to present a magnificent spectacle. Gaily caparisoned animals, with gold and silver trappings, are a feature of these pageants, which have such a peculiar charm to Eastern peoples. In this film are reproduced some of the preparations for one of the festivals. The various operations are clearly photographed, and the pictures give an insight into the curious native customs which combine to make India the most interesting country in the world. (Released June 20th. Length 390 ft.)

Nestor.

The Heart of a Tramp.—Henry Fortman's motor-car comes to a sudden stop, and it is a long way home. There is a young tramp in the vicinity. The tramp goes to work with a vim, and the car is soon able to go on its journey. Fortman hires the tramp as his chauffeur. "Dick," as the ex-tramp chooses to be called, looks handsome when thoroughly cleaned up and in decent clothes. He is presented to Mrs. Fortman. She becomes infatuated with the dashing young man, and later, what seemed to be but a passing fancy changes into love. Mrs. Fortman's love and tenderness are wasted upon desert air, for "Dick" remembers his benefactor, and gently, but firmly, repulses her caresses. The woman's unwelcome attentions finally come to her husband's notice. While he debates as to whether he should discard her, "Dick" leaves a note behind, and returns to the country, the open air and the life of trampdom. (Released June 19th. Length—900 ft.)

Two Men and the Law.—Tim, an outlaw, is entirely unsuspected, even by his best friend the sheriff. Tim has always worn a disguise, and has shown it to but one person, Josie, the girl, who has promised to marry him as soon as he turns over a new page. Josie lives with her Uncle Ben, owner of a gambling house. Tim writes her to be ready to marry him at once, as he has tackled his last job. It is the robbing of a bank, and the sheriff is notified and starts out to trace the robber. He divides his men, himself setting out alone, but Tim, after taking off his disguise, rides up to the gambling house which Ben keeps, and secures a room for the night. The sheriff also arrives and asks for a room, and is told that all the rooms are taken, but that he can sleep with Tim. The next morning he awakens first, and is astonished to see Tim's disguise lying near his friend's bed. Upon examination he is satisfied that Tim has robbed the bank, as the money is in a small satchel with Tim's tools. He takes Tim's gun and commands him to surrender. Tim pleads with the sheriff not to handcuff him or tell the people of the hotel, and he will accompany the sheriff quietly. The sheriff agrees, and the men go down to breakfast, after which the sheriff enters the gambling room and starts to play. Noon, evening, and midnight come, and he never stops, until not only his own money, but that which Tim returned to him from the bank, is swept away. Tim finally gets the sheriff to their room. After the sheriff has fallen asleep, Tim takes the sheriff's gun and his own tools, and creeps downstairs, blows open the safe, secures the money that the sheriff lost and which belongs to the bank, and returns to his room. In the hall he meets Josie. Tim tells her what he has done. He enters his room and writes a note. It reads: "I drugged the sheriff, blew the safe, and stole the money. —Tim." Then still another note, which he puts in the bag containing the money. It reads: "Return the money to the bank, and don't make a fool of yourself again.—Tim." After which he meets Josie again, and together they go away to commence life anew. (Released June 22nd. Length 950 ft.)

Hepworth.

The Robbery at Old Burnside Bank. — The bank at Old Burnside is broken into by a couple of thieves. They are soon at work upon the safes. Just as they have got one open, they disturb the watchman, who catches them red-handed. The two shoot him down, and a policeman meets the same fate, the rogues making their escape. The policeman manages to stagger into the bank, and telephones to the police station for aid. The inspector rings up the bank manager informing him of what has happened, and then, arming half a dozen men with revolvers, sets off for the scene of the crime. At the door of the bank they meet the manager, and the whole party, getting on board his car, set off in pursuit of the thieves. The burglars have commandeered a small car driven by a girl. The pursuit goes on, with the car containing the police always gaining. At last the girl falls fainting over the steering wheel. The thieves are forced to abandon it, and a running fight along the railway embankment ensues between them and the police. The chase is carried into the yard of the nearest station, where the thieves, entrenching themselves behind a goods van, open up a furious fire, with fatal results to some of the police. Chased from here, they take refuge in the signal box. At length the inspector, with two of his men, manages to gain an entrance in the rear. The end soon comes; the pair are tumbled down the steps and

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handcuffed. The stolen notes are found in their pockets. The stolen property is handed back to the manager of the bank, whilst the two ruffians are hurried away to their richly deserved doom. (Released June 20th. Length 750 ft.)

The Last of the Black Hand Gang.—Three of the members are reading a letter of instructions from headquarters. It tells them that one of their enemies, Baron Einstein, is in London, and that he is to be dispatched forthwith. They are told that they will know their victim by the fact that the sign of the gang, the Black Hand, will be imprinted on the back of his coat. Arming themselves with a bomb, a knife, and a revolver respectively, the three set out in search of their victim. Bertie Brown, a smart young masher, is out taking his usual morning constitutional, and is run into by a sweep, who leaves a black hand printed on Bertie's overcoat. Bertie innocently proceeds upon his way, and is met by the first member of the gang, who, seeing the black hand, mistakes Bertie for the Baron, and fires his revolver at him. Fortunately, at the critical moment Bertie stoops to pick up his walking stick, and the bullet passes over his head. A policeman is near by, and the first member of the gang is captured and taken to the police station. Bertie soon encounters the second member of the gang, the bearer of the bomb. This worthy hides in a large tub, and hurls down the bomb just as Bertie passes, but the young gentleman again escapes unhurt, and a constable appears on the scene and rolls off the conspirator, tub and all, to the station. A little further on Bertie meets the third desperado, who attacks him with a large knife, but Bertie manages to grapple with him until a policeman comes to his aid, and thus the last member of the gang is accounted for. Bertie accompanies them to the police station, and there one of the men drops the letter from headquarters which ordered the attempted murder. Bertie soon sees how the matter lies, and, on the return of the police inspector, he claims the reward of £1,000, which is offered for the arrest of the gang. At first the inspector scoffs at the idea, but, on being shown the letter, and having inspected the black hand on Bertie's coat, he changes his mind, and hands over the money. Outside the station, Bertie is congratulating himself on his good fortune, when another man passes with the fatal black hand upon his back. Realising that this is Baron Einstein, he shows him the letter, and claims that he has saved his life. The Baron, as a token of his esteem, hands over another thousand pounds to Bertie. (Released June 23rd. Length 450 ft.)

Lubin.

His Little Sister.—Hans, who runs the Red Dog Delmonico at the Gulch, tells the boys that his little sister is coming to the camp. They all smarten up to receive her, but to their utmost disgust she turns out to be an old crone of 45 years. None of them will have her, but a man is to be lynched. The miners don't think lynching is good enough, and they make the victim marry the little sister. (Released June 20th. Length 682 ft.)

A Pie Worth While.—Jack Chalmers, foreman of the Woodward Ranch, finds it necessary to discharge two of his men for ill-treatment of horses. The ranch-owner tells the foreman to pay the men off, and gives him a cheque to get cashed at the bank. On his way Jack's horse becomes lame, and he has to walk. Tom and Joe, the discharged cowpunchers, plan to hold Jack up and take the money, but the foreman's sweetheart appears upon the scene. Jack sees her home, and, on leaving, sees the two fellows lurking around. He returns to the house, and gives Helen the money to hide. Her mother is baking pies, and Helen hides the money in one of the tins, placing a covering of pastry over it, and puts it in the oven. The would-be robbers raid the house, and, as they cannot find the money, set to feasting on pies already baked. The one with the money escapes them. Jack, with the *posse*, soon overpowers the rascals. Jack gets his money back in the shape of a pie worth while. (Released June 20th. Length 1,057 ft.)

Capt. King's Rescue.—Two troops of cavalry in command of Captain King are ordered to Douglas, Arizona. The captain halts his column, and goes to the ranch house, seeking directions. He finds at the gate the owner of the ranch, his wife and daughter, Pearl, and a young Mexican, who is in love with the daughter. The captain invites the family to visit the camp. This they do, and the officer succumbs to the charms of the girl. Later, the captain rescues a poor Indian who is being ill-treated by the Mexican. The ranchman orders Pedro from the place. The Mexican waylays the soldier and knocks him senseless. He then proceeds to the ranch house, and finds Pearl alone. The Indian has witnessed the assault, and gets aid from the camp. The soldiers find and restore their captain, and reach the ranch house just in time to save the girl from the clutches of the fierce Mexican. (Released June 23rd. Length 1,053 ft.)

Rep.

The Tale of a Kite.—Ada and Dick are in love. Ada's father objects to Dick, but the mother approves of him. Ada and Dick decide to elope. Ada writes a letter to Dick, and tells him to be at a certain corner with the same taxi-cab they have used before, 999. Dick receives the letter, and leaves it in his room, then goes out to keep his appointment. His brother, Willie, has been trying to fly a kite, but without success. Dick suggests to Willie that he tie some paper on the tail. Willie gets into Dick's room, takes the letter from Ada, ties it on the the tail of the kite, which he then sails successfully. Ada's father sits out in the backyard and falls asleep. We see the kite up in the air, the string breaks, and the kite falls on the head of Ada's father. He pulls the kite off his head, and gets hold of Ada's letter. He locks Ada up in the woodshed; the mother lets her out. The father sees her do so, and goes after Ada. Ada meets Dick, and rides off in the taxi-cab 999, just as the father arrives. He gives chase in another taxi-cab. Dick's taxi breaks down; he quickly lowers the top to change the appearance of the taxi. Then seeing the number 999, he breaks off or covers with mud the part where it says "N.Y.," turns it upside down so it reads "666," and then hides in the bottom of the taxi with Ada The father misses them. They are about to be married, when the father comes in, and he forgives them. (Released June 20th. Length 975 ft.)

The Averted Step.—James Willis, a manufacturer, is in love with one of his employees. He proposes to her, but she is not sure of her love for him. Nell accepts her employer's offer. A few years later, Nell, now the wife of the manufacturer, has learned to love him. His business has compelled him to neglect his wife, and she resents his neglect. The husband 'phones and informs her that a business deal will detain him at the office. The wife visits a girl friend; while there she notices a photograph of a handsome young man, and she questions her friend. She begs for the photograph, which is given her. Before Nell leaves, the original of the photograph arrives, and she is introduced. Nell goes home and thinks about the young man. She dreams that the young man visits her. He has the facial appearance of a devil attired in evening clothes. Nell is astounded at his sudden appearance. The stranger persuades her to go out with him, and they visit various places of amusement. They return to her home, the stranger prevailing upon Nell to allow him to enter with her. The husband, returning home, overhears the stranger's avowal of love, and decides to avenge his honour. He gets possession of a revolver, interrupts the

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NESTOR

The Outlaw's Wife.

A strong Western Drama, filled with thrilling incidents, splendidly staged. Tip-top quality and worth-while throughout.

Released June 29th. Length 950 ft.

A Pair of Baby's Shoes.

One of the most pathetic subjects ever filmed, showing how an estranged couple were brought together once again. Perfection.

Released July 3rd. Length 950 ft.

SOLE AGENTS:—

R. PRIEUR & Co., Ltd.

Film House, Gerrard St.,

LONDON ——— W.

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couple, a quarrel ensues—the husband fires at the stranger. Both husband and wife stand spellbound as the stranger disappears in a cloud of smoke and the "devil" stands in his place, grinning hideously at them. The light fades out, and Nell realises it was nothing but a horrible dream. The husband, in the meantime, returns home, and tells his wife that he has been successful in the deal. The wife realises how much her husband's love means to her, and is thankful that the step she was about to take was averted by a horrible dream. (Released June 22nd. Length 1,000 ft.)

Milano.

The Telephone Call to the Hills.—M. Bred, his wife Olga, and a guest, M. Lery, are taking part in a hunting expedition in the mountains. The wife is fascinated by the visitor, and when he passes her a note asking for an assignation, she accepts the proposition, writing on the back of an envelope "My husband is going to the village this evening. Telephone me, and if I am free I will come to you." The party returns to the chalêt, and M. Bred starts off for the village. He finds that a heavy fall of snow has carried away a bridge, and the completion of his journey is impossible. He returns, and finds Olga attired in her furs ready to leave the house. He demands an explanation in vain. Then the telephone bell rings. He recognises the voice of Lery asking her to come to him in the mountains. Before he has time to reply he hears a terrible rumbling like an earthquake, and realises the meaning of the noise. An avalanche has fallen on the mountain hut. Bred's first instinct is to leave the seducer of his wife to his fate; then he decides to go to the help of the buried man. He eventually succeeds in digging down to the hut and effecting an entry. But Lery is already a corpse. At the chalêt Olga is holding on to the telephone in an agonised state of mind. The terrible news comes through, the receiver falls from her hands, and she sinks to the floor unconscious. (Released June 23rd. Length 898 ft.)

Nordisk.

The Thames.—A charming little scenic, taken amongst some of the most lovely scenery on the upper reaches of the river. We are enabled to see crowded launches setting off on their trips, the river at regatta time, with the racing, and the banks crowded with spectators in all their summer glory, and, as a contrast, some beautiful little spots where all is still and peaceful, except for the gentle murmur of the breeze through the trees. (Released June 22nd. Length 315 ft.)

Rex.

The Heiress.—Every woman wants to be loved for herself, and little widow Brown was no exception to the rule. She had a shrewd suspicion that her crowd of admirers must contain a fair sprinkling of fortune hunters, so she devises a plan to weed out these undesirables and to discover the man who loves her and not her gold. She gets a paragraph inserted in the local papers to the effect that she has been ruined in a bank failure, and, later on, one stating that she has been disfigured for life in an accident. The true man is able to stand the test. He is eagerness itself to help her, and love her, no matter how poor or ugly she may be, and when she removes her veil and shows him that the report was but a hoax the joy in their faces is a sight for the gods. (Released June 22nd. Length 989 ft.)

Broncho.

For a Western Girl.—Jim is in love with the ranch-owner's daughter, Rose, but has a rival in Tom. Jim is repulsed by Rose. He snatches Rose in his strong arms and kisses her. Tom runs to her assistance, and soundly thrashes Jim. Rose's father arrives on the scene. He pays Jim off. Jim seeks out some renegade Indians, and they waylay Rose and Tom whilst they are out riding. Tom sends a message home by his clever horse. The Cowboys go to the rescue. After most exciting riding the couple are eventually rescued, and Tom gets his reward. (Released June 19th. Length 599 ft.)

Ikey Mo's Dream.—Ikey Mo is a poor pedlar, and whilst on his journey admires a poster of Broncho films. He falls asleep. He wanders in his dream to deeds of daring, saving lonely settlers, rescuing the Deadwood coach, and finally scalping Indians by the dozen. The end arrives in a refreshing shower, during which Ikey wakes up to the realisation of life—a bucket of water! (Released June 22nd. Length 410 ft.)

Powers.

Views of Lake Como.—Here we take a boat-ride over this world-famous Italian lake, which is noted chiefly for its scenic wonders and beauties. The romantic gondolas glide majestically by, and we can almost hear the twang of the native guitar as we sail along on the glassy waters. The views also include some very fine pictures of the towns and villages which lie on the shores of this charming lake. (Released June 19th. Length 220 ft.)

Majestic.

The Lighted Candle.—John Bennett is a gunpowder manufacturer. Needing more capital he obtains some under a bill of sale from W. Stone. John pays the capital back, but a clerk makes a wrong entry in the books. Stone's daughter, Edith, takes interest in John's little niece, and friendship springs up between Edith and John. Stone declares the money has not been paid, and forecloses on the works. John, unable to find the receipt, is determined to be revenged on the money lender. He sets a lighted candle in a barrel of gunpowder, and determines to blow up the factory. Hearing that his niece and Edith have gone to the factory, he dashes off and arrives just in time to save the total destruction of the factory, and the lives of his niece and Edith Stone. (Released June 19th. Length 881 ft.)

A Dangerous Model.—John Gray finds himself in need of $2,000, and he and his wife are about to attend a masquerade ball. Mrs. Chesterfield, a rich friend of the Grays, lends Mrs. Gray a diamond necklace. Gray takes the necklace and pawns it, being sure that he will need the money only for a day. Gray's speculations prosper, and when his wife misses the gems he confesses that he has borrowed them. He drops the pawn ticket, and it is found by Chester Devoe, an artist, who is devoted to Mrs. Gray. The wife goes to the ball, expecting her husband to come with the necklace, and she meets Devoe, who threatens exposure if she does not accept his attentions. Gray is infuriated by Devoe's devotion to his wife. The next day the artist summons her to his studio. Devoe is absent for the moment, and a search fails to reveal the ticket to the distracted woman. She hastily takes the place and assumes the costume of a model which Devoe has been sketching. Devoe enters, the worse for liquor, and resumes his sketching. Gray comes to the studio. Devoe denies that Mrs. Gray is there. Gray attacks him, and is about to be shot by Devoe, when Mrs. Gray, losing her character of a model, wrests the revolver from the artist. After a hasty explanation, Devoe is forced to return the pawn-ticket. (Released June 22nd. Length 993 ft.)

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Cines.

Peasant and the Baron.—The amusing trick played upon an amorous Baron, who fell in love with a village beauty, which taught him a lesson and caused endless laughable incidents. (Released July 13th. Length 642 ft.)

Modern Naples.—Commencing with a fine panoramic view of Naples and its surroundings, we see the harbour with its scenes of animation, as the numberless craft are guided to their moorings. The Villa Nazionale stands out prominently as a magnificent specimen of architecture, and many other fine buildings are noticed as we pass along the sea coast. Amongst other fine buildings, we get a near view of the Gallery of Umberto the First, the Stock Exchange, the University, etc. (Released July 13th. Length 469 ft.)

The Animal's Friend.—Mr. Stout searches for some lucrative employment. His attention is drawn to an advertisement for agents to represent a society for the protection of dumb animals. He applies for a position, and receives an appointment. He comes upon two men quarrelling, and attempts to separate them. The result is rather surprising to Mr. Stout. Undeterred by failure, he goes on his way, and enters a poulterer's shop, where he finds the proprietor wringing the necks of fowls. Mr. Stout at once stops the proceedings. The astonished proprietor kicks Mr. Stout into the street. In turn he releases a youngster's canary from its cage, takes a donkey out of a cart loaded with furniture, causing the cart to upset and smash the furniture, and other similar actions, which bring disaster upon the luckless Mr. Stout. He sees some dogs being thrust into a cart to be conveyed to the dogs' home, and opens the door and lets most of them out. The assistants seize Mr. Stout and convey him in the cart to the home, where we leave him surrounded by canine companions. (Released July 13th. Length 629 ft.)

The Stepmother.—This excellent picture was reviewed in our issue of May 30th on page 669. (Released July 17th. Length 1,105 ft.)

Inauguration of the Campanile at Venice.—A novel and interesting subject, which, besides giving a general view of Venice, shows the impressive ceremony, with magnificent processions and rejoicings, attending the re-erection of the Campanile of St. Mark's Cathedral. (Released July 17th. Length 321 ft.)

Urbanora.

The Glamour of the Footlights.—John Clifford sacrifices his life to save that of his wife, who had previously deserted him for the footlights. (Released June 19th. Length 1,170 ft.)

Mrs. Plummet, Virago. — Mrs. Plummet is a perfect virago, and while she wreaks her vengeance on the servants and on some burglars, her husband contents himself with fishing from a punt. (Released June 19th. Length 385 ft.)

A Newsboy's Eventful Day.—Bob, the newsboy, finds that there is truth in the old saying that "the course of true love never did run smooth." (Released June 19th. Length 440 ft.)

Lucknow, India.—Temples, mosques, palaces, gardens, markets, etc., etc., go to make up a very interesting film (Released June 19th. Length 395 ft.)

FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 9th to June 30th.)

Abbreviations: B, Biblical; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama, NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Sn, Scientific; Spec, Spectacular; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

Ambrosio,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

	Des.	Feet.	Date.
Elephants at Work in India	Int	420	June 9
Tweedledum, An Alpine Guide	Com	380	— 9
Peter's School-work	D	780	— 9
Ingratitude Repaid	D	820	— 13
Friscot's New Occupation	Com	475	— 16
Along the Simplon Road	T	380	— 20
Prosperity Founded on Another's Ruin	—	1253	— 23
Tweedledum's Sweet Wife	Com	546	— 23
Festivals in India	Int	490	— 27
A Honeymoon Journey	CD	1209	— 27
Tweedledum's Income	Com	673	— 30

American Standard,

Tyler Film Company, Limited, Film House, W.

Gerrard 997. Tyfilm, London.

The Musician's Daughter	D	1030	June 9
Love Will Find a Way	C	1020	— 16
Let Us Be Divorced	C	915	— 20
Mamie Bolton	C	965	— 30

American Wild West,

(G. Melies, N.Y.)

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

A Spring Round-Up	D	1015	June 12
Her Spoiled Boy	D	1015	— 15
Great Heart of the West	D	1000	— 22
Cowboy *versus* Tenderfoot	D	1005	— 29

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080. Wesfilm, London.

	Des.	Feet.	Date.
Red Fern and the Kid	D	690	June 15
For a Western Girl	D	539	— 19
Ikey Mo's Dream	Com	410	— 22
Young Deer's Return	D	588	— 26
Mr. Dooley's Holiday	Com	380	— 29

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

The Gibson Goddess	C	576	June 9
Fate's Interception	D	998	— 9
Their First Kidnapping Case	C	501	— 13
Lines of White on a Sullen Sea	D	975	— 13
Help, help!	C	498	— 16
The Female of the Species	D	999	— 16
Just Like a Woman	D	998	— 20
The Restoration	D	964	— 20
What's Your Hurry?	C	403	— 20
One is Business, the Other Crime	D	998	— 23
Won By a Fish	C	533	— 23
The Brave Hunter	C	466	— 27
The Lesser Evil	D	1009	— 30
The Fickle Spaniard	C	456	— 30

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 9th to June 30th.)

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

	Des.	Feet.	Date
The Old Gardener	D	960	June 9
Battalion Shot	D	890	— 16
Two Bachelor Girls	R	900	— 20
Smuggler's Daughter of Anglesey	D	1090	— 23
The Pedlar of Penmaenmawr	D	860	— 30

Cines,

18, Charing Cross Road, W.C.

Central 12912. Rossicines, London.

An Adventurer's Love	D	728	June 12
Gaspard's Devotion	CD	1007	— 12
Rosalie's Dowry	D	833	— 15
Vicovaro, Italy	Int.	374	— 15
The Visiting Card	C	620	— 15
Poor George	C	1000	— 19
Mr. Stout's Adventures	Com	833	— 19
Tontolini's Quid	Com	449	— 22
Bibbie's Revenge	D	1017	— 22
Siena and Vicovaro	T	478	— 22
The Debt Paid	D	1656	— 26
Saved	D	1587	— 29
Eclipse of the Sun	E	285	— 29
Reunited	D	921	— 29

Cosmopolitan,

Film House, Gerrard Street, W.

Gerrard 964.

Glimpses of the Devon Coast	T	315	June 9
All the Comforts of a Home	Com	1320	— 9
Hearts are Trumps	D	1000	— 13
Caught in Her Own Trap	Com	500	— 13
What the Window Cleaner Saw	—	540	— 16
The Curse of Avarice	—	1000	— 16
Syracuse	T	395	— 20
His Besetting Sin	D	1000	— 20
The Race of Mountain Climbers	Com	450	— 23
Blazing the Trail	D	2100	— 23
The Test of Truth	D	1000	— 27
The Making of a Soldier	E	375	— 27
Feeding Time	E	275	— 30
The Clown	D	1250	— 30

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.

City 621. Biolesque, London.

Detective Sharp and the Stolen Miniatures	D	1045	June 13
Uncle's Present	C	535	— 15
Cold Steel	D	825	— 20
How Smiler 'Raised the Wind"	Com	750	— 22
Constable Smith in Command	Tr C	440	— 27
The Farmer's Daughter	D	975	— 29

Clarendon,

12, Charing Cross Road, W.C.

Central 7320. Clarifilm, London.

A Tame Cat	C	560	June 9
Mind the Paint	Com	475	— 16
Sharp Practice	D	838	— 23
Mr. Diddlem's Will	C	375	— 30

Empire,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Constructing a Dam	Int	395	June 9
Views in Durban	T	260	— 16
Father's Forty Winks	Tr	330	— 23
Making Golf Clubs	I	330	— 30

"Flying A."

American Company (London), Ltd., 101, Wardour St., W

City 9674. Amfcolo, London.

The Range Detective	D	990	June 12
The Pensioners	D	995	— 15
The Ranchman's Marathon	C	480	— 15
Her Mountain Home	D	992	— 19

Eclair,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm, London.

	Des.	Feet.	Date.
The Love of a Child	D	1900	June 13
A Good Watch Dog	C	850	— 13
Crayfish	E	575	— 13
Willie as Nick Carter	Com	540	— 13
Rose-Kate; or A Race for Life	D	2710	— 16
Funnicus Wishes to Entertain His Sister	Com	580	— 20
Mr. and Mrs. Papaton Wish to See the Eclipse	Com	395	— 20
Benoit's Fortune	C	995	— 20
Toledo, Spain	T	305	— 20
The Picket	D	785	— 23
Beyond the Law	D	1415	— 23
Song of Happiness	D	760	— 27
The Fine Present	C	725	— 27
Gontran Elopes with the Woman He Loves	Com	515	— 27
Preparing Tea in Indo-China	E	565	— 27

Edison,

25c, Clerkenwell Road, E.C.

Holborn 5050. Randomly, London.

The President's Special	D	950	June 12
Her Polished Family	C	1000	— 12
One Thousand Miles Through the Rockies	Des	350	— 12
For the Commonwealth	D	1000	— 15
A Funeral that Flashed in the Pan	C	1000	— 15
The Patent Housekeeper	C	460	— 19
The Corsican Brothers	D	1000	— 19
An Intelligent Heart-Breaker	C	700	— 19
Archibald Chubbs and the Widow	C	1000	— 22
The Lighthouse Keeper's Daughter	D	1000	— 22
Dr. Brompton-Watts' Age Adjuster	C	325	— 26
The Mine on the Yukon	D	1000	— 26
New York Poultry, Pigeon and Pet Stock Association	E	540	— 26
How Motion Pictures are Made and Shown	Des	1000	— 29
Two Knights in a Bar-room	C	1000	— 29

Essanay,

H. A. Spoor, 5, Wardour Street, W.

City 2129. Essafilm, London.

Under Mexican Skies	D	966	— 27
All in the Family	C	994	— 9
The Clue	D	996	— 13
Sam Simkin's Sleuth	C	994	— 13
The Cattle King's Daughter	D	987	— 16
The Rivals	D	1000	— 16
Wonders of Nature	Sc	983	— 20
Alkali Ike's Boarding House	C	967	— 20
The Indian and the Child	D	1000	— 23
Our Neighbour's Wife	C	994	— 23
Dead Man's Claim	D	994	— 27
The Chaffer, the Girl, and the Cop	C	996	— 27
Out of the Night	D	990	— 30
Alkali Ike's Bride	C	994	— 30

Express,

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Cousinhood London.

Learning to Ski at Oberammergau	E	310	June 20
The Life of the Kalmucks	E	355	— 27

Hepworth,

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451. Heptoic, London

The Burglar Helped	D	400	June 9
Lost in the Woods	D	550	— 13
Birds, Beasts and Reptiles	E	600	— 13
Oh! For a Smoke	Com	425	— 16
The Robbery at Old Burnside Bank	D	750	— 20
The Last of the Black Hand Gang	D	450	— 23
The Passing of the Old Four Wheeler	D	875	— 27
Her "Mail" Parent	C	725	— 30

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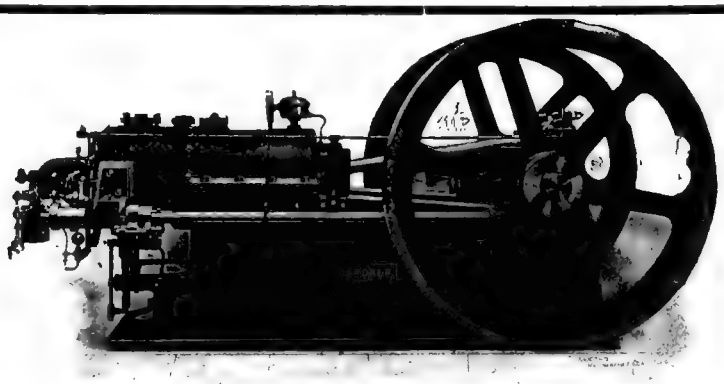

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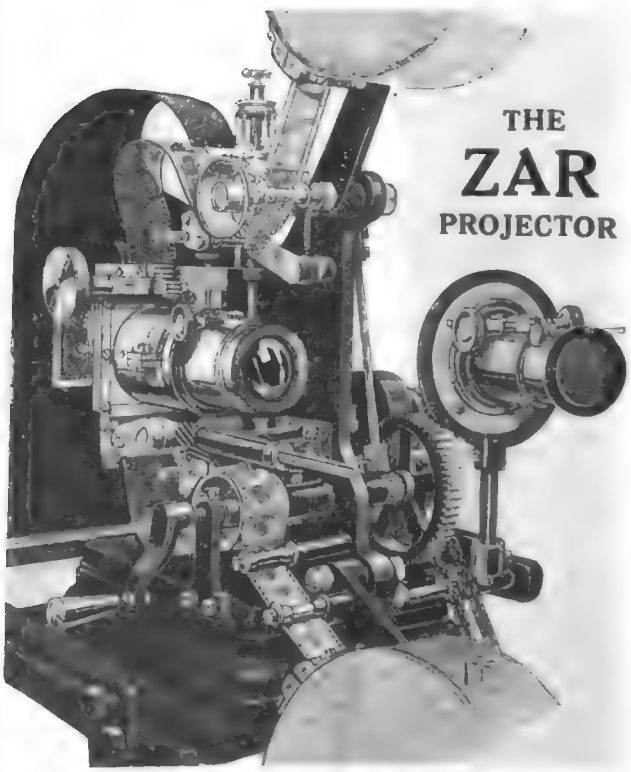

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 9th to June 30th.)

Fitz,

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

	Des.	Feet.	Date.
A Case of Explosives	C	337	June 22
The Children of the Forest	D	425	— 29

Gaumont,

Chrono House, Sherwood Street, W.

Gerrard 5966-7-8. Chronophon, London

A Tour of the Brittany Coast	T	393	June 9
The Agony of Remorse	D	1090	— 9
Bobby, the Judge	Com	267	— 9
The Vengeance of the Count	D	1035	— 13
Picturesque Holland—Amsterdam	Int	405	— 13
Bobby's Dilemma	Com	540	— 13
The Refugee's Casket	D	1895	— 16
Gruzilla, the Gipsy	R	1570	— 16
A Compulsory Introduction	Com	465	— 16
The Signal of Death	D	813	— 20
Bobby and the Anonymous Letter	Com	658	— 20
Types of Young Domesticated Animals	Int	332	— 20
Gigoto and His New Motor Car	Com	362	— 23
Their Lives for Gold	D	1470	— 23
Habits and Customs of the Sarts of Turkestan	Int	350	— 23
A Matrimonial Venture	C	636	— 23
Geometrical Deformation	Sn	305	— 27
Bobby, the Magic Gardener	Com	415	— 27
A Football Absurdity	Com	360	— 27
The Marquise and the Dancer	C	800	— 27
The Palace of Versailles and the two Trianons	Int	490	— 30
Uncle Tom's Second Childhood	Com	450	— 30
A Hasty Marriage	C	1370	— 30
Her Supreme Sacrifice	D	1055	— 30
Lost, a Leg of Mutton	Com	255	— 30

Itala,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm London.

The Plot that Failed	D	1950	June 9
A Violin Scraper's Concert	Com	595	— 9
The Tenant's Children	Com	685	— 16
The Numerous Family at the Philanthropist's	Com	620	— 23
The Anti-Feminist	C	1320	— 23
Chantilly Cream	Com	535	— 30

Imp,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London

The Immigrant's Violin	D	995	June 9
Reflections from the Firelight	D	1000	— 13
Far from the Beaten Track	D	998	— 16
The Right Clue	Com	575	— 16
A Timely Repentance	D	980	— 20
Better than Gold	D	990	— 23
The Kid and the Sleuth	Com	999	— 23
The Tea Industry	Int	415	— 26
The Man from the West	C	1010	— 27
The Romance of an Old Maid	D	985	— 30
Ice Boating	Int	445	— 30

Kalem,

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Bioselig, London.

Jean of the Jail	D	1025	June 9
School Ma'arm of Stone Gulch	C	1020	— 13
Held by Bandits	D	845	— 13
Spanish Revolt of 1836	D	1030	— 16
Frontiersman's Bride	D	817	— 16
A Leap Year Elopement	R	1008	— 20
Secret of the Miser's Cave	D	1063	— 20
The Tide of Battle	D	1067	— 23
Trail of Gold	D	1016	— 23
Old Sleuth Detective	D	920	— 23
The Railroad Detective	D	1020	— 27
War's Havoc	D	1036	— 30
The Pasadena Peach	C	1003	— 30

Kineto,

80-82, Wardour Street, W.

Central 6730. Kinetonia, London.

Studies of Aquatic Life	E	450	June 13
Preparing for an Indian Festival	Int	390	— 20
Nature's Little Tragedies	Int	440	— 27

Lubin,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

	Des.	Feet.	Date.
Fooling Father	C	1012	June 9
The Sacrifice	D	1015	— 9
Shall Never Hunger	D	1000	— 13
Reformation of Kid Hogan	D	1048	— 16
That Chicken Dinner	C	374	— 16
A Pie Worth While	D	1057	— 20
His Little Sister	C	652	— 20
Capt. King's Rescue	D	1035	— 23
Gay Times in Jacksonville	C	1041	— 23
Becky Gets a Husband	Com	670	— 23
The Lovers' Signal	DC	1016	— 27
In After Years	D	1043	— 30
Paying the Price	D	1035	— 30

Lux,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115. Enerphone, London

Only a Chiropodist	C	410	June 12
The Apache Ball	C	800	— 15
The Little Millionairess	D	880	— 15
Spiffkin's New Job	Com	560	— 19
The Empty Holster	D	850	— 19
What an Ass	Com	470	— 22
Only a Private	D	850	— 22
Arabella Seeks a Sweetheart	Com	500	— 26
When a Man's Married	Com	620	— 29
Thou Art the Man!	D	745	— 29
Arabella Feigns Indisposition	Com	535	— 29

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London

The Eternal Masculine	D	1025	June 12
Opportunity	D	999	— 15
The Lighted Candle	D	881	— 19
A Dangerous Model	D	993	— 22
A Warrior Bold	C	996	— 26
Keep Quiet	C	999	— 29

Milano,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

An Evil Fascination	D	2235	June 9
Kelly as Sculptor	Com	485	— 16
Telephone Call to the Hills	D	898	— 23
Mr. Boneface's Grand Relations	D	510	June 30

Nestor,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115 Enerphone, London

The Romance of a Gambler	D	950	June 12
Across the Sierras	D	950	— 15
The Heart of a Tramp	D	900	— 19
Two Men and the Law	D	950	— 22
The Torn Letter	D	950	— 26
The Outlaw's Wife	D	950	— 29

Nordisk,

Nordisk Films Co., 25, Cecil Court, W.C.

City 172. Nordicom, London.

Saved by a Shot	D	820	June 15
A Sly Servant	Com	321	— 15

Pasquali,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

The Town of the Sun—Madrid	T	306	June 13
Polidor's Lunch	Con	560	— 20
Polidor's Love Gift	Com	655	— 27
Through Tribulation to Happiness	D	2670	— 30

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 9th to June 30th.)

Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.

Gerrard 3239. Central 3037. Photofilm, London.

	Des.	Feet.	Date.
Matrimonial Squalls	C	2310	June 12
Jim, the Insurance Agent	Com	643	— 12
Lucky Beggar	Com	478	— 12
A Marriage in the Reign of Louis XV	C	990	— 12
Wild Duck Shooting in France	Int	460	— 12
Gerona	T	280	— 12
Milord L'Arsonille	D	1485	— 15
A Florentine Intrigue	D	847	— 15
As Fate Decreed	D	710	— 15
The Vapour Bath	Com	314	— 15
The Magic Screen	Tr	510	— 15
The Distillation of Orange Flower Water at Tunis	E	330	— 15
Jiu-Jitsu	Int	428	— 15
Beauty Spots on the Norfolk Broads	S	379	— 19
The Temples of Kyoto	Des	314	— 19
Love Finds Out the Way	C	445	— 19
Max as Cab Driver	Com	923	— 19
Love Me, Love My Dog	C	478	— 19
The Doctor's Darling	D	990	— 19
A Shattered Life	D	757	— 22
The Living Idol	D	1023	— 22
Nick Winter's New Pupil	Com	626	— 22
The Turtle Dove	C	412	— 22
From Marseilles to Bastia and Cape Corsica	T	346	— 22
The Agouti	E	396	— 22
The Curse of Drink	D	1270	— 26
Peggie and the Roundheads	D	1006	— 26
Eternal Women	Com	495	— 26
A Shrew of a Wife	Com	412	— 26
Opossum Hunting	Int	495	— 26
Don Juan	D	2013	— 29
A Revolution in the Bachelor's Club	C	757	— 29
The Course of True Love Never Did Run Smooth	Com	906	— 29
The Diamond Belt	D	857	— 29
The Manufacture of a Remington Typewriter	Int	610	— 29
How to Preserve the Brilliant Colour of Butterflies	E	577	— 29

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

The Secret Order of the Horns	Com	495	June 12
Views of Lake Como	Int	220	— 19
A Woman of No Importance	D	880	— 26

Raleigh and Roberts.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Cousinhood, London.

Perkin's Love Wave	Com	425	June 13
A Day with the Military Sky Corps at Briancon	Int	415	— 13
Modern Physical Culture	Int	415	— 20
Catching a Tiger	Com	340	— 27

Reliance, 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

The Yeggman	D	978	June 12
The Better Man	D	999	— 15
The Duel	D	998	— 19
Bedelia and the Suffragette	Com	787	— 19
St. Augustine, Florida	Des	216	— 22
Bedelia's At-Home	Com	766	— 26
The Ruling Passion	D	997	— 26
Raising Alligators	Int	240	— 29

Rep.

American Film Releases, 19, Cecil Court, W.C.

City, 3953. Amrel, London.

An Ex-Convict's Ordeal	D	1000	June 13
The President's Peril	D	1000	— 15
The Tale of a Kite	Com	975	— 20
The Averted Step	D	1000	— 22
A Severe Lesson	D	1000	— 27
In the Tide	D	1000	— 29

Rex.

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmopic, London.

The Defender of the Name	D	1000	June 15
The Heiress	C	989	— 22
Through Twisting Lanes	D	1000	— 29

Savoia.

R. Prieur and Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9115. Enerphone, London.

	Des.	Feet.	Date.
Guilty, Yet Guiltless	D	1240	June 12
A Bad Shot	Com	300	— 15

Solax.

American and Continental Film Co., 5a, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

His Musical Soul	Com	640	June 12
Within an Ace	D	1000	— 19
Animated Bath Tub	Com.	615	— 26

Svea,

New Agency Film Co., 81-83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

Florida	T	400	June 16

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9997. Tyfilm, London.

Bletsoe Castle	E	495	June 9
Duty Stronger than Love	D	1085	— 30

Urbanora,

89-91, Wardour Street, W.

Central 3118. Bioscope, London.

The Mysterious Arm	D	1140	June 12
Dupin Seeks a Situation	Com	370	— 12
A Fatal Wager	D	685	— 12
From Lauterbrunnen to Murrin	T	360	— 12
The Glamour of the Footlights	D	1170	— 19
Mrs. Plummet, Virago	Com	385	— 19
A Newsboy's Eventful Day	C	440	— 19
Lucknow, India	T	395	— 19
The Diplomat's Wife	D	830	— 26
Dupin Moves	Com	380	— 26
A Trip on the Wanganui River	T	235	— 26
Ruth, The Telegraph Girl	D	940	— 26

Vitagraph,

23, Cecil Court, W.C.

Central 14277. Vitagraph, London.

Mr. Bolter's Infatuation	C	1000	June 13
The Black Wall	D	1000	— 13
Taft and His Cabinet	Int	380	— 13
The Old Silver Watch	D	1000	— 15
The Forgotten Dancing Shoes	C	485	— 15
The Two Penitents	D	971	— 15
The Price of Silence	D	1017	— 20
The Haunted Rocker	C	528	— 20
Nemesis	D	1003	— 20
The Suit of Armour	Com	524	— 22
The Governor Who Had a Heart	D	1003	— 22
The Seventh Son	D	767	— 27
At Scroggins's Corner	D	908	— 27
His Mother-in-Law	C	295	— 27
The Star Reporter	D	662	— 29
She Never Knew	D	757	— 29

Welt.

M.P. Sales Agency 86, Wardour Street, W.

City 648. Bioselig, London.

German Army Equestrians	Int	428	June 16
Freiberg	T	381	— 23
Valley of the Danube: Part II.	T	376	— 27

Wests Picture Plays,

European Film Agency, 58, Dean Street, London, W.

All For Gold	D	2190	June 15

Yoshizawa,

M.P. Sales Agency, 86, Wardour Street.

City 648. Bioselig, Lond

Cormorant Fishing in Japan	Int	432	June 30

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85, Shaftesbury Avenue, London, W.

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Scale of charges for displayed advertisements may be obtained on application to the Manager.

PRINCIPAL CONTENTS.

PAGE
Leading Article: L.C.C. Licensing Proposals Rejected - - - - 839
THE BIOSCOPE Educational Demonstrations - - - 841
"Beetles" on the Bioscope (illustrated) - - - - 843
Items of Interest - - 845-851
Rumour Has It - - - - 853
Help in Trouble. For Proprietors, Managers and Operators - - - - - 855-859
News from America - - - 859
Proposed Licensing of Film Stores - - - - - 863-869
Away up North. A Few Notes from Scotland. By "Scotty" - 869
In Suburbia. "Rambler" tours the Greater London Halls - 871
Latest Inventions: Specification published. (Illustrated) - - - 875-877
Parisian Notes. By John Cher - 879
Scientific Cinematography. By Lewis Melville - - - 881-883
An Effective Film Cleaner - 883
THE BIOSCOPE Parliament: Musical Accompaniments - 885
The Suggested "Combine" - 885
The Complete Picture Play: "The Mysteries of Paris" (illustrated) - - - 887-896
The L.C.C. and Censorship - 897
Pick of the Programmes - - 899
Financial Items - - - 900-902
Pictures in Ireland - - - 903
Classified Advertisements - 904-908
Stop Press News - - - 909
Insurance Coupon - - - 910
Index to Advertisers - - - 917
The Films: week by week iii.-xxxii.
Film Releases. This week, next, and the week after - xxxii.-xlii.
Telephone Numbers and Telegraphic Addresses - xxxii.-xlii.
Supplement—
Picture Personalities: MR. JOHN BUNNY.

L.C.C. LICENSING PROPOSALS REJECTED.

DECISION OF THE HOUSE OF COMMONS COMMITTEE.

The Committee appointed by the House of Commons to consider the London County Council's General Powers (1912) Bill, under which it was proposed to license all cinematograph film stores under the Council's jurisdiction, on Thursday last decided that such proposals were unnecessary, and therefore that portion of the Bill was rejected. (A full report of the proceedings appears elsewhere in this issue.)

This decision will relieve the very considerable anxiety of the Trade, for had the Bill, as it originally stood, eventually become law, it would have placed the manufacturers' and renters' premises under the absolute control of the County Council, who would have possessed unlimited power in the matter of licensing. Previous experience of the arbitrary conduct of licensing authorities, and their exceedingly wide interpretation of their powers, naturally caused the Trade to regard the Bill with great suspicion. Little good would have resulted from the imposition of stringent regulations, and, if these latter were based upon those now in force under the Cinematograph Act, considerable expense, and endless confusion, would have been the result.

From the lengthy report we have published of the proceedings of the Committee, it will be seen that the Council presented a very indifferent case, and the action of the Committee in rejecting the proposals serves to prove that it does not regard the cinematograph trade as a "dangerous business." It appears, too, a matter of opinion whether the Council has power under the Building Acts to regulate such "dangerous business," counsel arguing that it has, while one of the witnesses stated that the Council has power of inspection and regulation only over those premises erected since the passing of the Acts, and not over those in existence prior to then.

In its way, the Committee's decision is a complete vindication of the Trade, while the allegations of carelessness are entirely disproved, and we think that the Council will be well advised to let the matter end.

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Vacant Week commencing June 24th.

	Ft.	£	s.	d.	
St. George & The Dragon (exclusive)	2500	5	0	0	Milano
The Fly Danger—Fly Pest	500	1	0	0	Kineto
Great Mine Disaster	2450	2	0	0	Eclair
Lady Mary's Love ...	2385	1	0	0	Nordisk
The Golden Belt	2015	1	10	0	Ambrosio
Arrah-na-Pogue	3000	2	0	0	Kalem
Notre Dame de Paris, col.	2675	2	0	0	Pathe
Zigomar v. Nick Carter ...	3600	5	10	0	Eclair
Dead Man's Child... ...	2624	2	0	0	Nordisk
Thrown to the Lions, col.	865	1	10	0	Gaumont
Sins of the Fathers ...	2300	2	0	0	Eclair
Absalom ... ... col.	1340	2	0	0	Pathe
Wreck of the "Aurora"...	2300	2	0	0	Cosmo
Lieut. Rose and Moorish Raiders	850	1	10	0	Clar.
Victoria Cross	1025	2	0	0	Vitag.
Attacked by a Lion ...	1375	1	15	0	Gaumont
Redemption	2900	2	0	0	Eclair
Charlie Colms and The Dancer's Necklace ...	1545	2	10	0	Pathe
Shamus O'Brien	2020	4	0	0	Imp
Lieut. Daring and Ship's Mascot	1125	1	10	0	B. & C.
Mystery of Souls	3200	2	10	0	Itala
Indian Massacre	2190	3	0	0	Bison
Battle of Pottesburg Bridge	1000	1	0	0	Kalem

Vacant Week commencing July 1st.

Mystery of Notre Dame	2550	4	0	0	Eclair
Enoch Arden	2000	1	10	0	A. B.
The Little Railroad Queen	3160	2	0	0	Nordisk
Their Lives for Gold ..	1470	6	0	0	Gaumont
Hamlet	1500	2	0	0	Barker
Zigomar (1st edition) ...	3120	2	0	0	Eclair
True Friend...	1850	2	0	0	Eclair
Though your Sins be as Scarlet	920	1	0	0	Vitag.
The Mystery of a Glass Coffin	2485	2	10	0	Eclair
Tom Butler (three days July 4th)	2550	2	10	0	Eclair

Vacant Week commencing July 8th.

Beyond the Law	1450	4	10	0	Eclair
The Plot that Failed ...	1950	4	0	0	Itala
Mystery of Banker's Safe	2165	2	0	0	Eclipse

Vacant Week commencing July 15th.

The Spy	2708	6	10	0	Nordisk
Flower of the Mormon City	3000	4	10	6	Cosmo
Blazing the Trail	2100	6	0	0	Bison
Blazing the Trail	2100	6	0	0	Bison
Don Juan ... ... col.	2010	8	0	0	Pathe
Dick Turpin...	1135	5	0	0	B. & C.

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"The Bioscope" Educational Demonstration.

Our three Demonstrations of Cinematography as applied to Medical, Scientific, and Educational subjects are now over, and the result, we are glad to say, has been an unqualified success. We do not wish to appraise our own endeavours too highly, but we think we have justification in saying that a very appreciable stir has been made in scientific and educational circles by these exhibitions, and that, in many places where cinematography has hitherto been looked upon somewhat contemptuously, as a mere cheap entertainment, it is now realised to be a great and vital power for the advancement of learning and culture. Strange as it may sound, there were several people amongst our audiences who had never before seen a living picture, and many others who had only seen those earliest examples produced at the commencement of the industry, which they imagined had not materially been improved upon. We wish that we had the space to publish a few of the many letters we have received from doctors and educationalists.

A report of our first (Medical) Demonstration appeared in last week's BIOSCOPE, so there is no necessity to revert to it here. The second Demonstration, devoted to Natural Science, was given on June 12th, the programme being composed of subjects by Messrs. Kineto, Limited, Pathé Frères, and Urban Trading Company, Limited. The following are a few quotations from Dr. Heydemann's introductory address on this occasion:—"The time will come, and I daresay it is not far distant, when some public-spirited body will prepare a connected and comprehensive library of films for loan to all the educational authorities throughout the kingdom. This is already being done in Hamburg, and in Berlin, by the Society Urania, and elsewhere on the Continent. I should like to make an appeal to the generous donor of book libraries, Mr. Carnegie, and would tell him that we are overdone with books. . . . Natural science cinematography opens the window upon life, and lets in fresh air and movement. . . . The motion picture determines Man's place in Nature. For the first time, we realise that the plant is the ancestor of Man, that it lives, breathes, eats, drinks, grasps with its tendrils and roots, and throws out waste product, exactly on the same principle as Man does. . . . Then we can study in the motion picture animal behaviour, and thereby obtain the most valuable knowledge as to the evolution of Man's brain. . . . Most of us live and remember by the eyesight; we see better than we hear. Eye-training leads to hand training, and that means craftsmanship. . . . From seeing to knowing is only a little jump."

The third (Educational) Demonstration, given last Saturday, was, perhaps, even more successful than either of its predecessors. The house was packed with an audience which included chairmen and directors of education, the heads of many important schools, and delegates from most of the L.C.C. schools in London. Throughout the performance the applause was immediate and prolonged. Mr. Walter Reynolds, L.C.C., who was among the audience, expressed himself as delighted, whilst several schoolmasters informed us that, in their opinion, there could no longer be any question as to the practical necessity for installing the cinematograph in every school throughout the kingdom. The films shown on this occasion were by Messrs. the Essanay Film Manufacturing Company; Cherry Kearton, Limited; Kineto, Limited; and Pathé Frères. Some of Dr. Heydemann's most interesting observations were as follows:—"The educational value of the cinematograph consists in showing you how to see things right—how to see them whole. In my first lecture, I pointed out that the human eye does not see things as they happen. It is too circumscribed, too limited, in its scope. It cannot see the grass growing nor the blood circulating, nor the embryo chick in the egg. The human eye only sees things half; and he who sees half, sees wrong. . . . The child is taught first and foremost by his movements. He likes to see moving things, and he tries to copy them. He wants a picture-book—and that is what motion pictures are—a picture-book of the great, wide world, and all the things growing and blowing and flowing. . . . The motion picture is the child's book of the future. He is no longer obliged to feed his fancy with fictitious presentments of things as they seem to the artist and story-book writer, but he can now see things as they are, limned and depicted by Nature, the mother of us all."

It is obvious that, in undertaking these Demonstrations, we have not been actuated simply by a desire to arouse a mere passing interest in their subject, and nothing more. We believe that the time is now ripe for the cinematograph to be installed in every school, to be recognised everywhere as a great teacher, as well as a great entertainer, and we do not intend to cease our efforts for official and practical recognition until we have achieved our object.

The system on which the educational affairs of this country are directed makes it impossible to reach the heads of each individual controlling body from a single centre. We have succeeded in securing the attention of London educationalists; we now invite exhibitors or other gentlemen to do the same in the great provincial cities throughout the kingdom. We need not say that any advice or assistance we can offer to those who may be willing to carry on this work will be given gladly. We may be able shortly to suggest a method whereby such exhibitions can be given at the least cost and with the best possible effect. Meanwhile, we cordially invite all who are interested to write to us on the subject, and, if they can, to co-operate with us in the manner we have intimated

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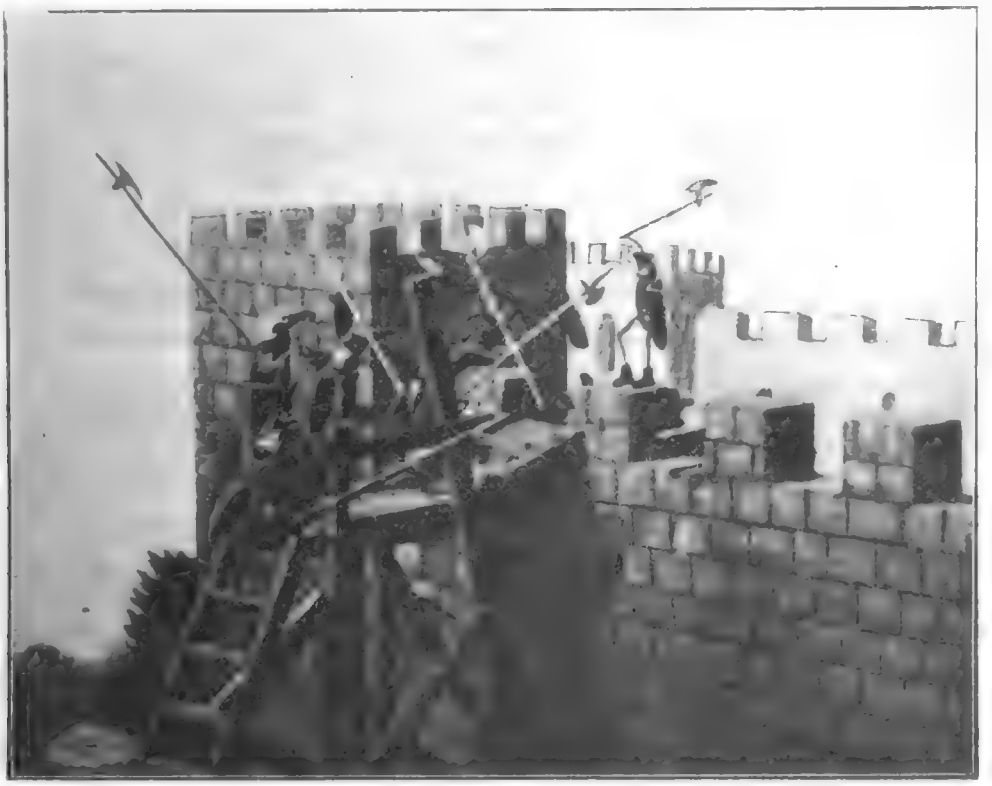
"BEETLES ON THE BIOSCOPE."

AN INGENIOUS ENTOMIC ENTERTAINMENT.

Under the delightfully simple title of "Beetles" there is to be released by the American and Continental Film Company one of the most ingenious and amusing pictures produced for some time. As its name indicates, it is a deadly drama, enacted by a troupe of hearthrug performers—beetles, to wit—only, in this particular instance they are patent "film beetles," specially "trained" for cinema purposes. We have not heard the opinion of an entomologist on this accomplished company of creepy-crawlies, but we think it is quite a case for the Zoological Society. Viewed from the most unentomological point of view, however, the picture is still very fascinating. It is a magnificent historical romance, a reconstruction of some of the most important events during the reigns of those two famous monarchs, King Bentwhisker and King Shinyback. For the juvenile denizens of the back scullery and the kitchen fireplace it will doubtless have great educational value. It will not be without its tinge of sadness to those older members of the colony who remember the "good old days" of Beetledom before the introduction of Keating's Powder, but to their children it will prove as delightful as it will be instructive. We hope that some enterprising exhibitor will seize the obvious opportunity to organise a special *matinee* for insects, and thus attract the patronage of a numerous, but hitherto uncatered for, section of the community.

Speaking seriously, "Beetles" is really an extremely clever and original picture, which one may well be quite content to appreciate without asking how it is done. It introduces all sorts of novel effects, each one of which is a triumph of trickiness.

As our readers will probably have gathered, the story of the film is a mediæval romance entirely presented by insect histrions. These creatures have been trained, or manufactured, as the case may be, to move and gesticulate with an effect so human as to be almost startling. It is a surprise picture, which takes one's admiration by storm.



The plot of the film deals with the rivalry between "King Bentwhisker" and "King Shinyback," and the elopement of the former's daughter with an ambassador. The outraged parent pursues his runaway child, who takes refuge with her lover in the kingdom of Shinyback. An ultimatum is forthwith dispatched to the latter monarch, and, this being haughtily torn up, a fierce and terrible war is entered upon. Eventually the gallant Ambassador and the romantic Princess blow up the castle in which they have ensconced themselves, and in a final picture we see them descend into the welcoming petals of a rose, which closes upon them as a bower of love, whilst a beetle 'cellist gives forth "The Beetles' Hymn of Praise."

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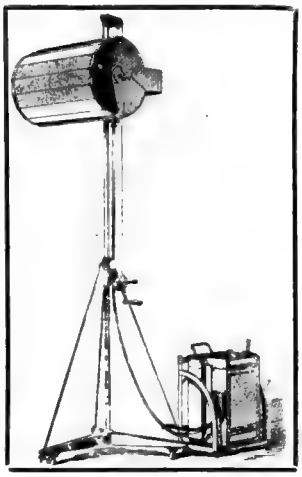

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

ASHFORD'S NEW THEATRE.

A new cinematograph theatre, to be known as the Royal Cinema de Luxe, will be opened on Monday next at Ashford, Kent. The theatre has a seating capacity of 1,000, and the pictures will be screened by means of a "Kalee" projector.

OPENING IN NEWPORT.

On Saturday next, at 3 p.m., the opening ceremony of the Coliseum Picture Theatre, Newport, will be performed by the Mayor, Alderman Dr. John McGinn, supported by the aldermen and councillors. The proprietors of the fine new theatre are Messrs. Biocolor Picture Theatres, Limited.

INDIAN ACCIDENTALLY SHOOTS HIMSELF.

Apparently the modern Red Indian is not so stoical as tradition leads us to believe. Thomas Yellow Horse, one of the Red Indian actors employed by the New 101 Bison Company, became so excited whilst taking part in the production of a picture in the Santa Monica Canyon, a wild spot near Los Angeles, that he accidentally shot himself through the foot. This excessive realism resulted in the brave being packed off to hospital for an enforced holiday.

A SENSATION IN BRISTOL.

Something in the nature of a sensation has been created in Bristol by the demonstration of the "Cinfonium" Orchestral Grand at the King's Hall, Old Market Street Theatre. To judge from the reports in the local Press, the Cinfonium has come as a revelation to the theatre-going public there. Up-to-date managers who want to attract the public will be well advised to consider favourably this unique instrument. Full particulars about it can be obtained from the Tyler Apparatus Company, Limited.

THE PITMAN'S "DERBY."

The Gaumont Company advise us that they are making special arrangements to take pictures of the Northumberland Plate, at Newcastle, on June 26th. They have secured exclusive rights, by arrangement with Mr. Sidney Bacon, who will exhibit the film at the "Olympia," Newcastle, soon after the race. A number of operators will be sent from London, and special dark-room arrangements are being made. All exhibitors in Northumberland and Durham and in the North-East of England should get into immediate communication with the Gaumont Company, Newcastle Branch. The film must not be shown in Newcastle before July 1st,, but can be exhibited anywhere else without restriction. The length will be about 400 ft., and the price 4d. per ft.

A SUCCESSFUL OPENING.

The Picture House, Teddington, was successfully opened last Monday, the proprietors being Messrs. Bulmer and Akroyd, who have also picture theatres at Leeds and Halifax. The complete installation was supervised by Mr. T. Beech, of Messrs. Pathé Frères Cinema, Limited.

THE "AWARD" FILM SERVICE.

Mr. J. Langham Brown, late of the Festival of Empire, and the *Daily Mail* Exhibition, has been appointed London representative of the Albany Ward Circuit and "Award" Film Service, whose business is rapidly increasing. Mr. Brown's offices are situated at 151, Wardour Street, W.

BUSINESS TRANSFERRED.

Mr. H. Borland, who for several years has been concerned with the manufacture of the Scissors arc lamps and other specialities, has transferred his business to Borland, Hazedown and Co., Limited, Garrick Yard, 66A, St. Martin's Lane, W.C. The firm will make a feature of novelties in theatrical lighting, of which lists will be published from time to time.

ORANGE BLOSSOMS.

On Saturday afternoon last, at Hove Parish Church, the marriage was solemnised of Miss Alice Parsons and Mr. C. M. Williamson. The reception was held in Hove Town Hall, and later in the afternoon the bride and bridegroom left for Devonshire, where the honeymoon is being spent. Mr. C. M. Williamson is well known in the Trade in connection with the Williamson Kinematograph Company. THE BIOSCOPE joins in wishing the happy couple a long and prosperous wedded life.

"CHRISTOPHER COLUMBUS."

This splendid film continues to earn unstinted praise from all sorts and conditions of people, and the New Century Film Service, Limited, are constantly receiving letters from managers and proprietors of picture theatres testifying to the great value of the picture, both to themselves and to the Trade as a whole. The following are extracts from three letters, the originals of which are before us as we write:—Mr. Douglas Ware, of the Warrior Square Picture Theatre, Southend-on-Sea, writes that "the film had an excellent reception and constant applause from every show. . . . Packed out Saturday night . . . standing room only." Mr. F. Champion, of the Southsea Electric Theatre Company, Limited, says, "the film increased our box office receipts 50 per cent., and . . . brought people into our hall who had never previously been inside a picture theatre." Mr. Charles Brueton, Church Lane, Selly Oak, states, "I have had nine shows . . . 4,325 people in to see this picture."

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DON'T FORGET.

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International Horse Show

Royal Ascot

ASCOT SUNDAY

AT BOULTER'S LOCK.

Henley Royal Regatta.

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A MONEY-MAKER.

"Saved by Fire," the fine exclusive of the New Century Film Service, Limited, is being remarkably well received everywhere, the realistic fire scenes causing a sensation wherever shown.

CHEAP, BUT GOOD.

The 30s. programmes that are being supplied by the Cinematograph Film Hiring Company, Limited, are going "great guns" in all parts of London and the provinces. Full particulars can be obtained on application to 26, Litchfield Street, Charing Cross Road, W.C.

SEEING THE WORLD'S LONGEST FILM.

Those of our readers in the provinces who were unable to visit the London Pavilion yesterday afternoon to see "The Mysteries of Paris," will be interested to learn that Messrs. The Monopol Film Company are arranging further exhibitions of this great masterpiece in other cities throughout the kingdom.

A CONVERT TO SUNDAY OPENING.

That beautiful Edison subject, "Lead, Kindly Light," was responsible last Sunday in converting one of Brighton's bitterest opponents to Sunday opening. "Such pictures," said the gentleman in question, "are quite suitable for showing on Sundays, and this particular film is one of the best subjects I have ever seen. It is a sermon in itself."

IN AID OF POOR CHILDREN.

Mr. H. Guttridge, manager of the Princes Imperial Picture Palace and Theatre, Portslade, writes suggesting a scheme which, he thinks, managers and proprietors in every part of the country might take up to aid poor children to have a few days' change of air. Mr. Guttridge has in his mind's eye a large establishment in the neighbourhood of Southwick, near Brighton, which is up to let, and he thinks that if a special performance were given at every picture theatre, it would be possible to send a few of the poorer children of each district away for a week's holiday by the seaside. Mr. Guttridge assures us that he is in no way interested in the property or its sale. What do our readers say to this idea?

OUR LATEST PUBLICATION.

Reviewing the latest addition to THE BIOSCOPE Library, the *Evening Standard* says: " . . . . it came as a surprise to find what extraordinary advances it (the cinematograph) has made as an aid to scientific research, and the less exacting, but none the less important, work of education of children in the secondary and higher-grade schools." *Popular Science Siftings* says: " . . . The author shows, among other things, that the educational film is destined to become a great power in the training of the next generation." The book may be obtained from this office for 2s. 6d. net; postage, 3d. extra.

OPEN-AIR SHOW AT BRIGHOUSE.

Subject to everything being erected to the satisfaction of the authorities, the Brighouse Bench stated that they would grant a licence for an open-air cinematograph theatre at Camm Park, Brighouse.

SOUTHPORT AND SUNDAYS.

To the resolution of the Southport Town Council to grant a licence to the Southport Picturedrome, Limited, Councillor Rice-Jones moved an amendment to add the words "except for Sundays." On being put to the vote, the amendment was lost by 16 votes to 15.

SCUNTHORPE'S NEW THEATRE.

Negotiations are at present proceeding for the building of another picture theatre in Scunthorpe. The company promoting the venture is the Sydney Animated Picture Company. It is proposed that the hall shall be built on first-class lines, and have accommodation for some 430 persons. It will be known as the Sydney Hall.

LONDON COUNTY COUNCIL AND CHARITIES.

We understand that the secretaries of all charities which benefit from the Sunday opening of picture theatres, together with the licensees of the various halls, were required to attend the London County Council offices on Friday last. The rules and regulations governing Sunday opening were impressed upon the gathering, and one or two licensees were refused permission to open on Sundays.

SWIMMING CLUB.

The Jury House Swimming Club seems to be in a fair way to have a successful season. On Tuesday, June 11th, the members turned out in force for the Club two lengths sealed handicap. A very close race resulted in a win for C. H. Bovill, J. C. Jones being a close second. We are pleased to learn that the members of Pathé's staff have formed a swimming club, and interesting competitions are forecasted. Mr. Montague, of the Jury House Club, is still open to receive challenges from any house in the Trade.

AN IRISH ITEM.

We had an interesting chat the other day with Mr. W. H. Huish, who is paying a flying visit to London. No one has a better knowledge of the picture world than this genial Irishman, who is also keenly interested in the development of what may be called "Higher Cinematography"—the artistic picture play, the educational film, etc.—and a few minutes' conversation with him teaches one quite a lot about the gentle art of theatre management. Mr. Huish's latest enterprise is the Pavilion Picture House, Warrenpoint, Co. Down, opened a week or so ago, of which he is lessee and manager. Two houses are given nightly at this last addition to Erin's picture shows, and we hear that it is already doing famously well.

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THE BURNING MOTOR CAR.

RELEASED JULY 28th.

LENGTH 1,204 ft.

A THRILLING PASQUALI FEATURE FILM.

A Modern Drama of first-class "pulling" power.

Powerful as a subject and including a sensational feature —the pursuit of a motor-car, in which a rejected nobleman is carrying off the abducted heroine, by the hero in another car which his enemy has set alight.

With the flames rising all round him, the hero successfully accomplishes the rescue of his *fiancee*, after a chase which furnishes a series of scenes which can only be described as uniquely sensational.

SURPASSES ALL PREVIOUS EFFORTS FOR ITS EXTREME DARING.

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EXCLUSIVES FOR GRANTHAM.

The management of the Exchange Hall, Grantham, have secured the exclusive rights for the town of "Trilby," "Desdemona," "Saved by Fire," and "Pride of the Circus."

THE EMPIRE.

A complete series of pictures of Royal Ascot has been arranged for by the management of the well-known house in "The Square," and the events of each day's racing are being shown on the screen the same evening.

APPRECIATED SERVICES.

As a recognition of the manner in which they have discharged their duties, the management of the Picture House, Victoria Street, Wolverhampton, have granted a week's holiday to each member of the staff, wages to be paid as usual. This show is run on the continuous principle, and Mr. Clifford Womersley is the able manager.

SUNDAY OPENING AT HOVE.

With regard to renewal of cinematograph licences on condition that exhibitions were not given on Sundays, a question was raised at Hove Town Council as to whether the Hove authorities had power to impose such terms. The Town Clerk ruled that they could be inserted in the licence, and the Council decided to adhere to the restriction.

NOTICE OF REMOVAL.

Messrs. Fyfe, Wilson and Co., the sole selling agents for the well-known Kelvin paraffin and petrol driven electricity generating sets, in both portable and stationary types, have removed from 145, Bath Street, Glasgow, into larger premises, situate at 155a, St. Vincent Street, Glasgow. Their new telephone numbers are City 7181 and 7182.

SHEFFIELD CHILDREN AND PICTURES.

The Sheffield Watch Committee recommend that all cinematograph licences granted be subject to the condition that no child under the age of twelve years be allowed to be present at the second nightly performance unless accompanied by his parent or guardian, or, in the case of a continuous show, not later than 9 o'clock.

OVERCROWDED PICTURE PALACE.

The licensee of the Picture Palace, Lord Street, Southport, was summoned for a breach of the Cinematograph Act, 1909, by allowing people to stand and sit upstairs in the gangway on Saturday last. Sergeant Pearson gave evidence as to visiting the hall and seeing a number of people blocking up the gangways. The Chief Constable stated that defendant had been previously warned. Mr. Wilmot Hodge, for the defendant, said that it was a wet night, and the people rushed in when it commenced to rain. He had refused to admit several people. The Chairman (Mr. D. Richards) said the Bench took a serious view of the case, and defendant would be fined two guineas and costs.

CANADIAN CADETS AND PICTURES.

The Canadian Cadets will, for the first time, train in military camps this year. Mr. Hughes, the Minister of Militia, is arranging for cinematograph displays to be given in each camp for the education and entertainment of the boys.

NEW LICENCE FOR GUERNSEY.

Permission to give cinematograph entertainments has been granted to Mr. Joseph Edward Smith, who applied for a licence for the old Salvation Army Hall, South Side, St. Sampson's, Guernsey. A condition was imposed that the necessary arrangements should be carried out to the satisfaction of the Constable, and the Inspector of Explosives.

TO HELP THE CHILDREN.

As a result of the special *matinee* at the Pavilion Picture Theatre, Castle Street, Wolverhampton, on Saturday last a sum exceeding £10 was handed over to the United Brothers' Poor Children's Outing Fund. This result was attained chiefly through the efforts of Mr. H. Richardson, the popular manager there, who has given a *matinee* annually in aid of this fund.

FIRST-HAND KNOWLEDGE.

By kindness of the manager, Mr. T. J. C. Riley, of the Ipswich Picture House, the members of the Ipswich Scientific Society were enabled to go over the theatre, and see the various arrangements which are necessary to ensure comfort and safety to the patrons. Everything was fully explained to them, from the boiler house to the operating rooms, including the machinery for ventilating, heating, lighting, etc. A view of the week's programme completed a most interesting time, for which the hearty thanks of all were expressed to Mr. Riley by Mr. H. Marsden, the president of the society.

THE QUESTION OF RELEASE DATES.

A letter comes from Mr. E. C. Hallam, manager of the Imperial Theatre, Edgware Road, in which he states that, when booking films for future programmes, he is ever confronted by a difficulty which he thinks could be obviated by a little uniformity of action on the part of the producers. He goes on to state that, "If film manufacturers would conform to a system of identical dates of exhibition and release, the difficulty of selection would be considerably minimised. As it is, the hirer sees a film shown, which he is afraid to book, but at the same time he is obsessed by the fear that something may appear a little later, on which his preference would have alighted. This fear is often realised, and, of course, is followed by the usual uncertainty of decision. I am surprised that the manufacturers have not come to the arrangement referred to ere this, as it is distinctly to their own advantage to do so, as certain films which might have been taken up by exhibitors are unavoidably shut out, through programmes being already fully booked up."

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SUMMER PRICE EXCLUSIVES

CHEATED BY FATE.
Length 2,700 ft. First vacancy, July 1.

THE CIRCUS GIRL.
Length 2,200 ft. First vacancy, July 1.

A TRESPASSER IN PARADISE.
Length 1,650 ft. First vacancy, July 1.

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Length 2,000 ft. First vacancy, July 1.

A SOLDIER OF FORTUNE.
Length 2,000 ft. First vacancy, July 1.

Three Pounds per week
(ANY WEEK).

Three Days 35/-

These prices will not be reduced.
First-class Pictorials.

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OF GREAT BRITAIN.
General Manager - Frederick Martin.
Cine House, Greek St., London, W.

EXCLUSIVES.

The Vengeance of Iago.
(2,000 ft.) Vacant July 1st, £6.

The Curse of the Hindoo Pearl.
(2000 ft.) Vacant July 4th, 3 days, £2 10s.

The Genuine TRILBY.
(3,000 ft.) Vacant June 24th, £6.

The Mystery of the Rugged Cliff.
(2,000 ft.) Vacant June 24th, £4.

WE CAN also supply you with the PICK of the FEATURE FILMS at your own Prices.

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ALL BRITISH MANUFACTURE.

CURIOUS EFFECTS OF VIBRATION.
(Heron.)
Released June 20th. Length 312 ft.

NEW ZEALAND MILITARY TOURNAMENT, 1912.
(Heron.)
Released June 27th. Length 380 ft.

MANUFACTURE OF LEAD PENCILS.
(Sun.)
Released July 11th. Length 416 ft.

THE LIFE OF A RACING PIGEON.
(Heron.)
Intensely Interesting. Magnificent Photography.
Released July 14th. Length 505 ft.

A Trip on the Waikato River, N.Z.
(Heron.)
Released July 25th Length 256 ft.

UNIVERSAL FILM Co., LTD.,
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SMART WORK.

A film taken of the trooping of the colours on the Horse Guards' Parade in honour of the King's birthday was screened the same night at the City Palace, Fore Street, Exeter.

MORE COMFORTABLE.

At the Electric Theatre, Cambridge, plush "tip-up" seats have been placed in every part of the hall, with the exception of the front two rows, and these are to be changed shortly. Patrons of the theatre will appreciate the alteration.

NO OVERCROWDING IN VANCOUVER.

The Police Commissioners of Vancouver have instructed the Chief of Police to enforce strictly the by-law which deals with overcrowding in picture theatres. Unless, therefore, the various managements see to it that their gangways are kept clear they will have to face a prosecution in the police courts.

DETECTED BY CINEMATOGRAPH.

During recent disturbances in Budapest, films were taken of the riots. When these were shown at the picture theatres, the crowds flocked to witness them, and among these were some of the rioters themselves. But the police also visited the shows, and were thus able to effect several arrests, no alibi in the world being able to disprove the facts recorded by the camera's eye.

SCHOOLMASTER'S OBJECTION.

When a cinematograph licence was applied for in respect of the Granby Hall, Granby Street, Liverpool, objection was raised by the headmaster of Granby Street School. He based his objection on the ground that the entertainments would interfere with the work of the school in the afternoons and with the continuation classes. The application, however, was granted.

CHARITY AND SUNDAY OPENING.

With further reference to the Brixton Dispensary case, it now appears that the Committee has decided to accept the contributions from the picture theatre, and in consequence of this decision three local vicars have resigned from the governing body. They have decided not to withdraw their church support, while it also appears that the Hospital Sunday Fund will not be affected. The Vicar of Brixton (the Rev. A. J. Waldron) was largely instrumental in securing the vote in favour of the offer of the picture theatre being accepted. Mr. Waldron states that he believes that "these Sunday entertainments do good. Their shows are clean, they keep people out of the public houses, and I see no reason why we should not gladly welcome assistance from such a quarter. Our decision, however, has lost us more than our vice-presidents. Some of our subscribers have dropped off in consequence. But we shall receive £250 yearly at least from the theatres, which more than compensates for the loss of contributions. Our dispensary will be financially improved."

TROON'S LATEST THEATRE.

It is expected that the Troon Picture Palace, the town's latest place of entertainment, will be ready for opening about the middle of July. The building, which is situated in Portland Street, has seating accommodation for about 1,000 people.

THE CINEMATOGRAPH ACT.

At North Lonsdale Petty Sessions, the proprietors of a picture theatre were fined £1 and costs for not having the cinematograph apparatus enclosed in a cabinet of fire-resisting material, and £3 and costs for not having the film spools covered with a metal case.

A RESOURCEFUL PICTURE PIANIST.

There are several good pianists at the various picture palaces in the Borough of Wallasey, Cheshire. Therefore, it must have been a source of satisfaction when a Wallasey contemporary described the pianist of the Vienna Hall Picture Palace as "the leading picture pianist of the district."

PICTURES IN BANGKOK.

Matters are going well with the Royal Japanese Cinematograph, Bangkok, which is not to be wondered at when the class of programmes submitted is known. Something new and entertaining one can always be sure of in this theatre, and not the least interesting film is the "Bangkok Gazette," which is made up of local scenes.

THE ALDERSHOT AFFAIR.

Mr. A. Walker, the Warwick Trading Company's operator who was arrested while filming the King during his recent visit to Aldershot, and who was subsequently discharged by the Aldershot magistrates, has been informed by the Public Prosecutor that the case is at an end. The military authorities had given notice of appeal, but this has been abandoned.

UP WITH THE TIMES.

Outside their hall, the management of the Bijou Picture Theatre, Denmark Hill, S.E., have been displaying in a large frame a copy of a letter that was sent to a local paper by Mr. Ernest Bury, Curate of St. Matthew's, Brixton, in praise of the cinematograph theatre. Crowds have stopped nightly to read this, and it follows that some of these people have found their way into the Bijou.

BEVERLEY RACES FILMED.

That the Beverley Races would provide an interesting topical to be shown at their halls was evidently the opinion of two enterprising Hull managers. Consequently, they journeyed to the races, some eight miles distant, and, although rain fell throughout the day, several interesting incidents and scenes were obtained. One showman, in view of the miserable conditions which prevailed, termed his picture "Beverley in the Mud." This is the first time the races have been filmed.

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LION'S HEAD FILMS.

HUMOROUS.

How Smiler Raised the Wind	750 ft.	June 22nd.
Cons. Smith in Command	440 ft.	,, 27th.
Charlie Smiler at the Picnic	550 ft.	July 11th.

DRAMATIC.

Cold Steel	825 ft.	June 20th.
The Farmer's Daughter	975 ft.	,, 29th.
The Patched Coat	1040 ft.	July 13th.

INDUSTRIAL.

On an English Farm 345 ft. July 4th

DO NOT FORGET THE LATEST—

Muggins' Defence of Khuma Hospital.

865 ft. Released July 6th.

CRICKS & MARTIN, Ltd.,

Kinematograph House,

101, WARDOUR STREET, LONDON, W.

'Grams: "BIOLESQUE, LONDON." 'Phone: City 621.

WILLIAMSON'S

STAR FILM SERVICE.

All films passed by the Williamson Board of Censors.
Price Right. Films Right. Service Right.

TOPICALS.

Local Topicals pay. Why not try one or two?

We send Operators and Cameras at Shortest notice, and guarantee prompt delivery. Cameras on hire.

Williamson Kinematograph Co., Ltd.

28 DENMARK STREET, CHARING CROSS ROAD,
LONDON, W.C.

'Phone: Central 7393. 'Grams: "Kinetogram, London."

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PICTURES ONLY.

During the summer months the Central Theatre, Altrincham, will dispense entirely with variety turns, the programme being composed of pictures only.

THE CINEMATOGRAPH ACT.

For having given a cinematograph exhibition at which inflammable films were used without providing a damp blanket and a bucket of dry sand and other appliances, an operator at Cupar was fined 5s.

PICTURES AT ODDFELLOWS' FETE.

Mr. Allnutt, who has been successfully running pictures at the Town Hall, Chesham, provided the cinematograph display at the "Oddfellows' and Foresters Fete." A successful open air exhibition was given to about 3,000 spectators.

CRIME ON THE PICTURES.

The Mayor of Lyons, M. Heriot, has decided that films in which crime figures are calculated to trouble public order, and that, therefore, they should be prohibited. In Lyons, therefore, pictures dealing with the exploits of criminals will not be permitted in future.

DAYLIGHT SHOW AT ABERDEEN.

A daylight cinematograph show has been added to the numerous other attractions on Aberdeen beach. It was originally intended that the opening ceremony should have taken place on Tuesday of last week, but, owing to bad weather, it was postponed till the following Saturday.

SUFFRAGISTS AND CINEMATOGRAPH.

At the end of this month the Reliance Company are releasing in the United States a film entitled "Votes for Women," which, it is calculated, will prove a valuable agent in the suffrage cause. The performance will last half an hour, and amongst others, shows scenes of prominent Suffragists in "fighting" trim.

ANOTHER FOR LUTON.

A new electric theatre is in course of construction at Hightown Road, Luton, and will be known as the Hightown Electric. Up-to-date and first-class programmes only will be shown, under the general management of Mr. Stephen Slinger, late manager of the Electric Theatre, Bournemouth. It is intended to open the theatre at the end of August.

VOTES FOR TITLES.

An enterprising and original means of popularising his theatre has been devised by Mr. A. Blackman, manager of the St. George's Hall Cinema, Hull. Members of the audience are supplied with a voting paper, and are invited to write down what they consider would be an appropriate title to a certain film screened. The prize of one guinea for the best attempt went to a young lady last week. The programme here is changed three times weekly.

A NEGLECTED DETAIL.

By "Souffleur."

There is a movement afoot, and a great movement it is, to produce more and more films dealing with educative subjects. It is a movement that is beyond praise.

Among these films a number deal with illustrations of foreign scenes and are known familiarly as "travel" pictures. They are exceedingly popular with audiences, and some of them, if not the majority, are remarkable for their beauty and fine photographic quality.

Their usefulness, however, from an educational point of view (and this is the subject of this brief plaint) is greatly nullified by the fact that though they show much they explain little.

The exhibitor receives a film entitled "The Beautiful Gorges of ——." Where the self-same gorges are he hasn't the least idea and a gazetteer is not always at every exhibitors' elbow. If it were he might perhaps (being brimming over with energy as are most exhibitors) make an extract and cause it to be written on a slide and writ large on the outside of his hall.

There is nothing explanatory on the film except perhaps of the briefest description, and the spectator goes away, having seen a very beautiful picture but bemused regarding the whereabouts of the country or scenes he has been regarding. It is not suggested that picture theatres should be turned into lecture halls or be made an annexe of the university of London, but a little more trouble would produce very great results.

The suggestion is a little one, quite a little one (see Chapter 1 of "Midshipman Easy"); that is, a map embodied in the first portion of the title, or the sub-title.

We would then get something like this: " 'The Beautiful Gorges of ——." These Gorges are a favourite resort of tourists during the summer months; they are situated in the Lower Pyrenees, in the —— Department of —— (France). The district is noted for wine and oil. The following maps show their extent and their geographical position as regards the surrounding country."

The death took place on Saturday last, at Kennington, of Mr. "Mike" Moran, brother of "Lieut. Daring." Mr. Moran commenced picture acting with the B. and C. Company two years ago, and took part in several well-known films. The funeral takes place to-day (Thursday), at 2 p.m., at Kensal Green.

Plans have been submitted to the Horley District Council for the erection of a picture theatre and two shops on vacant land adjoining the Victoria Road nursery.

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HELP IN TROUBLE.

FOR PROPRIETORS, MANAGERS, AND OPERATORS.

"J. M." wishes to take away two flame arc lamps which burn in series on a 100 volt supply, and substitute incandescent metallic or carbon filament lamps, without disturbing the existing wiring, which would mean a deal of expense. He proposes using two clusters of 50 volt lamps, each cluster to be wired in parallel and connected up in place of the arc lamps. He says: "Could this be done efficiently, as the two arc lamps take 8 amperes?"

As far as actual candle-power is concerned, "J. M.," you will not obtain the same value from incandescent lamps as you at present do with arc lamps. Furthermore, connecting up clusters in series is not to be recommended, as some of the lamps are bound to be overrun. You see, "J. M.," that if one lamp of one cluster could be connected with only one lamp of the other cluster, the proposition would be somewhat different. In this way the burning out of one lamp would simply extinguish for the time being the companion lamp in the other cluster. With your suggested arrangement, however, the burning out of one or two lamps in a cluster will not interrupt the flow of current to any particular lamp of the other cluster, but will, instead, cause something considerably worse, the overrunning of a number of the remaining lamps. Assume, for the moment, that your clusters consisted each of six 50 C.P. metal filament lamps, a number that will consume the same amount of current that your arc lamps now do. The burning out of two of these lamps in one cluster will mean that virtually a 300 candle-power lamp is thrown in series. This must have disastrous results on the remaining lamps alight. Considering, therefore, the fragility of the metal filament lamp, we could hardly recommend the suggested arrangement. Carbon filament lamps might last better, but the idea of the "cluster" is rather lost, as two 50 C.P. carbon lamps in place of each of the existing arc lamps will absorb the 8 amperes you have been using. By the way, what objection have you to arc lamps? If you wish to save current, and obtain the same effect, which, we presume, is what you require, by suggesting the clusters, incandescent lamps will never be so satisfactory or efficient, and you had better dismiss the idea from your mind. If, however, you do not care for arc lamps, then we should suggest the same current being put to more useful purpose in the form of strip lighting carried out in small lamps arranged in suitable banks of series. If metal filament lamps of 2½ C.P. were used, 240 could be distributed over the face of your building, with no more current consumption than you now have with the arcs.

* * *

"G. W. M." at present receives an electric supply from a local authority, at a pressure of 200 volts, direct current. He uses a motor generator delivering 60 amperes to the projector arc. The other lighting of the building consists of two 10 ampere flame arcs, thirty 16 candle-power lamps, and twenty of 50 candle-power. "G. W. M." desires to instal a gas generating plant to supply his installation, and wishes to know if any alterations to wiring will be necessary; what size gas engine will be required, and if the dynamo of his existing motor generator can be used. Failing the last, what size dynamo would be required.

It is hardly probable that any alteration to the general wiring of your building, "G. W. M.," will be necessary or, at any rate, essential. Certainly, if we installed a 200 volt generating plant your installation could remain as it is. Some more convenient lower pressure than this should, however, be adopted, taking into consideration the extreme waste that takes place when high voltages are used for projector arc lamp purposes. Now, any decrease in generated pressure means a corresponding increase in amperage for an incandescent lamp supply. Should the wiring, then, at present be fully, or nearly fully, loaded under your existing conditions, there will be little in hand to meet the increased amperage with the lower pressure. There is usually a fair margin in the wiring to allow for extensions or the adoption of higher candle-power lamps, but without a detailed inspection of your installation it would be impossible to say that your existing wiring is, or is not, large enough for any reduction in pressure. We should certainly be inclined to think, however, that the wiring would come to no harm by the conversion. Now, a convenient pressure for your installation would be 100 volts, and on this basis we can work out the size of engine and capacity of dynamo required. The adoption of the existing dynamo of the motor generator set would be out of the question, as it would be too small and the voltage would be too low. The consumption of energy for your thirty 16 candle-power and twenty 50 candle-power lamps, assuming them to be of the

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Deserter	Drama	Bison	2000
A True Friend	Drama	Itala	1850
The Carbonari	Drama	I. Art	2280
Woman's Martyrdom	Drama	Pathe	2359
Lucretia Borgia	Drama	Pathe	2310
The Spy	Drama	Nordisk	2700
Tom Butler	Det. Drama	Eclair	2550
Blackmail	Drama	Cines	2266
Flower of the Mormon City ...	Drama	Cosmo.	2800
Shamus O'Brien	Drama	Imp	2020
Mystery of the Banker's Safe	Det. Drama	Urban.	2145
Fate's Buffetings (1st part col.)..	Drama	Pathe	1980
Sham Secretary	Drama	Cines	1932
Charlie Colms and the Dancer's Necklace	Drama	Pathe	1542
Battle of the Redmen	Drama	Bison	2000
Max Linder *v.* Nick Winter ...	Comedy	Cosmo.	1352
Tragedy at the Court of Milan ...	Drama	Pathe	2160
Vengeance of Mafia	Drama	Pathe	1306
Path of Atonement	Drama	Pathe	2528
Her Vengeance	Drama	Cines	1791
War on the Plains	Drama	Bison	2190
Attacked by a Lion	Drama	Gaumont	1375
The Judge	Drama	Nordisk	2402
Arson at Sea	Drama	Pathe	1686
Dangerous Play	Drama	Nordisk	2542
Indian Massacre	Drama	I. Cowboy	2190
Lady of the Camelias	Drama	Pathe	1280
Lost Daughter	Drama	Eclair	3380
The Torment	Drama	Eclair	2125
Martin Chuzzlewit	Drama	Edison	3000
Mystery of the Glass Coffin ...	Drama	Eclair	2498
Vanity Fair	Drama	Vita.	3211
Charlie Colms and the Knave of Spades	Drama	Pathe	2575
Ruy Blas	Drama	F. d'Art	2590
Absalom (coloured)	Drama	Pathe	1360
Bohemians of Paris	Drama	Pathe	2400
Romeo and Juliet (coloured) ...	Drama	Pathe	2400
Wreck of the *Aurora*	Drama	Lohse	3000
Convicts 10 and 13	Drama	Nordisk	3001
Zigomar *v.* Nick Carter	Drama	Eclair	3700
Mystery of Souls	Drama	Eclair	3100
Queen's Necklace (coloured) ...	Drama	Pathe	2280
Aviator's Generosity	Drama	Nordisk	2560
Four Dare Devils	Drama	Cosmo.	2640
Adventures of Cyrano de Bergerac	Drama	Pathe	2425
Court Intrigue in Reign of Henry VIII.	Drama	Pathe	2640
Quality of Mercy	Drama	Pathe	2804
Siege of Calais (coloured) ...	Drama	Pathe	2045
Notre Dame de Paris	Drama	Pathe	2672

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metal filament variety with an efficiency of 1¼ watts per candle-power, would be 1,850 watts, requiring 18½ amperes on a 100 volt dynamo. The two 10 ampere arc lamps are, without doubt, connected in series, and as such the current consumption would be 10 amperes at 100 volts. For the projector arc we must allow 60 amperes, which brings the total current required up to 88.5 amperes. Allowing a fair factor of safety, and to permit of additions in the future, 100 amperes had better be provided for, which, at the 100 volts pressure, means a 10 kilowatt generator. For this size dynamo we should advise a 20 brake horse-power gas engine; in any case, a minimum of 18. Needless to say, it will be necessary to change all the existing incandescent lamps to ones of similar candle-power but suitable for 100 volts; or, better still, to allow a margin for voltage fluctuations, 110 volts. The dynamo used should be compound wound, and should be provided with a shunt regulator to enable the dynamo attendant to have ample control over and to keep down, if necessary, the generating pressure. With regard to the flame arc lamp circuit, it will be necessary, when running on the low voltage, to cut out some of the line resistance. A sliding contact is usually provided for this purpose, so no difficulty will be experienced.

* * *

"A. H." wishes to know how to make an announcement slide.

If "A. H." refers to slides showing written announcements, as apart from photographic slides, he cannot do better than purchase ordinary opaque lantern plates, which, being covered by a special pigment, can be easily written upon with a stout pin, or even the sharp point of a pen knife. On projection, these slides show up with white lettering on a black background. Alternatively, white plates can be obtained covered with a thin gelatine emulsion. On these plates, sketching or writing is possible by using an ordinary pen and ink. If "A. H." means photographic slides, it will be necessary for him to have a fair knowledge of photography, without which he had better leave the matter to a professional lantern slide maker, from whom announcement and other slides can be obtained with an excellent finish that "A. H." could hardly hope to attain, and at prices that will appear to compare favourably even with those of home manufacture.

* * *

"G. B." wishes to know the best way for making up a screen for cinematograph projection.

An ordinary screen can be made up from canvas. The best quality only should be used, and it should be sized well on both sides prior to an application of either a mixture of size and whitening or a flat distemper. If for permanent use, the screen should be mounted on a frame work provided with wedges for stretching purposes, on the same principle as a canvas is mounted for oil painting. If it be intended to make the screen portable, the top should be mounted on a heavy lath or batten, and the bottom provided with a roller, preferably not under 4 ins. in diameter. When in use, the heavy roller will permit the screen to hang well without sagging. In rolling, care should be taken to avoid creases, or the surface dressing will be liable to crack.

* * *

"Lime," who is at present running a limelight show, has been informed that it is possible to obtain limes that, instead of lasting an hour or so, can be used indefinitely without deterioration, and asks if this is so.

Yes, "Lime," there is on the market a number of indestructible limes that can be used with very fair results with low powered jets. Unaffected by moisture, and composed of compressed magnesia powder, these lines can be used with confidence for lantern work, but for cinematograph projection nothing has yet been found to equal the ordinary hard, large diameter lime, which, although brief in existence, nevertheless gives a splendid light when used with a jet of high power.

* * *

"T. P." anticipates building a picture theatre on a site 100 ft. in length by 45 ft. wide, and asks the following questions: (1) How many should a theatre built on this size ground seat? or what allowance must be made for seating accommodation? (2) The alternative voltages for electric supply are 240 and 480. The price is 3d. per unit. How much would the projector arc cost to run?

Replying to your first question, "T. P.," 1 ft. 8 in. by 2 ft. 4 in. is the floor space that must be allowed for each seat, without considering gangways. On the ground at your disposal, and allowing 10 ft. for the entrance, loggia, and thickness of walls, your hall would be about 87 ft. in length. A space of about 6 ft. must be allowed between the back row of seats and the wall, and about 8ft. from the front seats to the screen. This gives a length of seating of 73 ft. Two gangways will at least be required, each of 3 ft. 6 ins. This leaves, assuming the inside width of hall to be 42 ft., 35 ft. of seating width. The seating area then is 2,555 sq. ft. This divided by the minimum area per seat (1 ft. 8 ins. by 2 ft. 4 ins.) gives an accommodation of about 650, which may be taken as an approximate figure. It will be impossible to ascertain the cost of running the projector arc without deciding on the size of picture. We should recommend one in the region of 18 ft. in width, and 60 amperes would about suffice for this. Now if running direct off the 240 volts, 14½ units per hour would be used, costing 3s. 7d. On the other hand, the arc lamp could be supplied by means of low pressure current from a motor generator, in which case considerable saving would be effected. Indeed, even allowing for conversion losses, six units an hour, at a cost of 1s. 6d., would be the probable consumption. You might expect then a saving of 2s. per hour by using the motor generator, and you would be advised to adopt his

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Feature Films for Hire

Subject.	Maker.	Length.
The Deserter	Bison	2,000
Shamus O'Brien	Imp ...	2,020
In After Years	Lubin ...	1,043
Attacked by a Lion ...	Gaum. (col.)...	1,375
Life's Martyrs	Pathe ...	1,828
Indian Massacre	Bison ...	2,190
War on the Plains	Bison ...	2,150
Red Falcon	Pathe (col.)...	2,128
Harvest of Sin	C. & M. ...	1,260
Flower of the Mormon City	Cosmo ...	2,800
Victoria Cross	Vita ...	1,000
Vengeance	Pathe (col.)...	1,306
Ruy Blas	Pathe ...	1,590
Absolom	Pathe (col.)...	1,360
Arson at Sea	Pathe ...	1,686
Great Mine Disaster ...	Eclair ...	2,420
Martin Chuzzlewit	Edison ...	3,000
Mystery of Souls	Itala ...	3,100
Wreck of the "Aurora" ...	Cosmo ...	3,008
Four Dare Devils	Cosmo ...	2,610
The Battle	A.B. ...	1,100
The Black Arrow	Edison ...	1,000
Before Yorktown	Rep ...	2,000
Sins of the Fathers... ...	Eclair ...	2,300
Clios and Phyletes	Itala ...	1,600
Ten Nights in a Bar Room	Selig ...	2,000
Cowboy Pugilist	Nestor ...	950
Courier of Lyons	Pathe ...	2,590
Adventures of Dick Turpin	B. & C. ...	1,132
Saved from Siberia	Cosmo	2,500
An Acrobat's Daughter ...	Cosmo	3,200
The Ship	Ambrosio ...	1,690
The Burning Motor Car ...	Pasquali ...	1,204

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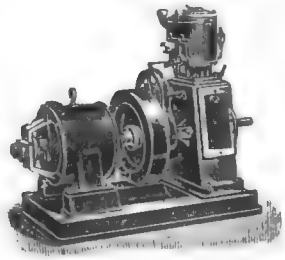

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machine. By so doing you will have to make use of the 480 volt supply, as it is seldom that a supply authority will permit motors of anything over about 2 horse-power to be run off the low pressure. The cost of running is, however, unaffected.

* * *

"H. E.," who is using a motor generator, has no stand-by in case of failure, and wishes to know how a water resistance could be made up.

A good form of water resistance can be made by employing a barrel as a reservoir for water, in which two plates are suspended. A good plan is to screw two iron or copper plates to a couple of battens, or distance pieces, to keep the plates from touching. Care must, of course, be taken to prevent the screws from either side touching or a short circuit would result. The leads, one from the supply and one leading from the arc lamp are connected to the plates and control, over the current passing is obtained by raising and lowering the plates in the water. A little salt or acid should be added to the water, as pure water has too high a resistance. During operation some of the water will evaporate, and fresh supplies should be occasionally added to allow for that lost. A very simple emergency resistance is described in "The Bioscope Electrician's Handbook," in which a bundle of carbons connected to one lead is suspended in a pail of water, the pail being connected in series. Indeed, this was recently put into practice by ourselves a short time ago through the unforeseen failure of a converting plant, and it proved so successful that it was kept in operation for three days during the repair of the plant. Nevertheless, "H. E.," we always recommend that a reliable stand-by resistance should be introduced whenever a motor generating plant is used.

NEWS FROM AMERICA.

(From Our Own Special Correspondent.)

The Sales Company has been practically taken over by the Universal Film Manufacturing Company, and will be under their absolute control until June 10th, after which date the Universal Company will ship direct to the exchanges regardless of the Sales Company. At the present time the Sales Company clears all the Universal films and the product of the Republic and Eclair factories in addition to the Animated Weekly.

———

Carl Laemmle has had a series of moving pictures made at Oshkosh, Wisconsin, his former home. Mr. Laemmue produced this subject because of his civic pride and a desire to exploit the city of his earlier days. The Oshkosh pictures are representative of the place, showing the delightful parks and summer resorts, power boat races on Lake Winnebago, the Oshkosh fire department in action, thousands of Oshkosh school children drilling and at play, and other industrial and scenic features of unusual beauty and interest.

———

The General Film Publicity and Sales Company and the Colonial Film Campany are fighting in the New York courts for the legal right to produce the Clyde Fitch version of "Nathan Hale," using Nat C. Goodwin as the star.

———

It is rumoured that Hal Reid, who recently left his position with the Reliance Motion Picture Company, will enter the manufacturing field as a producer of State right features, which he will market independently.

———

The American Film Manufacturing Company have produced a splendid historical subject in two reels entitled: "The Fall of Black Hawk."

The Eureka Feature Film Company of San Francisco are putting on the market a series of moving pictures which are intended to expose the crooked methods of all kinds of gambling games and devices.

———

The Vitagraph Company have made a special three-reel film version of Sir Walter Scott's "The Lady of the Lake."

———

The American Feature Film Company of Chicago have sent Mr. Rees to Mexico to secure some pictures of the Mexican revolution. It is their intention to finish this subject within 3,000 ft. and sell it as a State rights feature.

———

According to a recent Tharhouser announcement, they will release a two-reel feature every week in addition to the regular weekly single-reel release.

———

The Bison Company have split their big California organisations, so that now they have two separate producing companies, one under the direction of Francis Ford, and the other directed by T. H. Ince.

———

The Great Southern Feature Film Company has been launched at Atlanta, Georgia, by A. L. Bartlett, who was formerly connected with the Consolidated Film and Supply Company.

———

The Toledo Motion Picture Exhibitors' League will hold a big meeting at Toledo on July 16th and 17th.

———

The Crown Feature Film Company of New York are exploiting a Milano three-reel feature entitled: "Saint George and the Dragon."

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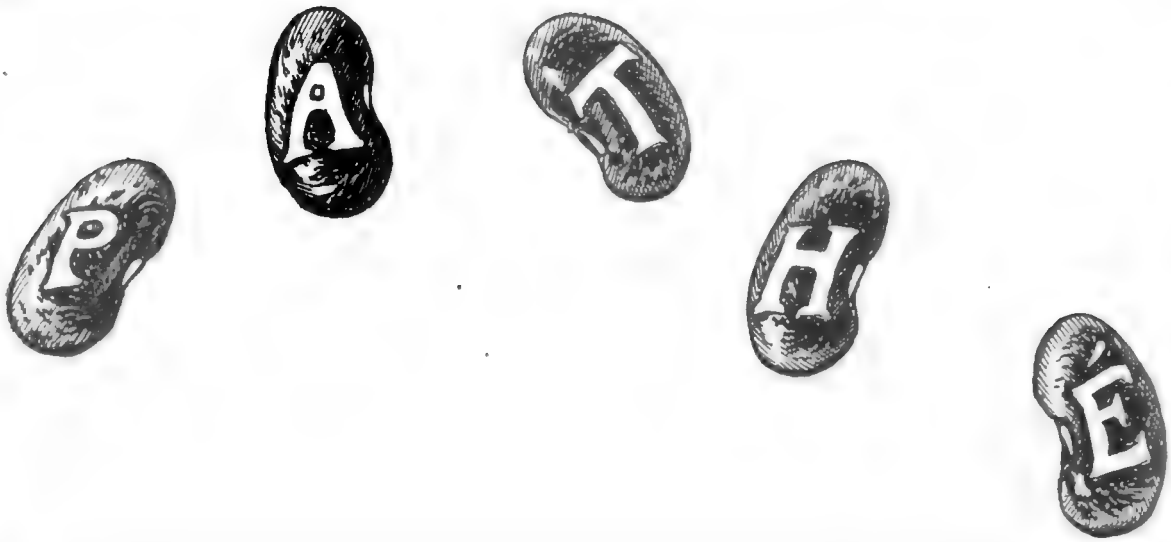
TO THE

Genuine Showman.

Have YOU Yet Learned . . .

"How Many Beans Make Five?"



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Machine Department: 84, Wardour Street, London, W.

Telegraphic Address: "PATHEGRAPH, LONDON." Telephone: GERRARD 8532.

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THE AUSTRIAN EMPEROR

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KNIGHTS OF THE GARTER.

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THE DAUGHTER OF THE SPY	Cines	2424	,,	July 21st.
ON THE WAR PATH	Bison	2050	,,	,, 18th.
SAVED FROM SIBERIA	Cosmo	2500	,,	,, 22nd.
AN ACROBAT'S DAUGHTER	Polar	3300	,,	,, 21st.
DICK TURPIN	B. & C.	1132	,,	,, 15th.
THE CRISIS	Bison	2000	,,	,, 7th.
THE BURNING MOTOR CAR	Pasquali	1204	,,	,, 28th.
THE SHIP	Amp.	1690	,,	,, 7th.
THE AIRMAN'S SECRET	Pas.	1840	,,	,, 14th.

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The Proposed Licensing of Film Stores.

London County Council Proposals Rejected by House of Commons Committee.

Two further sittings of the Committee of the House of Commons which has under consideration the clauses of the London County Council's General Powers Bill with reference to the licensing of film stores have been held since the last issue of THE BIOSCOPE went to press, and our readers will be glad to know that, as a result of the strong opposition made by the Trade, and also, it must be said, owing to the weak case presented by the County Council, the Committee on Thursday afternoon decided that the preamble of the Bill had not been proved, as far as the proposals with regard to the film stores were concerned. These clauses, accordingly, have been struck out of the Bill.

On Wednesday, June 12th, Mr. Riley, Superintending Architect to the London County Council, was called at the request of the Committee, the point having arisen, as we reported last week, that the Council possibly had already powers under the Building Acts to deal with businesses needing special protection against fire. Owing to the well-known intricacies of the London Building Acts, Mr. Riley remained at the witness's table during the whole morning, but his chief points, so far as our readers are likely to be interested, were that, under the Building Act of 1895, the Council could only compel the provision of means of escape from fire; it could not enforce structural alterations.

In the afternoon the Chairman made the announcement that the Committee had decided that, so far as the manufacture of "raw" film was concerned, the workmen and the public were sufficiently protected under existing Building Acts and Factory Acts. The question was still open whether the person who developed negatives, or carried on any other process subsequent to the actual manufacture of the celluloid film base, should be licensed or not.

Evidence on behalf of the Trade was then called. Mr. J. B. Wilkinson, Secretary of the Incorporated Association of Kinematograph Manufacturers, Limited, one of the petitioners against the Bill, stated that the Association included the whole of the manufacturers in London and the provinces with one exception. The membership numbered about 37. He was familiar with the Trade as it was carried on at present, and endorsed the statement of counsel that it was necessary to differentiate between manufacturers of raw film, manufacturers of negatives, and renters. Continuing, witness said that all the manufacturers carried on business in or near London. There were as many renters outside London as within it, if not more. It was the unanimous opinion of the Manufacturers Association that the proposals of the County Council were unnecessary, and would very seriously hamper the Trade. He had investigated the various fires on film premises put in as evidence by the County Council, and had found that the majority of them were in no way due to the inflammability of celluloid. Witness then gave detailed particulars of the various fires occurring in or on Trade premises. He added that he had made a rough estimate of the number of fires in other trades, and he found they were not as high in the film trade as in the chemists' and drapers' trades.

Mr. Balfour Brown: What would an important negative cost?—As much as £6,000 to £8,000, some of them.

Which are the most expensive to produce?—I should imagine a staged one, not a topical negative. The cost of a staged picture frequently runs into four figures. Positives, which are obtained from the negative are comparatively cheap.

We have heard it stated that they vary in value?—I do not think that is quite the fact. Positives are about the same price; the market value is 4d. per ft.

Can you get a negative back from a positive?—It can be done, but it is not satisfactory. I do not think an exhibitor would put on such a picture in his theatre.

The witness went on to explain the matter of release dates, and the fact that films were shown six or seven weeks in advance of that date. Copies ordered, however, were only printed a few days in advance of the release date, so that they were not stored by the renter for any length of time. There were thirty-two manufacturers of films in this country, eighty firms engaged in renting, and some 4,000 to 5,000 theatres. The capital involved in the Trade amounted to several millions. Development was constantly taking place, and he believed regulations such as proposed by the London County Council would prejudice that development. All proper precautions were taken; the prohibition of smoking was invariable; in showing films to customers a very small amperage was used in the machine, and the machines themselves were fireproof.

At this point Mr. Wilkinson burnt a piece of film in the projector placed in the Committee-room by the Gaumont Company, in order to show (1) that the gate was fireproof, and (2) that no flame could enter the spool boxes.

The Chairman: Every film has its own box from the time of its birth?

The Witness: Yes, they are sent to the showman in the box, and not undone on the premises of the renter.

In cross-examination, the witness said he did not see why open fires or the use of matchboarding should be prohibited on film premises. He did not regard celluloid films as being so inflammable as people made out.

Mr. Fitz Gerald: Why should not the reasonable

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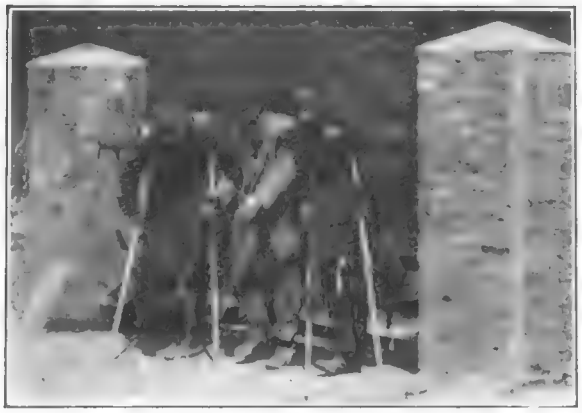

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From "The Thaw at Kisers."
By REX BEACH.

A splendid drama full of the atmosphere and adventurous life of the Frozen North.

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A wholesome Comedy of a tramp's dream.

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A satire on the restoration of youth, a trick film of merit.

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Birds of many feathers flock together.

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precautions that some are willing to take be made the rule?

The Witness: I should have no objection, but we fear that the Council will do more than that.

What makes you think the County Council is likely to impose unreasonable conditions?—A large number of showmen in London do not look very favourably on the conditions which the Council has imposed in regard to theatres. The difficulty is that the inspectors hold different views.

The witness also called attention to Lieutenant Sladen's statement that in his view the film business should not be carried on in Cecil Court or beneath residential flats. The effect, if the Council were allowed to say that Cecil Court was unsuitable, would be to turn out half a dozen firms who held their premises on lease, and if structural alterations were allowed to be enforced this again would hamper the Trade.

Mr. H. A. Browne, Chairman of the Kinematograph Manufacturers' Association, was the next witness on behalf of the Trade. Mr. Browne explained the relations of manufacturer, renter and exhibitor, and said that everything was being done which the interests of the Trade dictated in the matter of precaution against fire.

The Chairman: As long as the regulations did not go beyond what you are doing now you would not object?

The Witness: I should object to having to do it under County Council compulsion.

There are other renters who do not take the same precautions. Do you think it is advisable that they should be allowed to go on?—I think they do take precautions.

In reply to further questions, Mr. Browne considered it would be a very unfair handicap to put upon the Trade to say that it could not carry on business without a licence from the County Council. The Trade might find itself, in the end, under as many restrictions as the publicans. There was much more danger in a big draper's establishment than in a place like his own. The room where films were shown was always away from the film store, and this was naturally the case, because otherwise the films could not be conveniently handled whenever a customer was seeing a film, and the room was darkened in consequence.

The Chairman: Supposing you had an amperage of eighty in a theatre, and the spools were suddenly to stop, how long would it take before the film ignited?

The Witness: It would take some considerable time—at least two minutes.

Supposing the amerage was ten?—You could not burn it. If you had a light focussed to a pinpoint you would require an amperage of well over thirty before you could light a film in two minutes.

In reply to further questions, the witness said in his own case he held his premises under lease, and could not make structural alterations without the consent of the landlord.

Mr. Fitzgerald (cross-examining): On exchange days you examine the film at a renter's?

The Witness: It undergoes a slight examination.

Do you rewind the film in order to examine it?—It is impossible to give an extensive examination.

If the film is torn you repair it?—I am afraid that is usually done by the theatre operator.

You have to get them away quickly; does not that involve a large amount of rapid work?—It involves a large amount of packing and repacking.

In reply to further questions, the witness said that in the cleaning machines methylated spirit was employed, and for old films, petrol. This was done in a room right away from the film store. Very little petrol was used.

Mr. Goldsmith (to the witness): You are like other traders; you know it is better for your Trade that the Council should not have the right of inspection?—Yes.

You know of structural alterations being made which have made it impossible to carry on business?—That is so.

Did not this Trade really start in Paris?—In Paris and Italy.

Where is the negative made principally?—On the Continent and in America.

In reply to Mr. Middlebrook, the witness said it was not the regular thing to open every tin containing film that came back from exhibitors. The film was always kept in the box because the marks on the box were the only means of identifying it.

The Chairman: It is rather difficult to reconcile some of your evidence with that given by the Council.

The Witness: The inspectors do not give their evidence with a due sense of proportion. For instance, they say they notice a can of petrol, but they do not say that it is in a room quite remote from the film store.

If you do not examine the film, how do you protect yourself against damage?—In this way: A has the film first, and B complains. No one has had it but A, so he must have done the damage.

At this stage an application was made on behalf of Messrs. Kodak that the exemption already promised to makers of raw film should be extended to such a store of raw film as Messrs. Kodak maintain at Kingsway, W.C. Mr. Goldsmith pointed out that film was just as inflammable then as later, and the Committee decided that evidence would have to be heard on the point.

Mr. Henry Wood, manager of the film hire department of the Gaumont Company, Limited, was next called. He said the company manufactured films and machines, and also carried on a film renting business.

Mr. Balfour Browne: The gentleman who gives his name to the firm is in Paris?—Yes.

He has invented a machine for synchronising the pictures with the gramophone, which is likely to give a great impetus to the Trade?—Yes, I think it will.

The witness was adding his reasons for thinking there was no need for legislation such as proposed by the County Council, when the Chairman

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intervened and said the Committee thought there was no need to hear any further evidence.

A somewhat protracted legal argument then arose as to whether the cinematograph industry could be regulated under another part of the Council's General Powers Bill, relating to dangerous businesses, which were defined as "any other manufacture dangerous on account of the liability of the material or substance employed therein to cause fire or explosion."

Mr. Goldsmith suggested that the Council might claim to deal with the cinematograph trade under this definition, but Mr. Fitzgerald expressed the view that a court of law was the only authority entitled to decide what businesses should be included under such a definition.

However, any further argument was avoided when, after a consultation by members of the Committee *in camera*, the Chairman announced that the Committee considered the preamble of the Bill was not proved so far as cinematograph films, cinematograph film stores, or dangerous businesses were concerned.

AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

This week I have nothing new to record regarding the memorial from the Glasgow and District Cinematograph Exhibitors' Association which was recently presented to the local magistrates, but I hope in an early issue to inform my readers what the latter's decision is.

———

I recently chronicled the prospective opening of the new Standard Picture Palace down in the burgh of Partick, and I had the pleasure of being present at the first performance. In every respect the hall is thoroughly up-to-date, and I am quite satisfied that the large audiences which patronised the initial performances have all carried away the very best impressions of the cosy and comfortable building. Undoubtedly the programme was of a first-class character, and the various sorts of films were intermingled in a manner that reflected the greatest credit upon Mr. Herbert Javens, the manager. The "Standard" is to be congratulated on having secured the services of this well-known manager—who, by the way, was, until lately, associated with the St. James' Picture Palace—and in his hands everything ought to go in A1 fashion.

———

Following upon my visit to the "Standard" it was natural that I should next wend my way to the ever-popular Star Palace, which is situated in the same locality. Once again I had the privilege of congratulating Mr. George Chandos, the courteous and popular manager, on his excellent programmes, and during my occupancy of a seat placed at my disposal I thoroughly enjoyed myself. In the case of the "Star" the programme consists of the newest and best pictures, interspersed with "turns" by first-class variety artistes, and the combination is one which pleases all. Mr. Chandos has become one of the best-known personalities in Partick, just as he is one of the most popular.

———

I was glad to find in last week's issue of THE BIOSCOPE an interesting paragraph relating to the friendly bowling match between the employees of the Wellington Palace (B.B. Pictures, Limited) and the Eglinton Electrum, and I must congratulate the latter on their victory. The narrowness of the majority shows how keenly the game was contested, and the issuing of a challenge to Mr. Alexander Gilchrist proves that the "B.B." bowlers are determined to have their revenge.

———

Big houses are still the rule at the Picture House, in Sauchiehall Street, and when I visited this favourite *rendezvous* the other night I found the attendants having the usual difficulty in finding seats for everybody. There is always something new and novel at the Picture House, and always something which appeals to the taste of everybody. Up-to-dateness is the ever-present policy, and it is therefore little wonder that big houses always rule. The auditorium is always exceedingly well filled, and in the evening there is always a large number disappointed at being unable to obtain admission.

———

By the way, in the course of an interesting conversation which I had with Mr. Mitchell, the manager of the Picture House, I was informed that an important alteration scheme is about to take place. I understand that the idea is to convert what is now the present theatre into a large tea-room, and space is to be utilised behind for the fitting out of a new hall to seat 1,200 spectators. When this ambitious scheme is completed Mr. Mitchell is confident that they will have the best picture theatre in Great Britain.

———

Sauchiehall Street evidently means to maintain its reputation as the premier picture show locality in the city, and I just learn from the very best authority that in this thoroughfare three new halls will soon rear themselves. When these houses are in full swing there will be no fewer than nine such entertainment places in Glasgow's most fashionable street, and it may not be long before we top a dozen. It is pleasing to know that all the present ventures are proving so highly successful, and I have no doubt that there is still plenty of room for the three additional halls to which I allude.

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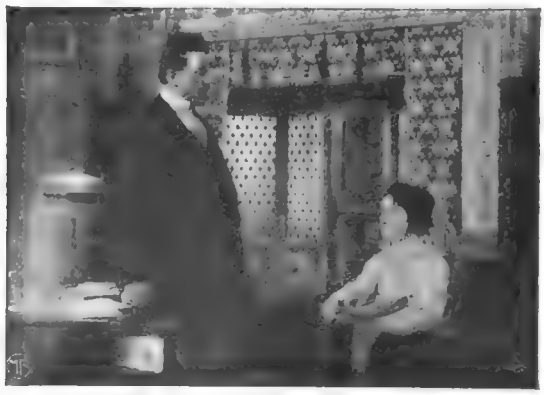

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An Extra Powerful Drama.

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Mail Bag Romance.

July 17th. 1,015 ft. approx.
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POWERS

MENDEL

The Anarchist's Wife.

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One of those few and far between dramas that will make your audience think.

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IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS.

This week I wandered round South-east London, and found excellent business being done despite the summer-like weather, while the enthusiasm of the various audiences appeared to be as keen as ever.

Commencing at The Westminster Picture Palace, where Mr. Arthur Boyne is in charge, the hall was packed with a highly appreciative audience enjoying an excellent programme, with Edison's "His Secretary" as the chief film. Two variety turns were included. The manner in which the entire programme was presented reflects much credit on the management. The fine orchestra adds much to the enjoyment of the first run pictures.

Mr. Lepard, the popular manager of the Canterbury, Westminster Bridge Road, is now running this house on the drama, variety, and pictures system, and I wish him every success in his new venture.

The Elephant Electric is doing well under Mr. A. Pearce's capable guidance. This hall is being redecorated and refitted right throughout, and two new Gaumont machines have just been installed. The special feature this week is "The Flower of the Mormon City," and a real winner it is proving. Crowded houses show their approval, both at the *matinee* and evening performances. The service by the Globe Film Company is quite first rate, and the projection is all that one could wish for.

Looking in at Mr. L. Hermann's cosy hall, the People's Picture Parlour, in Walworth Road, I found that gentleman with a well filled house. A good bill is provided, and the patrons are finding "Lieut. Daring and the Ship's Mascot" much to their liking, the dramatic incidents of the various other films being explained by Mr. Vernon.

One of the most popular and widely patronised picture theatres in the district is the Elephant and Castle Cinematograph Theatre (Pyke's Circuit), with Mr. H. Osmint in charge. Seating 700 in plush tip-ups the hall presents a comfortable and inviting appearance. One of the most interesting items of a strong "bill" is a topical film, taken by the manager, of the crowds watching the home-coming of the Derby race-goers. Cowboy films are in great demand here and several of these popular subjects are always included in the programme. The sound effects are worked with much skill.

Situated in a suitable spot in Newington Butts is the Queen's Hall, another popular family resort of picture lovers. "The Brotherhood of Man" is the star attraction. A feature of this house is the fine balcony, from which an excellent view can be obtained, a condition of things that prevails throughout the hall.

Making my way up Walworth Road I came to The Electric Theatre owned by Electric Theatres' (1908) Limited, whih is capably managed by Mr. G. W. Rolfe. This theatre is one of the largest in the neighbourhood, seating something like 1,000, and was well filled with a most enthusiastic audience. The patrons of this hall are not behind hand in showing their appreciation of the good programmes invariably provided.

The Electric Empire, Walworth Road, is doing good business. The hall is fitted out in a most comfortable manner and accommodates 400 patrons. Mr. Spry, the manager, is always on the look out for something which will enhance his entertainment, and he has the satisfaction of knowing that his endeavours are being fully appreciated. "The Ace of Spades" is finding top place in a well selected bill.

Pictures and variety are the order of things at the Montpelier Palace in Empress Street, where Mr. Edwards holds the reins of management. Good business is being experienced, and the programmes submitted justify the patronage the hall receives.

Just off Camberwell Green is that popular *rendezvous* the Grand Hall, where Mr. F. W. Purcell is regaling his audiences with "The Diamond Brooch" after a most successful week with "Saved by Fire." The first run film service is enhanced by the capital musical selections. Mr. Purcell is very popular with his patrons.

The Gem Picture Palace, Carter Street, is running smoothly, and good steady business is reported. A well chosen programme is given, which always includes a Western subject.

Redecoration and general cleaning have just been completed at the Camberwell Electric, New Kent Road, and the effect is most pleasing, the walls being panelled out in green and gold, while dark ruby lamps are placed at convenient distances. Good scenics and comedies are particularly well received here. The Cinfonium music is a notable addition to an excellent evening's entertainment.

Hall's Picture Palace is another well patronised house, the management giving their *clientele* a most enjoyable time.

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VIVID, ENTHRALLING, TOPICAL,

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SEQUEL TO THAT
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THE FOUR DARE DEVILS.

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Everybody who has seen it pronounces this to be a fine film with a charming natural story and episodes saturated with real human interest. Remember "The Four Dare-Devils," and do not allow yourself to be left out in the cold. This film is a winner as you will admit when you see it.

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Latest Inventions.

WHAT INVENTORS ARE DOING FOR PICTURES.

Complete Specification.

14,573, 1911.—Date of application, June 20, 1911. Complete specification left, December 20, 1911; accepted May 9, 1912.—Improvements in kinematographs of the maltese cross type. Leo Kamm, 27, Powell Street, Goswell Road, London, E.C.

This invention relates to kinematographs of the Maltese cross type and has for its objects to prevent breakage of the engaging or driving pin of the Maltese cross by cushioning shocks against the said cross when in action, to facilitate adjustment of the cross action, to obviate the said cross wedging against the locking disc or being damaged when a foreign body happens to get between them, and to provide for the easy removal and replacement of the intermittent driving sprocket when adjusting the Maltese cross.

According to this invention the driving pin is mounted on a pivoted lever held by a spring against a stop or surface whch determines the normal or working position of the said pin. This lever is conveniently carried upon the locking disc. The bearing which carries the spindle of the Maltese cross is also arranged to be pivoted on the sleeve which is engaged by the bearing of the pinion spindle on which the locking disc is fixed. Between the bearing of the Maltese cross spindle and the sleeve which is engaged by the bearing of the locking disc spindle a bar is arranged with an inclined surface which is capable of adjustment longitudinally from one end. The said bearing of the Maltese cross spindle is caused to bear against the said bar by a spring. The spindle of the Maltese cross is arranged to be bored at the end carrying the intermittent sprocket and split longitudinally, and a conical screw is provided to separate the parts of the split portion in order to wedge or lock the said sprocket on the said spindle.

In order that the invention can be clearly understood, reference is had to the annexed drawing, in which, Fig. 1 is an underside sectional plan of kinematograph mechanism constructed according to this invention. Fig. 2 is an end view thereof and Fig. 3 is a section on the line 3—3, Fig. 1.

a is the sprocket for intermittently feeding the picture film through the usual gate (not shown); *b* is the spindle carrying the said sprocket and mounted in the bearing *c*; *d* is the Maltese cross attached to the spindle *b*; *e* is the notched or locking disc carried on the spindle *f*, and against the periphery of which the curved sides of the Maltese cross *d* bear in succession; *g* is the pin carried by the disc *e* for engaging with the radial notches in the said cross to intermittently rotate the latter; *i* is the bearing for the spindle *f*, *j* is the driving pinion for the latter and *k* is the sleeve carrying the said bearing. All the foregoing parts are known.

l is the lever on which is mounted the pin *g*, the said lever being pivoted at *m* to the disc *e*, and being located in a slot *n* in the disc *h* attached to the disc *e* against one side of which slot the lever is caused to bear by the spring l^1 as shown, to determine the normal position of the pin *g*. By this arrangement it will be seen that the pin *g* can yield under shocks due to its impact with the cross *d* thereby avoiding breakage of the said pin which frequently happens when rigidly carried by the disc.

p is the pivot pin carried by the sleeve *k* and on which is pivoted the bearing *c*, the said bearing being advantageously formed with a rib or tongue *q* engaging a groove *r* in the said sleeve *k* to prevent sidewise movement of the bearing relatively to the sleeve *k*. *s* is the bar having the inclined surface s^1 and arranged in the groove *r* beneath the bearing *c*, the said bar being movable longitudinally in one direction by the nut and screw thread s^2 at its outer end and in the other direction by pressure on the said end after slackening the said nut. The bearing *c* also has an inclined surface c^1 in contact with the inclined surface s^1 of the bar *s*. *t* is the spring which presses through the medium of a pivoted arm *u* on the bearing *c* so as to hold the inclined surface c^1 against the inclined surface s^1. By this construction it will be understood that by adjusting the bar *s* longitudinally in the groove *r* the cross *d* can be correspondingly adjusted relatively to the locking disc *e* and that in the event of a piece of grit or the like getting between them the cross will yield without being damaged. As soon, however, as the grit or the like works out, the cross *d* will resume its former position owing to the pressure of the spring *t*. q^2 is a hole in the rib *q* and q^3 is a pin passing therethrough and carried by the sleeve *k* for limiting the movement of the bearing *c* upon the pivot *p*.

r is the bore with which the spindle *b* is provided at

Fig 1.

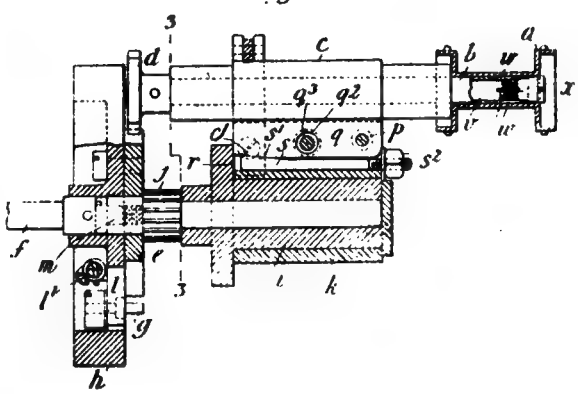


Fig 2

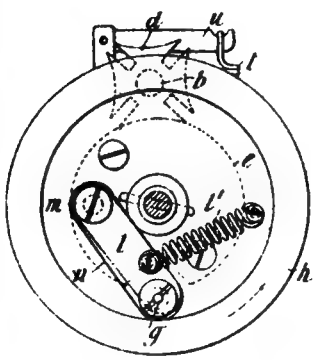
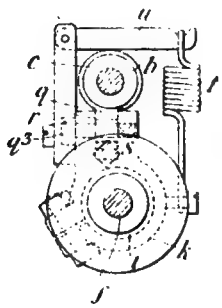


Fig 3



the end carryng the sprocket *a* and *w*. *w* are the longitudinal splits formed therein, *x* being the conical screw which engages a screw-thread in the bore of the said spindle to force outwards the portions of the latter between the splits to secure or lock the sprocket *a* in position on the spindle. By loosening the screw *b* it will be seen that the sprocket *a* can be easily removed from the

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spindle *b*. Although the improvement just described has been referred to in connection with the intermittent driving sprocket, it is to be understood that it is equally applicable for securing other kinematograph sprockets on their spindles.

The inventor's claims are:—

1. In a kinematograph of the Maltese cross type, the arrangement of the driving pin for the Maltese cross in connection with a spring substantially as and for the purpose set forth.

2. In a kinematograph as claimed in Claim I, the arrangement of the driving pin for the Maltese cross upon a pivoted lever held by a spring against a surface or stop which determines the normal position of the said pin, substantially as described.

3. In a kinematograph of the Maltese cross type, the arrangement of the bearing carrying the Maltese cross spindle so that it can be moved to adjust the Maltese cross relatively to the locking disc and of means of so removing it, substantially as described.

4. In a kinematograph as claimed in Claim 3 the arrangement of the bearing carrying the Maltese cross upon a pivot, substantially as described.

5. In a kinematograph as claimed in Claim 4, the arrangement of a spring and of a longitudinally movable bar having an inclined surface designed when moved in one direction to correspondingly move the bearing carrying the Maltese cross spindle and when moved in the opposite direction to allow the return of the said bearing by the spring, substantially as described.

6. In a kinematograph of the Maltese cross type, the provision of the end of a spindle carrying a film driving sprocket with a bore and with a series of longitudinally splits and a conical screw engaging the bore to separate the parts of the split portion to lock the sprocket in position, substantially as described.

7. The improvements in connection with the Maltese cross action and the intermittent driving sprocket of kinematographs, constructed, arranged and adapted to operate, substantially as hereinbefore described and illustrated in the annexed drawing.

WISE AND OTHERWISE.

What is the origin of the expression "The Hat Trick"? Has it anything to do with the *bowler*?

Brixton Prison, according to a grateful prisoner, will soon rival the popular seaside resorts. He had vastly improved in health during his sojourn.

"I can't help it. I am a woman, and must speak." So said a Willesden lady. Now we know what really is the matter with the Suffragettes.

"Peter Pan" collars are the latest thing—the *dernier cri* in the fashionable attire of the smart man. So far so good. They can be endured; but if "Peek-a-boo" blouses come to be a male habit, then I shall have to protest.

Phenylmethylpyrazolonamidamethansulphonate is the newest remedy for acute rheumatism. This will be another grievance for the doctors. Fancy prescribing all that for a "club" patient!

Sir Hiram Maxim says he can hold his own in religious discussion with any parson. Here is the golden opportunity for the National Sporting Club to "match" him—'Gene Corri as referee, of course.

I gave Mr. Charles Frohman credit for more originality. He has engaged more actresses for his revival of "The Amazons." He ought to have secured "Christabel" and starred her.

Prince Marshall von Bieberstein says that "his path is steep and stony"—like his name.

The psychological function of profanity is "to offer to the perturbed spirit an outlet for the energy which his provocation has aroused." Now you know why you say ——. [Hush!—Ed.]

A gentleman in Servia has petitioned Parliament to find him a wife. The divorce petition that follows is probably not beyond his own powers.

"The New Spirit in Belgium" is the title of an article in a current review. Why not import it? We've long been looking for a variation to the hackneyed replies to "What's yours?"

The fowls for the workhouse "weighed in," and one was found to be concealing a slice of bacon under his wing. Obviously a case for the Jockey Club of *fowl* riding!

The attention of the Actors' Benevolent Fund is hereby called to the sad case of one Sir George Alexander—an actor of note in his day—who plaintively declares that he only has four lounge suits and two tail coats that he "cares to wear."

PICTURES AT ROTHESAY.

Amongst a host of attractions at the Pavilion, Rothesay, which is to be opened about the middle of this month, cinematograph pictures take no unimportant place. The Electric Theatre has been remodelled, and a new picture theatre is in course of erection.

SUNDAY CLOSING IN MIDDLESEX.

Representatives of religious bodies in Hanwell are urging the district council to support the efforts being made in Middlesex to secure Sunday closing of picture theatres. They argue that Sunday shows are injurious to child life, incur Sunday labour, and desecrate the Sabbath.

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PARISIAN NOTES.

BY JOHN CHER.

It is a curious fact that the same week your correspondent's letter urging picture theatre proprietors to raise their prices appeared in THE BIOSCOPE, the Trade press here should publish a letter, signed by the directors of fourteen Paris cinemas, to the effect that they—the directors—have agreed from September 13th onwards to replace the half-price tariff of 25 centimes (2½d.) per seat by a reduced tariff of 30 centimes (3d.) per seat for week days only. This half-price tariff refers to the special tickets about which I wrote some weeks ago.

———

The enterprising and indefatigable Max Linder scored another great public success on Sunday of last week. Just after the cycle championship of France had been decided at the Velodrome Parc des Princes, and while the enormous crowd was still applauding the winner, an immaculately dressed jockey appeared on the track—it was Max Linder, and the crowd soon recognised their film favourite. A troupe of other actors followed him, horses were ready, and so were the cinematographers. Excitement was intense while the soliders kept the crowd in order and Max Linder acted his play before the cinematograph cameras. The thousands of persons that were present had seen and appreciated something out of the ordinary. Mr. Linder is to be congratulated in giving himself and the moving pictures such an excellent advertisement.

———

Mr. Barton was showing a fine programme at the Casino de Paris Cinema last week. Notable films were Pathé's big production, "The Dancer's Necklace," a Flying A subject, "Justice in the Desert," and Vitagraph's "First Woman Jury in America." The Casino will close for the summer at the end of this month.

———

In order to get some further information about the Fragson films I presented myself at the Olympia last week and succeeded in having a brief interview with the Anglo-Parisian comedian who is drawing all Paris to the well-known Boulevard des Capucines Music Hall. I found Mr. Fragson is his dressing room just waiting to appear before a crowded house. "Yes," he said, "I have acted a cinematograph play with Max Linder; it was he who induced me to go before the cinematograph camera." Mr. Fragson said that he could not give me any particulars about the film beyond the fact that it was a comedy and would shortly be released by Messrs. Pathé Frères. "No," said Harry Fragson, as he left me and made his way to the stage, "I was without my piano that time."

Wednesday, June 12th, was a "Soirée de Gala" at the Gaumont Palace Hippodrome, considerately held by the management for the benefit of the staff. On this night the free list was entirely suspended and the half-price tickets were valueless. Notwithstanding, the vast building was packed from floor to ceiling and over 6,000 persons were present. In addition to the programme of the week many well-known members of the Opera and Opera Comique appeared on the stage, with the result that quite a unique entertainment was given and the audience were not slow in showing their appreciation. The star film was a sensational western American picture, "The Railway of Death," while one of the best pictures was "Wave Effects on the Atlantic."

———

Singing pictures are featured at the Electric Palace.

———

The *Petit Parisien* is showing travelling showmen how things should be done. This journal has three automobiles with a cinematograph outfit touring the country giving free performances at all the towns and villages.

———

The topical film of the week shows the scenes around the wreck of the submarine *Vendémaire*.

———

Gramaphone records of famous singers were deposited and sealed up in special cases placed in the cellars of the Paris Opera House last week. The first records were placed in the cellars in December, 1907, and were those of Tamagno, Caruso, Melba, etc. The receptacles are not to be opened during the present century. When will historical cinematograph films be similarly preserved for the use of future generations?

———

Calling in at the Paris headquarters of the Vitagraph Company I was heartily welcomed by Mr. Reader. The Vitagraph Company's director is very hopeful for the future of the cinematograph in France.

———

The *Temps* published last week a scathing attack on the Bonnot film and applauded the action of the Mayor of a certain French town who prohibited the exhibition of the picture. In view of the fact that the film in question was the topical one taken of the actual event and not the "reconstructed" picture, it is difficult to agree with the *Temps* contributor. Everyone must admit that an actuality film gives a true picture of an event as it actually was, which is more than can be said of all the word pictures that are published in the press.

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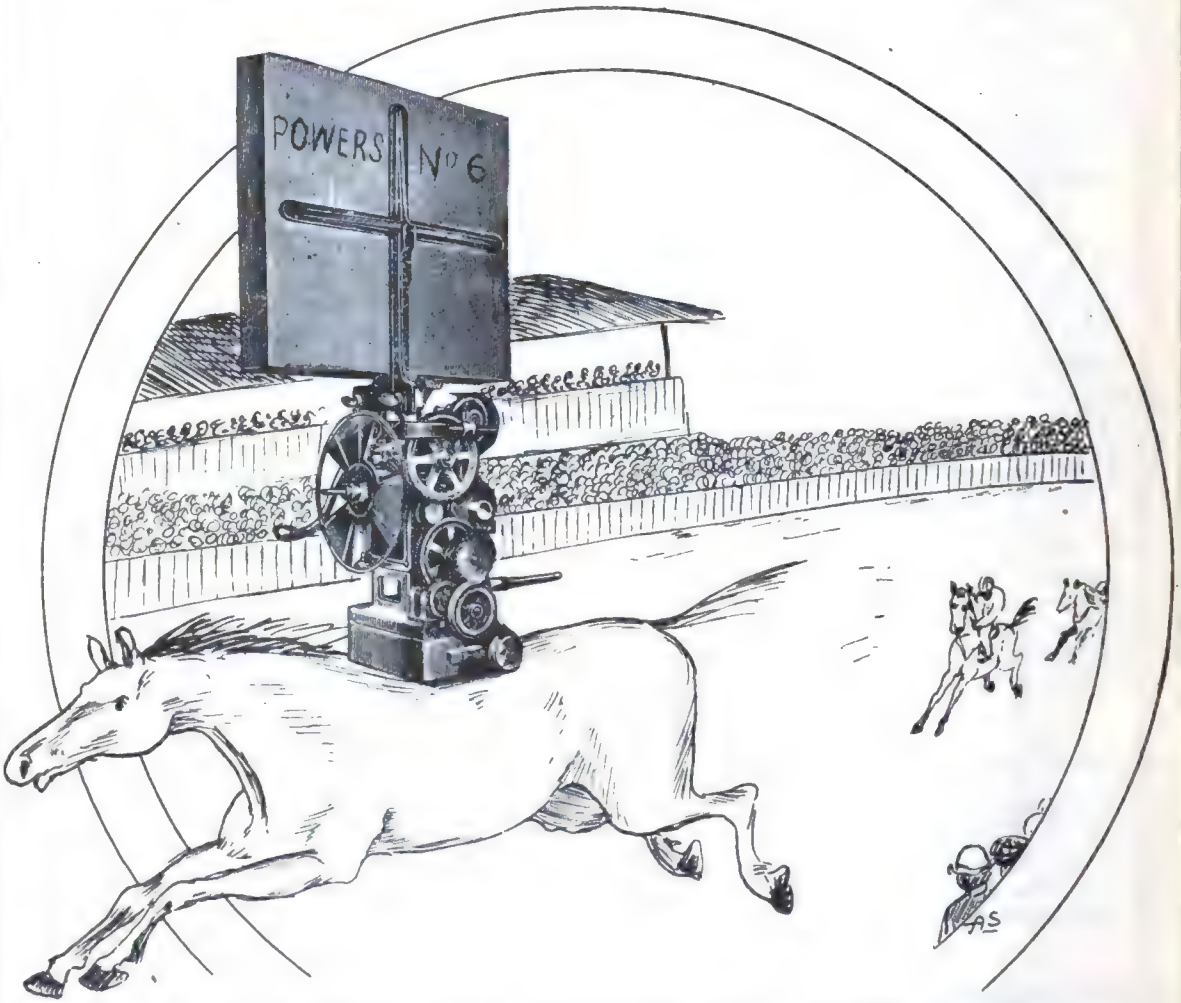
THE

Bioscope Derby.

FIRST AGAIN!



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SCIENTIFIC CINEMATOGRAPHY.*

BY LEWIS MELVILLE.

Cinematography is undoubtedly one of the wonders of the age, and perhaps the most remarkable thing in connection with it is the rapidity with which it has spread throughout the entire civilised world. Only a few years ago the motion pictures were regarded by most people as an interesting "turn" at a music-hall. Presently the admiration they excited, as the pictures were improved and the variety of subjects infinitely extended, made it possible profitably to build picture palaces, and devote the whole programme to the exhibition of pictures, amusing, pathetic, and serious. The pictures used only to run for a few minutes; now, some of them are so elaborate that an hour or more is required for their display. Novels that lend themselves to dramatic treatment have always been adapted for the stage; now such works are adapted for the screen. "Vanity Fair" was recently so treated; and now very shortly the public may see, as well as read, or, if they will, see, instead of reading, Eugène Sue's famous story, "The Mysteries of Paris," motion-pictorially displayed through 5,000 ft. of film.

Wonderful as is the development on these lines, even more remarkable is the use to which cinematography will presumably be put in connection with education. In this matter THE BIOSCOPE has taken the lead. With wise foresight, seeing the vast opportunities in this direction to which the new industry lends itself, it has from time to time opened its columns to the educational experts. It has done even more than this; it has organised a series of *matinees* for "the purpose of proving the scientific and educational value of the moving picture." These demonstrations have been peculiarly valuable, because they have drawn the attention of people in the medical, scientific and educational world, who had not hitherto been interested in cinematography, to the serious uses to which it can be put. That use is great, and will be even more and more considerable, until at last the ideal is reached for which more than one inventor is striving—the accurate synchronisation of the voice with the moving picture. That end has not yet been attained, but sooner or later it will be. As the old Indian proverb has it, "It is a far cry to Delhi, but the pilgrim gets there, all the same."

Among some of the most interesting contributions to THE BIOSCOPE have been the series of articles from the pen of Mr. Leonard Donaldson on what may be called scientific cinematography. Mr. Donaldson has now published, through the proprietors of THE BIOSCOPE, a work entitled, "The Cinematograph and Natural Science," in which he sets out the achievements and possibilities of cinematography as an aid to scientific research, and at the end of the work he has reprinted the articles to which reference has just been made. Mr. Donaldson points out the various uses in the educational and scientific worlds to which the moving picture can be put, and to which he is sure, as we are sure, it will soon be put; and very conveniently he has gathered together many of the pronouncements on the subject by those who can justly claim to be authorities. One, at least, of these may here be quoted:—"With careful preparation and forethought," one of the officials of the Education Department has stated, "moving pictures might be arranged for the schools, the County Council and educational authorities being the 'circuits.' For instance, the Grade V. boys and girls studying the United States might easily be taken from New York to San Francisco, trips in the Rocky Mountains, hunts on the Alleghanies, up the Mississippi, and into the cotton fields of the South. Again, the bazaars, actual and living, of Canton, Cairo, Constantinople, Calcutta, Lahore, and a hundred places of which the scholar gets but a faint and inaccurate notion, however good the teaching, could be made realities. Pageants of history could be realised, and events of the day could be reproduced, and the child could be fascinated into learning by a well-conducted and not too heavily laden scheme."

It is not, indeed, necessary further to quote the experts, for the man in the street can clearly see the advantages of this method of teaching. There is scarcely any subject that cannot be made more intelligible by the use of the motion picture. No longer will it be necessary to apply verbal descriptions of, let us say, the jungle—the jungle itself can be shown. We can show the elephant in the forest, the tiger in his lair, the hunter tracking these animals. Told that the main industry of a certain district is timber, we can indelibly impress this upon the mind of the scholar by putting before it the various processes of this industry from the cutting down of the tree to the storing of the planks into which the tree is cut. We can see the bird in its nest, and the fish in the river and sea. We can be shown the circulation of the blood, the flora and fauna of a district, military evolution—there is scarcely anything in any branch of learning that cannot be made more clear with the assistance of the cinematograph. Science can greatly be aided, the study of medicine made vastly easier, history and geography rendered far more interesting, and a knowledge of hygiene impressed upon all and sundry.

Within the confines of a brief article it is impossible to follow Mr. Donaldson into the various paths which he treads, and it is indeed unnecessary

*The Cinematograph and Natural Science. The Achievements and Possibilities of Cinematography as an Aid to Scientific Research. With twenty-three Illustrations and a Supplement. By Leonard Donaldson. 2s. 6d. net. Ganes, Limited.

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One of those splendid photo-dramas ringing deep and true, with the sincerity of life as it is. A subject that borders on the sensational, yet moistens the eye in its moments of pathos. **Little FRANCIS OSMAN,** one of the cleverest child actresses, featured in the title *role*, with a strong company, including **Lilian Branscombe** and **Bryant Washburn.**

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to do so, for those interested in the subject will undoubtedly go to the book itself, which contains an account, simply written and well presented, of the development of the cinematograph as a force in education, and of the various subjects in which with advantage it can be utilised. There can be no doubt that, within a very short time, the motion picture will revolution all methods of teaching.

AN EFFECTIVE FILM CLEANER.

One of the problems of the moment is to increase the natural, or rather, one might say, through the strenuousness of its existence, the somewhat unnatural short life of the cinematograph film. It is unquestionably a fact that with the increase of the continuous performance with consequent greater wear of the film, the public is becoming more discriminating. Grease marks and rain storms call for severe comment, so much so that in some cases one is inclined to the opinion that subject matter is subservient to condition of the film. It is certainly to be deplored that such an undue importance is attached by the hirer to the age of a film and so little to its condition. On the other hand, from the public point of view, providing the film has not been seen previously, it is the subject and condition that are judged. At the same time the average proprietor knows that unless he can afford to have fairly recently released films, his audience will have to put up with bad condition. This should not be so; and as far as cleanliness of the film is concerned, there need be little difference between first and, say, eighth run films. Scratches cannot be avoided—at least, the blame cannot to any great extent be laid upon the hirer; machine manufacturers and users alike are responsible for this. Scratches, however, hardly show upon the screen—it is the dirt embedded in them that is so apparent. Until the millennium arrives, therefore, and projectors, gates, and operators are perfect, it is the duty of the hirer to periodically free his film from all dirt.

Hand cleaning is a labour, and depending upon that very variable quality, the human element, may be dangerous and unreliable. Time also is a matter of serious consideration to the man who knows that every day decreases the value of the film—whether it be used or not. The name "Seaborne" has long been associated with film cleaning appliances, and we have recently inspected the latest of that company's machines. Simplicity and efficiency seem to be the foundations on which it is built, and some of its main features will be of interest. Designed principally for dealing with one side of a film at a time, it performs this operation by cleaning at the rate of 4,000 ft. per hour. No sprockets are used, the feed of the film being performed by the light pull of a belt-driven take-up spool. The speed of the film through the machine, however, is constant and is controlled by a uniformly rotating drum, a most ingenious arrangement, driven by a triple worm gear. The cleaning fluid is benzoline, which is sprayed on to the film just in advance of its passage against a rapidly rotating buckskin buff. The friction is light but swift, and particles of dust are thrown by centrifugal force clear of the film. Altogether there are four brushes which effectively clean and polish the entire one surface of the film. Although revolving at a rapid rate there is little strain thrown upon the body of the film—unquestionably far less than the passage of a film once through a projector.

Sound in construction the "Seaborne" machine driven by electric motor will work continuously with a minimum of attention, and hirers and manufacturers alike would be well advised to make further inquiries regarding the machine. Indeed, for the manufacturer this latest machine is of special interest, as by its use freshly developed films can be run through for cleaning, developing, and other stains from the celluloid side without fear of the emulsion receiving any injurious effect.

The Globe Electric Theatre, New Kent Road, marks another addition to the world of pictures, and a very cosy and up-to-date hall it is. Considering the high-class nature of the entertainment provided and quality of the film this hall should prove a most popular *rendezvous*.

A new picture theatre, to be known as the Royal Cinema de Luxe, will shortly be opened at Ashford (Kent), with a seating capacity of 1,000, at which a Kalee projector is to be installed.

Situated in probably the busiest thoroughfare in South London, at the junction of Westminster Bridge Road, Blackfriars Road and Waterloo Road, is the St. George's Picture Palace, St. George's Circus, and long queues are frequently waiting on either side of the entrance for admission. The hall is run on the twice nightly system, and seats 700. Mr. I. Tanner is a very busy manager, always on the alert for fresh features to keep his theatre up-to-date.

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Musical Accompaniments.

To the Editor of THE BIOSCOPE.

SIR,—A few weeks ago I went to one of the premier picture theatres in the North of England, a most beautiful and luxurious place. Everything was carried out in an artistic manner, the pictures being excellent, the lighting perfect; in fact everything had been done by the management to ensure success.

I say everything was perfect; so it was, to my mind, except one thing, and that was the music. Do not misunderstand me; the music was good, a capable orchestra playing light selections, principally from the operas. An intensely dramatic picture was being projected. One incident—a death-bed scene (surely intended by the author to "grip") was accompanied by the band to the tune of a polka from "San Toy." The whole effect of the picture was, of course, lost. The music was good, the picture was good, but the two together were not artistic.

This perhaps is an extreme example of what I might call the inartistic side of the picture show.

To my mind orchestral accompaniments are not suitable to pictures—for obvious reasons. Each incident demands suitable accompaniments, and this would mean special music to be composed for each picture, besides the difficulty of each performer following the picture and the bâton exactly.

Personally, I think the only suitable music is that provided by the pianist who can play "anything" without copy in a versatile and sympathetic way.

I write from experience, having played for pictures now for a long time. I spend hours in preparing and thinking out what will best suit each situation depicted.

I am engaged at a hall in a working-class district at a salary which hardly keeps me in evening dress! Is there scope for a man in the picture world who can play intelligently? Are there promoters wanting such players and willing to pay them adequately if they can do what the writer of this letter claims?—Yours, etc.

June 15, 1912. "PIANIST."

The "Suggested Combine."

To the Editor of THE BIOSCOPE.

SIR,—I thank you very much for the publicity you gave to my letter, and I accept your criticism as being a very fair comment, in your opinion, on my letter, which, of course, is all a matter of opinion. The object of my contribution was to prove that if there were a clear understanding between the showmen and the Trade, the financial position could be greatly improved, to everyone's satisfaction and interest. At any rate the raising of prices could not harm anybody, and the hirers, who are in such an awkward position at the present time, would be the first people to benefit from this change. The showman himself would derive a very big advantage, and in most cases save his business from ruin. It is a well-known fact that there are about 45 per cent. of the London shows hardly paying expenses, and I am sure that the public would raise no objection to the increase in prices.

The second part of my letter, in which I refer to fair competition, is in my opinion quite justified. If competition be fair, there is no reason why a stranger or a new concern should not be allowed to secure a site for a cinematograph theatre; but if it is a matter of opening a show next to another man in order to close him up, well, I do not think that the disappearance of one show by the reappearance of another is of much good to anybody. This point has not much interest in my own opinion, and I think that every showman should be prepared to face competition and to defend himself to a fair, or even unfair, extent, but there is no reason why we should all run our business at a loss if a profit can be made out of it, or be satisfied with very little if we can get more.

I have received a very large number of letters from showmen congratulating me on the step I have taken to raise the price of admittance to cinematograph theatres, and I have no doubt that, if a campaign is started through the medium of your paper, before long we shall see the 6d. shows increasing their minimum admission price to 9d. and the 3d. shows to 4d.—Yours, etc.,

HENRY BEY,
Director,
Cinema de Paris, Limited.

50, Oxford Street, W.
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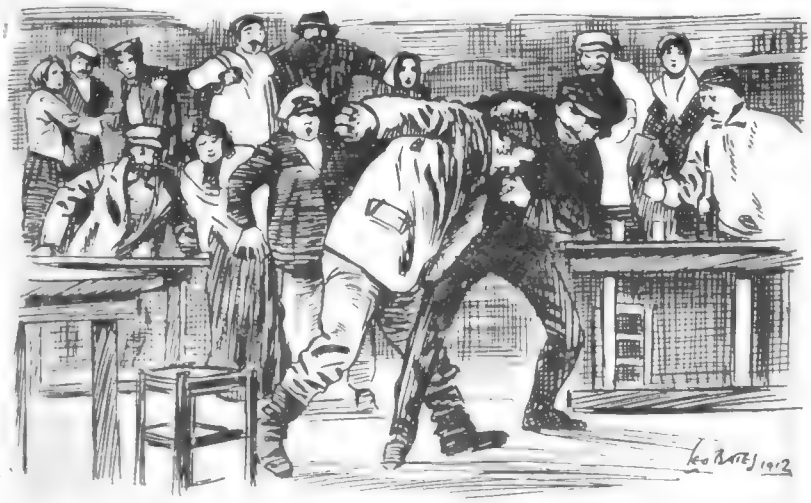
For our part, we have always had the firmest belief in the long film's future. In the first place, it is impossible to call a twenty-minute drama a real play in the ordinarily accepted sense of the word; playlet, sketch, or incident it may be, but not play. Indeed, it scarcely seems too much to say that the first true and complete picture play is this five thousand-foot drama of Messrs. Pathé's, "The Mysteries of Paris." Whatever has been said to the contrary, it is impossible to present a story of human life and action, with any completeness or consistency, in the space of some fifteen minutes.



Such a film as "The Mysteries of Paris" might be set with safety before the most cultured and critical audience; those who have been wont to sneer at the "penny dreadfuls of the picture theatres" will find nothing to sneer at here. "The Mysteries of Paris" is a finer, more artistic entertainment, regarded from any point of view, than many a play now running in the London West-end theatres, and drawing audiences from the highest classes of society. It is the possibility of attracting such patrons (and they are the people of the stalls and the boxes) which is for the first time being offered by Messrs. The Monopol Film Company; it is "up to" the showman to realise his opportunity.

It is no news to our readers, of course, that Messrs. Pathé Frères have produced a great drama, over five thousand feet in length, entitled, "The Mysteries of Paris," and founded on Eugene Sue's famous novel of the same name. It is also no news that Messrs. The Monopol Film Company have had the courage and the enterprise to purchase this film and to place it upon the market as the greatest "exclusive" that has ever yet been offered to the exhibitor. It is no little testimony to the pluck of this latter company that they have thus taken it upon themselves to share with Messrs. Pathé the dangerous honour of being the pioneers of the five thousand-foot film.

It is a big speculation, involving big risks, but The Monopol Company have, in our opinion, acted with wisdom, and we shall be more than surprised

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if their efforts do not result in a triumphant success.

We say it with all due consideration of other notable productions of the past, when we state that, to our mind, "The Mysteries of Paris" is the greatest film that has ever been produced.

There can be few who have not read the great novel from which the film has been constructed, and, when we say that Eugene Sue's famous masterpiece has been transformed into a masterpiece of the theatre, in its way equally as great, we shall convey to most of our readers an idea of the extraordinary qualities of this tremendous picture play. From the profusion of material with which the extremely lengthy and intricate romance abounds, the film's producer has selected the most striking situations—the cleverest of all the host of vividly drawn characters. And, what is more, he has made his selections so skilfully, and designed his work so well, that it is perfectly connected, coherent and logical, and, unlike many adapted novels, is absolutely comprehensible and effective on its own account as a drama, without necessitating any previous knowledge of its source.

The film version of "The Mysteries of Paris" is surprisingly faithful to the original. It goes without saying that a very great deal has had to be omitted, and that certain scenes have been transposed, but the essence of the novel has been extracted with quite wonderful success.

The film is divided into four parts or acts, of which the first is in the nature of a prologue. The first act opens in the Grand Duchy of Gerolstein, where we see Prince Rudolph, the heir presumptive, and his wife, Lady Sarah Macgregor, whom he has married in defiance of his father's wishes, prepare to visit their little daughter, Marie. The Grand Duke Maximilian, Rudolph's father, aware of Sarah Macgregor's worthlessness, and seeing her in her true character as a designing, mercenary woman, applies to the Pope for a nullification of his son's marriage, and learns that the Pontiff will shortly give a decision. Lady Macgregor, on hearing of this, plots to destroy Maxmilian, but her plans fail, and she is forced to fly from the country, taking her little daughter, Marie. Maxmilian, who has received proof of his daughter-in-law's murderous intentions, sends for Rudolph, and convinces him for the first time of his wife's baseness. Rudolph, bitterly disillusioned as to the nature of the woman for whom he has sacrificed so much, brokenly begs his father's forgiveness. Arrived in France, Lady Macgregor joins her brother, Thomas Seyton, afterwards sailing for America, and leaving Marie behind in the care of an old woman at Paris. Marie, while still a child, is stolen from her nurse, who is murdered by a villainous couple, the "Schoolmaster" and the "Screech Owl," in conjunction with the "Slasher," who then set fire to the house. Prince Rudolph, learning that Lady Macgregor has been seen in Paris, but ignorant of any further details, decides to go there in search of his little daughter.

Twelve years elapse, and we now come to the commencement of the main story. Marie, known alternatively as Fleur de Marie or La Gonaleuse (Sweet Throat), is living amidst the most fearful

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surroundings with the wretches who slaughtered her old nurse. Rudolph, who is scouring the lower depths of Paris disguised as a workman in his search for his daughter, meets her in an evil tavern, "The White Rabbit," but fails, of course, to recognise her.

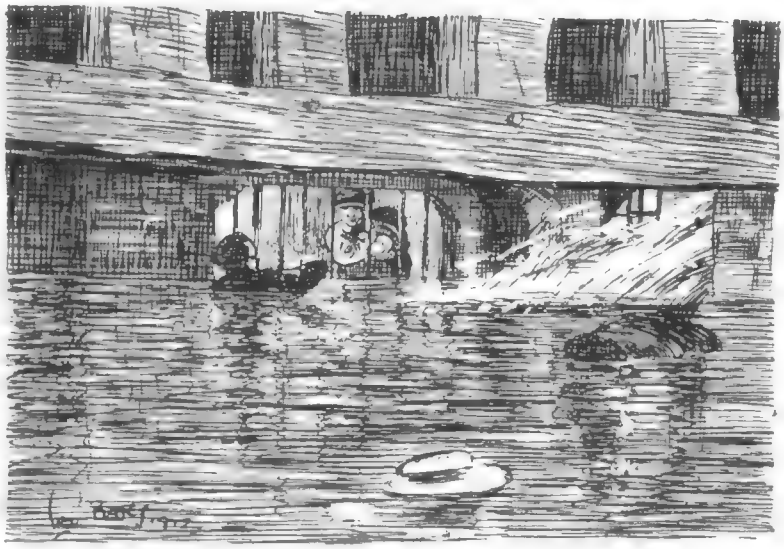
"At the name of the Schoolmaster, a sort

of shudder seemed to circulate amongst the guests. . . . . The imagination cannot picture anything more horribly repugnant than the countenance of this man, furrowed in all directions with deep, livid cicatrices. The corrosive action of vitriol had swelled his lips; the cartilages of his nose were split, and two misshapen holes supplied the place of nostrils. His grey eyes were very bright, small, circular, and sparkled with ferocity; his forehead, flat as a tiger's, was half hidden beneath a fur cap, with long yellow hair, looking like that of the monster's mane. The Schoolmaster was not more than five feet two or three inches; his head, disproportionately large, was buried between shoulders, broad, powerful, and fleshy, which displayed their muscle even under the loose folds of his coarse cotton blouse; he had long, muscular arms, hands short, thick, and hairy to the very fingers' ends; his legs were somewhat bowed, and their enormous calves betrayed his vast strength. This man presented, in a word, the exaggeration of everything short, thick-set, and condensed, in the type of the Herculese Farnese. As to the expression of ferocity which glared over his hideous face, and the restless, wild, and fierce look, more like a wild beast's than a human being's, it is impossible to depict them."

The Schoolmaster was almost invariably accompanied by "an old one-eyed woman whom they called "Screech Owl," because she had a hooked nose, a very round green eye, skinny lips, sharp chin, and altogether resembled an owl which had lost one eye."

In contrast to this ghoulish, grotesque, hideous couple, comes the description of Fleur de Marie, or Sweet Throat, Rudolph's unrecognised daughter. "Sweet Throat was not over sixteen and a half years old. A forehead of the purest and whitest surmounted a face perfectly oval and of angelic expression; a fringe of eyelashes so long that they curled slightly, half veiled large blue eyes of a melancholy expression. Her small, rosy mouth, which hardly ever smiled—her nose, straight and delicately chiselled—her rounded chin, formed, in their combined expression, an outline of that perfect loveliness which we see in Raphael's beauties."

"The Slasher was a man of tall stature and athletic make, with light hair, approaching to white, bushy eyebrows, and enormous red whiskers. Exposure to the weather, poverty, and the rude labours of the prison ships had bronzed his countenance with



that dark olive tint which is peculiar to convicts. Notwithstanding his terrible surname (derived from his early trade as a butcher), the features of this man expressed rather brutal hardihood and unconquerable boldness than ferocity."

It is in this strange company that Rudolph finds himself in the unsavoury bar-room of "The White

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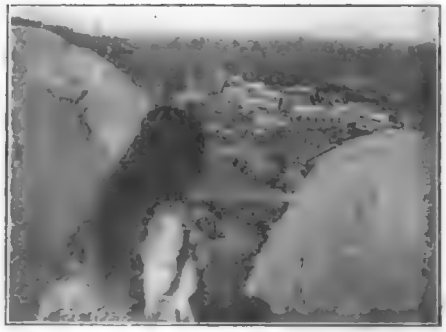

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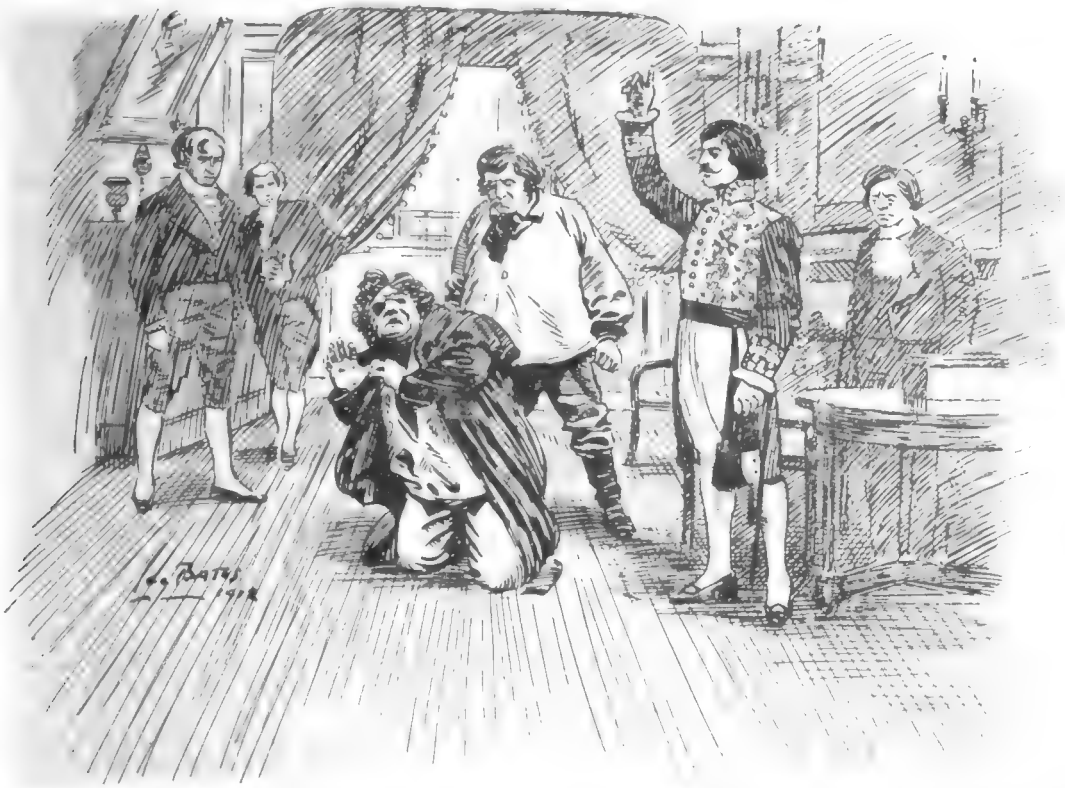
Rabbit"—a large, low apartment, with a dirty, smoke-stained ceiling, crossed with black rafters, and lighted by the reddish flame of a dismal hanging lamp. The Slasher, inflamed with brandy, crosses over to where Fleur de Marie is sitting, and insults her. Rudolph immediately intervenes, and the great hulking labourer turns upon him like a wild beast. A violent battle ensues, in which the Prince's scientific methods prove more than a match for the other's untutored strength, and The Slasher, vanquished almost for the first time in his life, looks with a new, half sulky respect upon his conqueror. Rudolph inspires the ex-convict, not only with admiration, but with affection, and the Slasher becomes one of his most loyal followers.

Curiously interested in the beautiful girl whom he has found, Rudolph buys her from the Schoolmaster and the Screech Owl and takes her to a farm, where he arranges for her to live, far from the sin and the shame of her former existence. Thomas Seyton, Lady Macgregor's brother, sees Rudolph as he is driving Marie to the country, and, supposing that the Prince is in love with the girl, informs his sister, and she determines to remove her supplanter.

Meanwhile, the Schoolmaster has had a watch set upon Rudolph through the agency of Hoppy, a child not more than ten years of age, thus named on account of an infirmity.



This impish child discovers that Rudolph is a person of considerable wealth, and that his workman's clothes are only a disguise. The School-

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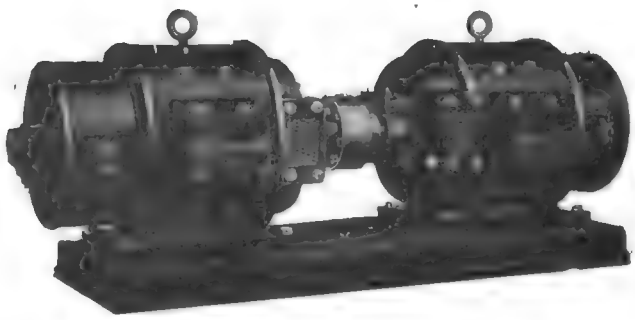

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master, hearing this, and finding out that Rudolph is anxious for information concerning Marie's past, lays a trap for him by sending him a note promising details of her history if he will come with money to an underground inn named "The Bleeding Heart."

The first scene of the third act shows us this place of appointment. Rudolph, the Schoolmaster, and the Screech Owl sit together at a small wooden table, the two latter greedily eyeing their victim, their claws itching to imbed themselves in his flesh, the Schoolmaster furtively fingering beneath his coat a villainous stiletto, christened "his Trojan's toothpick." Rudolph is well on his guard, as the production by him of two loaded pistols testifies, but the wretches outwit him. While the others are talking, the Screech Owl softly steals behind Rudolph and opens a trap door in the floor. Suddenly, and without warning, the Schoolmaster rises in his seat, and, flinging himself upon Rudolph, thrusts his victim over the yawning hole on to the stone flags of the cellar beneath. They then secure the entrance to this prison, and, rushing out of the inn, open a sluice above it, which allows the waters of the Seine to thunder into the cellar. Thus Rudolph, recovering from unconsciousness, finds himself caught like a rat with the flood rising round him higher each moment, and threatening him with imminent death. The horror of the situation dawns upon him in its full significance when he discovers that the iron gates leading out of his prison are locked, and that there is no other means of egress. All hope is extinguished; the dark waters, filled with pestilential creatures, which crawl over him in their struggle for life, are nearly above his head; and then, just as he sinks back into their depths, a man rushes against the iron gates of the cellar, bursts them open with a Herculean effort, and drags the drowning Prince from death. It is the Slasher, who has discovered the peril of his benefactor just in time, and has come hither to rescue.

In the next scene we see Thomas Seyton engage the services of the Schoolmaster, on behalf of his sister, to do away with Fleur de Marie. They prepare a boat with a sliding bottom, and, sending the gentle girl a note summoning her urgently to the assistance of a woman who is stated to have broken her leg on the other side of the river, they watch her embark on what promises to be a fatal journey. Rudolph happens to arrive a minute later, however, at the farm and, hearing the strange story of the injured lady, he follows, and reaches the river to see the boat fill with water in mid-stream, and manages to get to Marie in time to save her life.

At the end of the act Rudolph receives news that his father is dead, and that his subjects are clamouring for his return.

At the commencement of the fourth and last act, we see the Schoolmaster informed by Hoppy of Rudolph's probable departure from Paris. The ruffian immediately arranges to plunder the latter's house during his absence, and we see the burglary put into effect. Into the dark room we see appear gradually the Schoolmaster's ghastly visage, with eyes that gleam like phosphorus, and almost seem to shed a pale, unnatural light of their own. He is thrusting his gnarled, misshapen fingers with greedy eagerness into the store of gold he discovers, when suddenly the lights are turned up, and Rudolph, surrounded by his servants, stands in the doorway.

The scene is changed to an apartment tapestried with red and brilliantly illuminated. Rudolph, enveloped in a long black velvet dressing-gown, which adds to the pallor of his countenance, is seated at a large table covered with cloth. The Schoolmaster, securely bound with ropes, and

utterly unable to move, is placed in a large stuffed armchair with castors, in the middle of the room. Rudolph is no longer irritated; he is calm, sad, and collected. The Schoolmaster's countenance is ghastly—he fears he knows not what.

"Listen!" says Rudolph, rising and throwing a menacing authority into his gesture: "You have criminally abused your vast strength—I will paralyse that strength. The most powerful have trembled before you; you shall tremble before the weakest. Assassin! You have plunged heavenly creatures into eternal night—the shadows of night eternal shall commence for you even in this world. Your punishment, though long delayed, shall equal your offences." With these words the Prince makes a sign to two attendants, who move towards the chair in which the Schoolmaster is bound, and wheel it out of the room through some tall, dark curtains. There is a moment's pause. Rudolph and the Slasher, who is with him, stand gazing at the curtains as though awaiting some dreadful happening.

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Suddenly they start involuntarily, as if they hear the fearful sound they are expecting—and a moment later the two men wheel back the Schoolmaster, still bound in the chair.

"Remove the gag and unbind him!" exclaims Rudolph.

The two men loosen the cords with which the Schoolmaster is bound, then take the bandage from his eyes. He springs up suddenly, his hideous countenance expressing rage, terror, and alarm. He advances one step, gropes with outspread hands before him—then, falling back into his chair, he raises his hands to heaven, and cries, with inexpressible agony and desperate fury, "I am blind!" He springs from his seat again, gnashing his teeth and menacing the spectators with his clenched fists. At the very first step he stumbles. Like a mighty animal of loathsome mien he stamps round the room, now falling in his blindness over some obstacle with curses and blasphemies, now clawing with impotent fury at the air in his attempt to seize his captors. But Rudolph directs that he shall be led to the open door, and, placing a pocket-book filled with notes in his trembling hands, the Prince bids him go forth to lead a better life.

Meanwhile, the Screech Owl has been to visit Sarah Macgregor to claim a reward for the unsuccessful attempt on the life of Marie. The Countess is seated with some jewels at a table, and the murderous old woman, creeping behind her, stabs her between the shoulders and makes off with the valuables, followed by Hoppy. At "The Bleeding Heart" this dreadful couple, fresh from their awful crime, encounter the blinded Schoolmaster. At first they can scarcely credit the truth, but when they realise that their partner in so many enormities is actually helpless, they turn upon him with unspeakable cruelty, and revel in his powerlessness. Screech Owl robs him of the money which has been given to him, and then, aided by Hoppy, pushes him down the cellar into which he had once cast Rudolph. The succeeding scene cannot well be described except in the words of Eugene Sue, and we scarcely have the space to make another quotation from the novel. They chain up the Schoolmaster in the cellar like a dog, and then torture him with blows and taunts. Eventually Hoppy, who has been awaiting an opportunity to possess himself of the Screech Owl's booty, steals up behind her and pushes her into the infuriated clutches of her blind mate.

"La Chouette (the Screech Owl) uttered a yell so horrible that Hoppy, alarmed, drew back to the door. The frightful screams of La Chouette seemed to increase the insanity of the Schoolmaster.

"'Sing,' said he, in a low voice, 'Sing, La Chouette, sing your song of death. You are happy; you will never see more the phantoms of our victims—the old man of the rue de la Roule, the drowned woman, the drover. But I see them—they come, they touch me. Oh! How cold they are, oh!'"

"The last spark of intelligence in this poor wretch was extinguished in this cry of horror. Then he reasoned no more, spoke not; he behaved and roared like a wild beast; he only obeyed the savage instinct of destruction for destruction's sake. Horrible, frightful events took place in the gloom of the cellar.

"A quick, rapid trampling was heard, interrupted at frequent intervals by a dull sound, like that of a bag of bones which rebounded on a stone against which one wished to break it. Acute moans and bursts of infernal laughter accompanied each of these blows. Then there was a death-rattle of agony. Then nothing could be heard but the furious trampling; nothing but the heavy and rebounding blows, which still continued."

And that is the end of the Screech Owl and of the Schoolmaster. Hoppy is arrested a few minutes later by the police as he is in the act of opening the sluice gate to flood the cellar.

When Sarah Macgregor finds herself mortally wounded, she sends an urgent appeal to Rudolph, entreating him to forgive her before she dies. He goes, taking Marie with him, and, even as the unhappy woman's breath is failing, they discover that the girl whom Rudolph has befriended, and whom Sarah Macgregor has unwittingly endeavoured to destroy, is their lost daughter. On this picture of reconciliation and repentance this great drama comes to an end.

The Winchester Electric Theatre, Limited, has been registerd for the purpose of carrying on a picture theatre in Winchester. The site acquired is in Middle Brook Street, close to High Street. Plans have been passed for the erection of an up-to-date theatre, fitted with all the most modern improvements.

The Palais de Luxe Cinema Theatre Company have taken over the Whitley Coliseum. The musical arrangements have been placed in the hands of Mr. Harry Barras, late stage manager of "The Spanish City," Whitley Bay.

After having inspected the premises and having had some minor alterations done the Burgh magistrates granted a cinematograph licence for Cinema House, Church Street, Hamilton, subject to the Master of Works being satisfied with the lighting and with the fire extinguishing appliances.

On Whit Monday, Mr. S. D. Tolfree opened a new picture theatre at the Mechanics' Institute, Rothwell. Seating accommodation is provided for 600 persons, and the hall was packed at both performances on the opening day, the audiences being delighted with the splendid programme provided. Mr. W. Woffenden is the able manager.

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A NEAT REPLY TO AGITATORS.

THE LONDON COUNTY COUNCIL AND THE CENSORSHIP OF FILMS.

At a meeting of the London County Council on Tuesday, Mr. Smallwood asked the Chairman of the Theatres and Music-Halls Committee whether his attention had been drawn to the remarks made by the coroner at an inquest held at Hackney on June 1st upon the body of George Porter, a lad who shot himself on May 31st,—*viz.*, "They very often exhibit exciting shooting and stabbing pictures at picture theatres. It is a great pity there is not more censorship exercised by the County Council, or some other authority on picture show exhibitions." The uncle of the deceased gave evidence to the effect that he had warned his nephew that he was "going mad" on picture shows, and would have "pictures on the brain." Having regard to the remarks of the coroner, and similar remarks by magistrates, would the Chairman consider the advisability of bringing up to the Council regulations prohibiting harmful and criminal representations in picture theatres licensed by the London County Council?

The Chairman (Mr. E. M. Preston), said that if any reasonable definition of "harmful and criminal representations" could be brought forward he was quite willing to bring the matter before the Committee, but if the London County Council were to make regulations against all films and plays depicting breaches of the criminal law of England, "Hamlet" and "The Babes in the Wood" would have to be prohibited, and certainly "Ali Baba and the Forty Thieves" would come under the ban. The Chairman pointed out that the questioner did not mention the fact that the deceased was always attending picture shows, Sundays and week-days. It must be borne in mind also that the jury, which had all the evidence before it, declined to add a rider to its verdict, informing the coroner that "it was best to leave that subject alone." Mr. Preston observed that an equally strong, but of course fallacious, case could be made out for the general censorship of religious meetings on account of the admittedly large number of persons who committed suicide as a result of religious mania.

This reply induced Mr. Smallwood to move the adjournment of the Council as a protest against the Chairman's last remark. He pointed out that as the Council required exhibitions on Sundays to be "of a healthy and elevating character," it was equally possible to deal with the character of the exhibitions on week-days. The Council ought to assume some responsibility for these entertainments, which were visited with harmful effects by large numbers of boys and girls. Mr. Smallwood quoted a letter from a headmistress of a school in the North-East of London, who stated regretfully that although moving picture films might be of such great benefit in the education and enlightenment of the children, many of them appeared to be of a kind calculated to have an opposite effect.

The adjournment of the Council was not carried, and the next business was proceeded with.

RUMOUR HAS IT

That the old Music-Hall in Dunfermline, lately used as a printing office, is to be altered and redecorated, and opened as a variety and picture theatre.

* * *

That the films of Captain Amundsen's adventures at the South Pole will shortly be in England.

* * *

That a site has been acquired for a new picture theatre in Beverley Road, Hull, and that it will be called the Beverley Road Cinemadrome and Gardens.

* * *

That publicans in Berwick are complaining of decrease in profits, owing to the counter-attraction of cinematograph theatres.

* * *

That an alteration of premises is to be put in hand at the Central Hall, Sheffield, which was the premier picture theatre in the city.

That a Cinematograph theatre, designed to hold 500 people, will be opened at Herne Hill, S.E., in September, by Cinema Enterprises, Limited.

* * *

That a hitch has occurred in connection with the building of a new picture theatre in Guildhall Street, Folkestone.

* * *

That the Electric Palaceum, Ferndale, S. Wales, is shortly to be entirely renovated.

* * *

That a prominent site has been secured in Chesham Broadway for a picture theatre and concert hall.

* * *

That the Empire Picture Hall, Station Road, Chesham, is well on its way to completion.

* * *

That the Attercliffe Palace is undergoing thorough renovation.

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THE PICK OF THE PROGRAMMES.

WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

OUT OF THE PAST.

A good drama, with acting, plot, and quality quite up to standard. Length 1,352 ft. Released July 31st. (Pathé Frères.)

SHE ASKED FOR TROUBLE.

A young married woman, determining to be revenged on her husband for a quarrel, pretends to die. But her husband has got wind of the plot, and he teaches her a lesson. Length 675 ft. Released August 4th. (Hepwix.)

THE LAUREL WREATH OF FAME.

A beautiful and impressive drama, depicting the life tragedy of one of the world's greatest musicians. Length 989 ft. Released August 1st. (Essanay.)

A CHILD OF THE PURPLE SAGE.

One of those big, gripping, Western dramas, presenting G. M. Anderson in a splendid *role*. Pulsates with the breath of the plains! Length 995 ft. Released August 4th. (Essanay.)

THE BURNING MOTOR-CAR.

A powerful Pasquali drama, with a thrill in every picture. Length 1,204 ft. Released July 28th. (New Agency Film Company.)

THE END OF THE CIRCLE.

A fine drama, in which a child's prayers prevent a woman from taking the wrong road. Length 1,000 ft. Released August 3rd. (Rex Film Company of America.)

THE COUNTING OF TIME.

A splendid Nestor drama, embracing some fine boxing scenes. Length 950 ft. Released July 27th. (R. Prieur and Co., Ltd.)

THE WEAKER BROTHER.

The stronger and the weaker brother. A moment's temptation and everlasting disgrace. One of the really great Western pictures. Length 1,000 ft. Released August 7th. (American Company (London), Limited.)

DODGING THE SHERIFF.

American Wild West comedy, in which some very laughable situations occur. Length 995 ft. Released August 3rd. (J. F. Brockliss.)

LEAP YEAR PROPOSALS.

Every foot of this gives you a laugh. It's a leap year privilege which everyone can take advantage of. Length 4'6 ft. Released August 8th. (Vitagraph Company of America.)

SAVED FROM SIBERIA.

Exceptionally fine picture, of topical interest, dealing, as it does, with Russian police methods. Length 2,800 ft. Released July 14th. (Cosmopolitan Film Company.)

COWGIRL PRANKS.

This Broncho picture shows how the girls play their pranks on the cowboys, causing consternation in the camp Length 665 ft. Released July 27th. (Western Import Company, Limited.)

FROM EGG TO BUTTERFLY.

Here is told the life story of the butterfly, from the emergence of the caterpillar from the egg to the death of the full-grown butterfly at the hands of an ardent naturalist. Length 809 ft. Released July 18th. (Kineto, Limited.)

OUT OF THE DEEP.

A fine drama, with many tense situations. Acting and quality fully up to the usual Edison standard. Length 984 ft. Released August 7th. (Edison.)

A DOMESTIC TREASURE.

A coloured comedy of exceptional beauty. It has a strong love theme, which ends in a novel and beautiful manner. Length 875 ft. Released August 4th. (Gaumont Company, Limited.)

REPARATION.

A charming love story, full of incident, dealing with the self-sacrifice of a noble woman. Length 1,000 ft. Released August 1st. (American Film Releases.)

LENA AND THE GEESE.

A fine A.B. film, which has for its story another folk-lore tale taken from Grimm. Length 1,012 ft (M.P. Sales Company.)

THE INGRATE.

A most powerful and gripping Lubin drama. Many thrilling incidents are included. Length 1,070 ft. (M.P. Sales Agency.)

THE GUN SMUGGLERS.

A very fine Kalem war drama of enthralling interest. Splendid acting, magnificent quality. Length 1,043 ft. (M.P. Sales Agency.)

THE SPIRIT AWAKENED.

A fine symbolic drama by the A.B. Company Length 998 ft. (M.P. Sales Agency.)

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

SALE OF A PICTURE PALACE.

Mr. Justice Parker, in the Chancery Division, had before him, on Thursday, June 13th, a motion in the action of Parr *v.* The Gaiety Picture Palaces, Limited, by which the plaintiff sought an injunction to restrain the Company, until the trial or further order, and its directors other than the plaintiff from selling its assets at what the plaintiff alleged was an undervalue.

Mr. Mark Romer, K.C., and Mr. Willis appeared for the plaintiff, and the defendants were represented by Mr. Austin Cartmell.

In support of the motion, Mr. M. Romer said that it was alternately asked to restrain the company from paying to the second defendant, Mr. Bargate, a commission for introducing the proposed purchaser. The company was formed for the purpose of carrying on cinematograph theatres, and the only theatre they had at present, said counsel, was the one in question in the Tottenham Court Road, which, according to the evidence of the plaintiff, was worth £5,000. There were four directors of the company, one of whom was Mr. Bargate, and he, with the other two excluding the plaintiff, were proposing to sell the theatre for £3,000, which the plaintiff alleged was a gross undervalue, and in which opinion he was backed up by the opinion of two experts. Out of the purchase money Mr. Bargate was to be paid a commission of £300, and counsel submitted that there could have been no difficulty in getting someone to pay £3,000 for a property which, according to the evidence, was worth £5,000. The wishes of the majority of the shareholders had not been ascertained, and he suggested that a meeting should be called, which would enable them to express their views. This, he understood, Mr. Cartmell assented to.

Mr. Cartmell said that was so. In point of fact, a majority of the shareholders had already approved, but there had been no formal meeting. He thought it was a case in which there ought to be a formal meeting of the shareholders, and that their views should be obtained in the ordinary way. The completion of the sale had been fixed for Monday, June 24th, and he suggested that the meeting should be called for to-morrow or Saturday week, and that the motion should be heard by his Lordship on the following Monday afernoon. That would enable the sale to be carried out on the day originally fixed unless the motion succeeded.

Mr. Romer agreed, though he did not agree that the wishes of the majority of shareholders would necessarily dispose of the matter. He thought, however, it was a case where the wishes of the shareholders should be ascertained.

His Lordship accordingly directed the motion to stand over until Monday, June 24th, and that the necessary meetings of shareholders be called in the meantime.

PICTURE PALACE GAS ENGINES.

In the Shoreditch County Court, on Friday, before his Honour Judge Smyly, K.C., Messrs. Capel and Co., of 168, Dalston Lane, N.E., engineers, sued W. W. Dudley, of High Road, New Southgate, the proprietor of the Coronation Picture Palace, to recover £15 15s. 2d., the balance alleged to be due from supplying and fixing of a suction gas engine to provide electric power for the picture theatre. Mr. H. C. Davenport, barrister, appeared for the plaintiff, and Mr. Godwin was counsel for the defence.

The plaintiff's case was that they were asked to provide a gas engine for the picture palace, which they did, at a cost of £2 10s. The amount claimed was the balance due. When the engine was fixed, a man was left with it for a fortnight, when it was in good running order. Complaints had been received of a trivial character, and put right, and then further complaints were received, but Messrs. Capel came to the conclusion it was an excuse for putting off payment, and so asked for their money. They had been unable to obtain a settlement.

For the defence, Mr. Dudley said there was a counterclaim of £9 9s., which, with the amount claimed by the plaintiffs, was the loss he had sustained through the engine being incapable of doing what it was said it would. Defendant purchased it on a guarantee that it should be a perfect running engine, and that any defect should be put right in twelve months.

Mr. Godwin: How did the actual loss arise?

Defendant: In consequence of having no power I had to shut the theatre and give tickets for another night.

Mr. Godwin: Could you always open?—No; shows had to be abandoned because the engine would not work.

Mr. Puddick, defendant's engineer, also gave a detailed account of the alleged defects of the engine.

Judge Smyly, after a very lengthy hearing, gave a verdict for the plaintiffs on the claim and counterclaim. Judgment was accordingly entered for the plaintiffs, with costs.

STORIES OF PICTURE PALACES.

Before Judge Lumley Smith, at the Central Criminal Court, Arthur Cohen pleaded guilty to a charge of obtaining £250 from Mr. T. E. Lake, an accountant, by false pretences.

Mr. A. H. Bodkin appeared for the prosecution, while the defendant was represented by Mr. G. Elliott, K.C., and Mr. Curtis Bennett.

The prosecution stated that the debtor was adjudicated a bankrupt in 1908, when he had liabilities of £3,700, and assets £100. He was adjudicated a second time in 1911, when the liabilities were £380, and no assets. Mr. Lake, the prosecutor, inserted an advertisement in a paper stating that he would invest £200 in a business if his services were remunerated at the rate of £5 weekly. The defendant replied to the advertisement, and, in an interview, said that he was interested in picture palaces, and wanted an accountant. He alleged that there were picture palaces at Acton, Croydon, Woolwich, and other places. The work which Mr. Lake would undertake was to be done on behalf of a company, the prospectus of which the defendant produced. The capital of the company was £50,000, and it was suggested that Mr. Lake should, if his references were satisfactory, invest his £200 in shares in the company. Mr. Lake consented to do so, and, after paying his money, received shares in a concern known as the Argentum Syndicate, Limited. He pointed out that those were not the shares he was told he would receive, and the defendant told him that the Syndicate had power to take up any business, and was developing ventures in

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the Canary Islands. The whole of Mr. Lake's £200, according to the prosecution, was paid into a banking account of the defendant's, and the latter used the money for his own purposes. The Syndicate was only registered on the day that the defendant gave the receipt for the £200. Subsequently, the defendant suggested that it would be a nice thing if Mr. Lake became a director of the Argentum Syndicate, Limited, but he would have to subscribe a further £50 for shares. Mr. Lake consented to make that payment, but instead of receiving fifty shares in the Argentum Syndicate, the defendant gave him fifty shares in Argentum, Limited, a concern which was never registered.

Mr. Elliott said that the defendant was recompensing Mr. Lake when he was taken ill. His friends were helping him in that direction. If the case was adjourned, the prosecutor might be further recompensed.

The Judge adjourned the matter to the next sittings of the Court, the defendant being kept in custody.

New Companies.

Bootle Palace, Limited. (122,547.)—This company was registered on June 12th, with a capital of £5,000 in £1 shares, to carry on the business of opera house, theatre or music-hall proprietors, caterers for cinematograph, biograph and variety entertainments, etc., and to adopt an agreement with W. R. Brewster for the acquisition of certain land in Marsh Lane, Bootle. Private company. The number of directors is not to be less than two nor more than five. The first are: A. Y. Baxter, 15, Weld Road, Birkdale; and G. H. Hughes, 30a, London Street, Southport. Qualification, 100 shares. Remuneration, £100 per annum, div. Registered office: 2, Post Office Avenue, Southport.

Irlams o' th' Height Picture Hall Company, Limited. (122,528.)—This company was registered on June 11th, with a capital of £700 in £1 shares, to construct and equip at Irlams o' th' Height, Lancs, a cinematograph hall or theatre. The subscribers are: Annie Holland, 40, Claremont Road, Moss Side, Manchester; J. Holland, 50, Back Turner Street, Manchester; W. Cox, 299, Broad Street, Pendelton; F. W. Prince, 201, Conran Street, Harpurhey, Manchester; A. Seddon, 146, Eller Street, Pendleton; W. Holland, 40, Claremont Road, Moss Side, Manchester; A. M. Kastir, 40, Claremont Road, Moss Side, Manchester. Minimum cash subscription, £100. Registered without articles of association. Registered office: 76a, High Street, Manchester.

Universal Cinematographs, Limited. (122,540.)—Registered on June 11th, with a capital of £2,000 in £1 shares, to carry on the business of amusement caterers, providers of entertainment and cinematograph pictures, etc., and to adopt an agreement with J. Brown. Private company. The number of directors is not to be less than four nor more than seven. The first are: W. C. Hand (managing director and chairman), 8, Old Jewry, E.C.; L. D. Andrews, De Keysers Royal Hotel, Victoria Embankment, E.C.; R. Le Butt, 23, Chester Terrace, S.W.; and a fourth director, to be appointed by the said W. C. Hand. Registered office: 53, Haymarket, S.W.

Holloway Grand Pictures, Limited. (122,558.)—This company was registered on June 12th, with a capital of £6,500 in £1 shares, to carry on the business of bioscope or cinematograph theatre proprietors and managers, etc., to acquire land in Holloway Road, forming site of 194 and 196, Holloway Road, N. Minimum cash subscription, 20 per cent. of the amount offered. The number of directors is not to be less than three nor more than five. The subscribers are to appoint the first. Qualification, £50. Registered by A. W. Osmond, 6, South Square, Gray's Inn, W.C.

Vitagraph Company, Limited. (122,485.)—Registered on June 8th, with a capital of £5,000 in £1 shares, to carry on the business of manufacturers of and dealers in cinematograph and other photographic films, and machines and apparatus relating to the cinematograph business, etc. Private company. The number of directors is not to be less than two nor more than three. The first are: G. H. Smith, The Gables, Half Moon Lane, Herne Hill, S.E.; and A. E. Smith. Remuneration as fixed by the company. Registered office: 15-17, Cecil Court, St. Martin's Lane, W.C.

St. Enoch's Picture Theatre, Limited. (122,516.)—Registered on June 10th, with a capital of £6,000 in 5,000 preferred ordinary shares of £1 each, and 4,000 deferred shares of 5s. each, to carry on the business of theatre, music-hall, cinematograph hall and entertainment proprietors, etc., and to adopt an agreement with D. R. Blair. Private company. The first directors are: D. R. Blair, 6, Park Row, Albert Gate, S.W.; J. Wolfe, 161, West End Lane, Hampstead, N.W.; Abraham Wolfe, A. Edelshain, and Alexander Wolfe (all permanent). Registeerd office: 62, London Wall, E.C.

Palace Theatres, Kettering, Limited. (122,435.)—This company was registered on June 6th, with a capital of £5,000 in £1 shares, to carry on the business of theatre, music-hall, and picture palace proprietors, etc. The subscribers are: J. G. Covington, Woodlands, Queensberry Road, Kettering; T. R. Johnson, Rosebery House, Headland, Kettering; G. H. Foster, The Poplars, London Road, Kettering. Private company. The number of directors is not to be more than five. The first are not named. Qualification £250. Remuneration as fixed by the company. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

Scenic Productions, Limited. (122,439.)—This company was registered on June 6th, with a capital of £800 in £1 shares (500 preferred), to carry on the business of showmen, circus proprietors, providers of cinematograph and other entertainments, etc., and to adopt an agreement with Novely Construction Company, Limited. Private company. The number of directors is not to be less than two nor more than four. The first are: J. S. Hecht, 8, Hall Place Gardens, St. Albans; E. H. Harris and E. Daoust (all permanent). Qualification £25. Registered office: 3, Fenchurch Street, E.C.

United Kingdom Picture Theatres, Limited. (122,445.)—This company was registered on June 6th, with a capital of £3,000 in 10s. shares, to acquire the Walpole Hall Skating Rink, Bond Street, Ealing, and to carry on the business of owners of animated picture palaces, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: I. A. Clozenberg, 220, Finchley Road, N.W.; Albert Clozenberg, 220, Finchley Road, N.W.; and Arthur Clozenberg, 118, Broadhurst Gardens, N.W. (all permanent). Registered by Alfred H. Atkins, Limited, 27-8, Fetter Lane, E.C.

Maida Vale Palace, Limited. (122,406.)—This company was registered on June 5th, with a capital of £11,000 in 10,750 preferred ordinary shares of £1 each and 5,000 deferred shares of 1s. each, to carry on the business of theatre, music-hall and hippodrome proprietors, providers of cinematograph and photographic entertainments, manufacturers of and dealers in photographic, cinematographic, and other films, etc. Private company. The number of directors is not to be less than three nor more than eight. The first are: D. R. Blair, 169, Queen's Gate, S.W.; and E. W. Williams, with power to appoint three other directors each. Qualification, 250 preferred ordinary shares. Remuneration, 100 guineas each per annum. Registered office: 62, London Wall, E.C.

European Attractions, Limited. (122,401.)—This company was registered on June 5th, with a capital of £250 in 1s. shares, to carry on the business of proprietors and managers of scenic railways and shows, river rides, mountain slides, cinematograph shows, and other public exhibitions and entertainments, etc., and to adopt an agreement with M. Ehrlich and B. Singer. Private com-

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pany. The number of directors is not to be less than two nor more than three. The first are: M. Ehrlich, 3, Vincent Square, Westminster; and B. Singer, 3, Vincent Square, Westminster. Qualification, 100 shares. Registered office: 7, Bow Street, Covent Garden, W.C.

METHIL PICTURE PALACE COMPANY, LIMITED. (8,288.)—This company was registered in Edinburgh on June 6th, with a capital of £2,000 in 1,900 preferred shares of £1 each, and 2,000 ordinary shares of 1s. each, to carry on the business of exhibitors of moving pictures. The subscribers are: R. C. Buchanan, 6, John Street, Adelphi, London, W.C.; and J. G. Reid, 47, Frederick Street, Edinburgh. Private company. The first directors are not named. Qualification, £200. Remuneration, £100 per annum, and £100 from profits after paying dividend on preferred shares. Registered by Netchen and Stevens, S.S.C., 5, Alva Street, Edinburgh.

ANGLO-BELGIAN INDUSTRIES, LIMITED. (122,367.)—Registered on June 4th, with a capital of £2,000 in 1,800 10 per cent. cumulative preferred shares of £1 each, and 200 deferred shares of 5s. each, to carry on the business of cinematograph, biograph and animated picture entertainments, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: L. Bonas, S. P. Joseph, A. F. Stoy, and W. L. Threlford. Registered office: 119 and 120, London Wall, E.C.

PICTURE HOUSE (HALIFAX), LIMITED. (122,357.)—This company was registered on June 3rd, with a capital of £8,000 in £1 shares, to take over from R. Woodhead, for 999 years, a plot of land at Barum Top, Halifax, and to erect and carry on a theatre or cinematograph hall. Private company. The number of directors is not to be less than two nor more than four. The first are: R. Woodhead, Inglewood, Duke Street, Southport; G. Newton, Ash Street, Southport; and A. K. Durham, Dunottar, Mornington Road, Southport. Qualification, £1,000. Registered office: 91, Lord Street, Southport, Lancs.

SCALA RECORD COMPANY, LIMITED. (122,389.)—Registered on June 4th, with a capital of £5,000 in £1 shares, to carry on the business of manufacturers of and dealers in talking machines, records, cinematograph instruments and accessories, etc. Private company. The first directors are: M. Wolff, 172, Lordship Road, Stoke Newington, N.; S. J. Wolff, 25, Linthorp Road, Stamford Hill, N.; A. J. Winter, 65, Teignmouth Road, Cricklewood, N.W.; and H. J. Bosman. Qualification, 100 shares. Registered office: 80, City Road, E.C.

MURTON EMPIRE PICTURES COMPANY, LIMITED. (122,433.)—This company was registered on June 6th, with a capital of £2,500 in £1 shares, to acquire land at Murton, Durham, and elsewhere, and to carry on the business of cinematograph or picture hall, theatre and music-hall proprietors, etc. Private company. The number of directors is not to be less than three nor more than twelve. The first are: J. S. Scott, Murton Inn, East Murton, Co. Durham; A. Smith, Traveller's Rest Inn, Murton, Co. Durham; E. J. Smith, G. Greenwell, W. Currey, G. W. Cram, C. Watkin, W. Sparrow, C. Wilkinson, T. Dodds and J. W. Deuchar. Qualification, £70. Registered by Jordan and Sons, Limited, 116-117, Chancery Lane, W.C.

PICTURES IN IRELAND.

BY "PADDY."

I read with some considerable interest Mr. Bey's letter, in which he advocates increased prices of admission to picture theatres, and also the formation of a combine. As regards the increase of prices the idea seems to me to be a very feasible one. It has much to commend it. The consequent falling off in the attendance of an individual would not, in my opinion, be very much. On the other hand, the picture show is the theatre of the masses to a considerable extent, and an attempt to increase prices might lead to some dissatisfaction. Would it not be feasible to increase the prices during certain hours? For example, in the case of a continuous show, from 8 o'clock in the evening to closing time.

I can scarcely conceive the existence of a more popular theatre in Ireland than the Electric Picture Palace, Armagh. It is known to all and sundry as the "Cosy Corner." Armagh is a town of some 6,000 residents, and the theatre is right in the very heart of its activity. One of the theatres owned by the Irish Provincial Electric Theatres, Limited, it is ably managed by Mr. M. Casey. The versatility of this gentleman is something extraordinary. Besides attending to the running of the hall, he has found time to start a "Picture Paper"

The performance is twice nightly, and family parties are quite the rage. The hall, which seats 300 people, is well equipped, the shilling seats being upholstered in the very best plushette. A feature is made of an illustrated song each week. "Christopher Columbus" was shown here quite recently, and created quite a *furore* of sustained applause. Films to be screened are "As in a Looking Glass" (Biograph), and "Sergeant White's Peril," a fine Lubin drama. Others too numerous to mention also find a conspicuous place on the bill. I shall have more to say of this excellent picture house.

The question of how to seat the large crowds which gather nightly at the Grafton Picture House in Dublin has long been a perplexing one. At last it bids fair to be solved. Arrangements have been made to double the seating capacity as soon as the requisite permission has been obtained from the authorities who direct such matters in Dublin. Something like 800 of the people of this city will then be enabled to watch, amidst surroundings of luxurious comfort, the latest thing in the animated picture world.

Even the new balcony which was recently erected in the Talbot Street Electric Theatre, Dublin, scarcely seems sufficient to cope with the business being done. The rapidly increasing prosperity which this theatre enjoys is due in large measure to the experienced manager, Mr. Fred Orr, backed up by the efficient staff, to whom it seems a pleasure to look after the comfort of their visitors.

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Halls and Sites.

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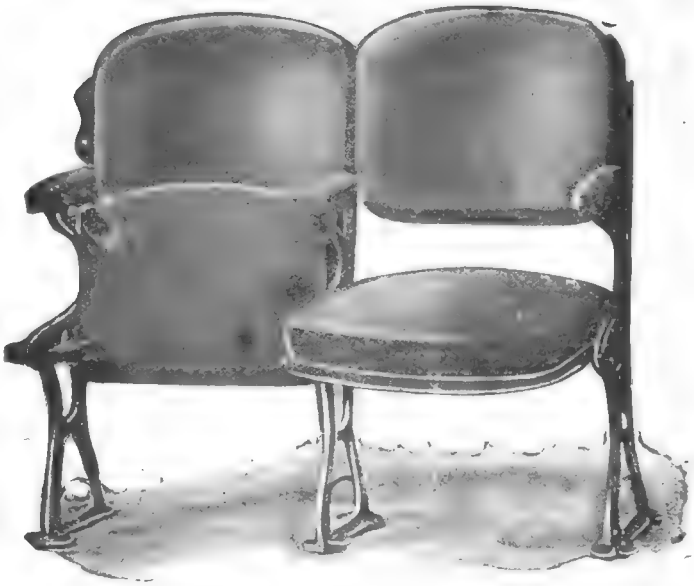

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Topical Film....846
Turner ....xvi.
Tyler Apparatus....xviii.
Tyler Film....xiv.
Uniform Clothing....908
Universal 850
Vitagraph ....xxxvii.
Walturdaw 880
Warwick ....xxiv.
West 886
Westinghouse 894
Whiting and Bosisto....906
Wilkins 912
Williams' Amusement 906
Williams and Williams....904
Williamson....907
Williamson Kine....852
Pathe....860, 861
Philograph 910
Photoplays 886
Pioneer 854
Prieur....838, 878
Reliance 858
Rex 856
Rigby ....xvi.
Rogers 907
Royal Films....868
Safety Bio....xvi.
Solax ....xxi.
Spencer 907
Stafford ....xl.
Standard Feature....850
"The" Film Service....856
The Miracle....844
Africa's Amalgamated....88
American Co. (London), Ltd.... ...89
American Film Releases....
A.W.W. 86
Artograph 91
Bacon 90
Barber 90
Beard 83
Bedford Head 90
Brockliss....xxi., xliii., 868, 88
Butcher 84
C.F.H. xxxviii
Cinema Halles....xl
Cines 89
Co-operative Cine....839, 91
Cosmo 87
Cricks and Martin....85
Cross 88
Crossley i
Crown 85
Crypto 85
Dean xvii
Eclair xiv
Edison 86
Electrical Construction....xxvi
Ernemann xxx
Essanay 88
Express iv
Fuller 90
Gardner x
Gaumont 83
Globe 84
Grover 90
Harper xxvi
Harris and Gillow....90
Hearn 90
Hepworth....xxii., xxiii., 864, 86
Hibbert 87
Ideal 86
Imp xli
Jupiter 84
Jukes, Coulston, Stokes 90
Jury's Imperial....85
Jury Kine....88
Kine Trading....88
Kinemacolor ....xliv.
Kineto xliv
Kodak....872, 87
Leeds Film....88
Lux 85
Lyon xxvi
Mansell xxv
Monopol, vii., viii., ix., x., xi., xii., 85
Moss' Empires....85
M.P. Sales....xxviii.
Müller 90
Nestor 87
New Agency....84
New Bio....88
New Century....xxxiii., xxxiv., xxxv., xxxvi.

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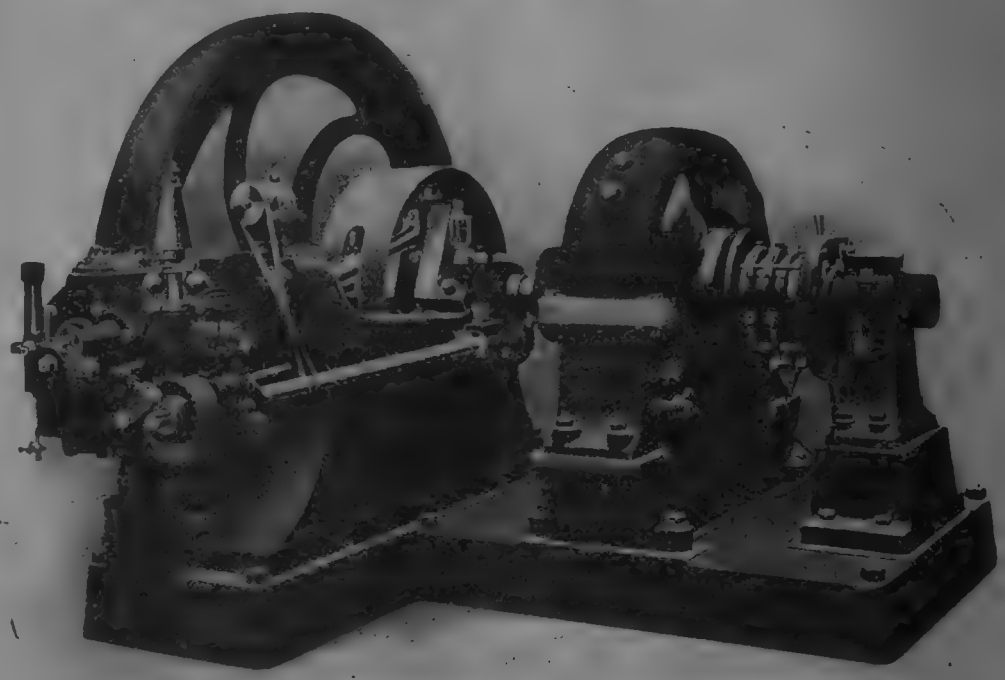

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FILMS—WEEK BY WEEK.

Pathe.

The Curse of Drink.—Herbelin is head of the family—a workman of the true Gallic type. His obstinacy is increased by his tendency to drink, and at such times he is violently quarrelsome. His intemperate habits bring him into disfavour with his foreman. He is dismissed and paid off. The dismissal rankles in Herbelin's mind, and he makes a cowardly attack upon his late foreman as the latter is passing along a little-frequented road. The man so attacked grapples scientifically with Herbelin, and the coward has to call for mercy. The foreman lets him go, but Herbelin springs upon him from behind, and chokes the life out of him. The foreman, falling suddenly limp in his grasp, has caused him to start back in sudden horror before dropping him to the ground. He runs to his habitation, in the hope of self-preservation. The police run him to earth not an hour after the discovery of the dead man. He is arrested before the eyes of his wife, and is condemned to fifteen years' penal servitude. The fifteen years pass, and he leaves prison, his character changed. His first inquiries are for his wife and son. The former has died in a madhouse; the latter has been educated by his late employer, and is now his right hand. The relations between the two men are soon to be further cemented by a marriage between the young man and his employer's daughter. Herbelin's first impulse is to make himself known. A little reflection, however, convinces him how heartless such an act would be, and he disappears, to live alone the remainder of his life, upon which his one-time evil vice has left its curse. (Released June 26th. Length 1,270 ft.)

Peggie and the Roundheads.—The story hinges upon the act of a young Royalist lady, who saves a Cromwellian officer pursued by Royalists. She succours him, and sends the Royalists on a wrong road. Five years later, her own husband is hiding from the Roundheads. Lying inactive in the lovely mansion he calls home, he waits, hoping for an opportunity to escape and join other friends, against whom the ill-favour of war is all too surely surging. He has his brave young wife to comfort him, and Peggie, his sweet-tempered daughter of four years of age, to help him to pass long, anxious days. Hide-and-seek is Peggie's favourite game. She plays it one day whilst her mother leaves the deserted mansion and goes secretly to procure food. Peggie plays the game with enthusiasm, and her father hides his care beneath smiles, until he hears the clash of arms in the courtyard below, when, going to the window, he sees some of Cromwell's men, evidently come to search the house, fighting with his own adherents. He retreats from the window, and, snatching up Peggie in his arms, hurries to a secret hiding-place behind a sliding panel. He hesitates between leaving Peggie behind and taking her with him, but at length he decides in favour of the former course. He seats her on the table, bids her not to disclose his whereabouts, and slips behind the panel. The Roundheads enter, and search the empty house. She is disappointed when they leave the house without discovering her father, and, in her innocence, she follows them to tell them where he is hiding. The soldiers return, and the Royalist is dragged from the closet and hurried away. The little maid cries bitterly. The mother finds her a woe-begone figure, and hears with terror of the soldiers. Out of the old mansion she flies, in search of the Roundheads. She finds them waiting for the command of their officer to destroy her husband, and at the feet of this man she flings herself to beg for mercy. He grips her suddenly, and the poor wife, looking up in his face, recognises it to be that of the man from whom she fended death in the past. Cromwell's man knows gratitude, and Peggie's father is saved. (Released June 26th. Length 1,006 ft.)

Eternal Woman.—Like the debonair dandy he is, Max hastens off just before one o'clock to keep his engagements. Louisa he greets with affection; in fact, he kisses her, and Louisa is annoyed. She slaps his face, and walks away. Max's second engagement being so close upon the first, it is not surprising that his face should still be puckered into a rueful grimace, as the result of this slap, when he meets Emily. Now, Emily wants to be kissed, and she *tells* him to kiss her. Max refuses, on account of his recent lesson, and receives a second slap. Joan appears in view. Seeing him with a lady, Joan immediately vents her indignation in a third slap. Max takes to his heels, meets Alice, and fairly bolts down a long road, as he asks himself, "Whatever is a man to do to please a woman?" (Released June 26th. Length 495 ft.)

A Shrew of a Wife.—Afflicted with a virago of a wife, Henry Simple inefficiently performs the household duties. His awkwardness is responsible for many accidents, and leads, finally, to his falling through the window he is endeavouring to clean. He lands at the feet of a chum who is waiting to give him a bicycle lesson. The friend gives him a book on "Tactics for Taming a Rebellious Wife." Henry accepts the gift gratefully, and is sufficiently nerved by his friend's advice to take the bicycle lesson. On reaching home, he asserts himself, for the first time in his life. His wife, overawed by this sudden change, is considerably chastened, and a picture of domestic happiness terminates the film. (Released June 26th. Length 412 ft.)

Don Juan.—Charles V. of Spain, wearied by a long and war-troubled reign, abdicates in favour of his son, Phillip. He wishes to retire to the monastery of St. Just, but he has a strong desire to see his illegitimate son, Don Juan of Austria, whose education is being cared for by the monks of a religious order. Charles makes the journey to his son's retreat, and, in the character of an old friend of the young man's father, clasps his son in his arms. This act accomplished, he passes beneath the portals of St. Just, and the doors of the monastery close upon him. Although the watchful eye of his tutor in the monkish retreat in which he has been brought up has allowed Don Juan little freedom, he has succeeded in falling in love, even before the coming of the mysterious visitor, whom the monks know to be his father. Lucinda is the name of the damsel, with whom he holds converse over the wall of the monastery garden. The girl has heard of the abdication of the old King, and the approaching coronation of Phillip. She has a desire to see the ceremony, and, with Don Juan, she stands outside the church on the day when Phillip rides to it to receive the blessing upon his new crown. The girl has an impulse, as the King passes her, to offer him a bunch of white roses, and Phillip is struck by the beauty of the giver. He falls violently in love, and, not many evenings later, he goes, with his face masked, to Lucinda's house. Lucinda shrinks away from the King, even when he unmasks, and, upon Don Juan entering, she turns to him for protection. Don Juan challenges the King to cross swords, and, on hearing Phillip's refusal, strikes him in the face. The young man is arrested. He is tortured, before the eyes of Lucinda, who refuses to give herself to the King. The girl has sent news overnight to Don Juan's tutor, and a messenger has invoked the old King's aid. Charles, hastening to Phillip, reveals to him the secret that he has a brother, and that that brother is

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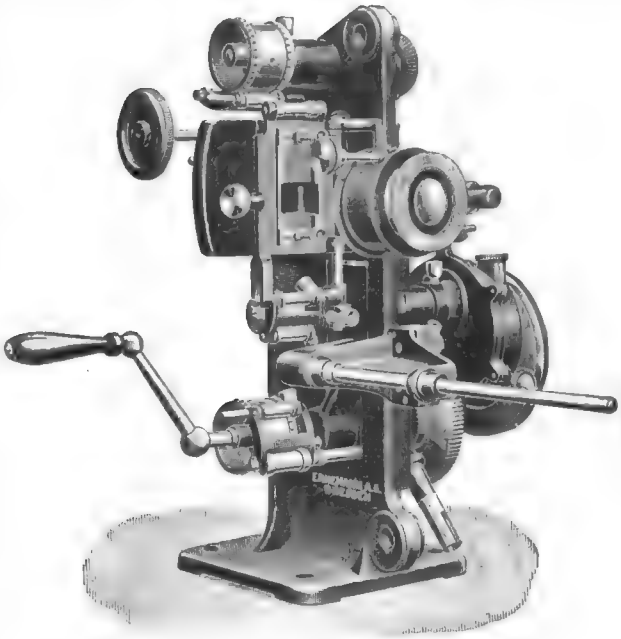

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his prisoner. Phillip has difficulty in mastering his jealousy as he sees Lucinda locked in Don Juan's arms. At his father's bidding, the younger brother swears fidelity to the elder, and Phillip, in accepting the oath, promises protection to both him and Lucinda. (Released June 29th. Length 2,013 ft.)

A Revolution in the Bachelor's Club.—The clubroom is a delightful place. Soothing texts, such as, "No petticoat rule for me," adorn the wall. There are all kinds of bachelors in the club. Jones is, perhaps, the most loud in his distrust of the other sex, but then he has recently been rendered more bitter by the advent of a pretty woman in the flat beneath his. Leaving the club one morning, Jones takes a zig-zag route home, and, entering what he presumes to be his flat, divests himself of his coat. He suddenly observes a pair of woman's stockings on the chair by the side of the bed. With a yell, he examines them, stuffs one in his pocket in his agitation, and bolts back to the club, unaware of the fact that he has been in the wrong flat, and that the rightful occupant has been hidden, in a state of fear, beneath the bed. At the club, the members are filled with panic, when one observes the stocking sticking out of Jones' pocket. The black waiter is made to remove it with a pair of tongs, and the members march off to the police station to voice their complaint on behalf of Jones. How the police discovered what a mistake had been made, and how Jones, after the ignominy of the whole affair, fell in love with the pretty flat dweller, and ultimately married her, are things which complete a good film. (Released June 29th. Length 757 ft.)

The Course of True Love never did Run Smooth.—This story relates how a disturbing influence is introduced into the life of Jim—who, at the opening of the play, is forced to kill time by playing cards with his top hat—through a sudden and ardent love for Titine, Queen of the Apaches. Jim follows the girl into her haunts, makes love to her, and is told to prove his mettle by fighting a man in the street. The lover overcomes the difficulty thus suddenly presented by providing the man himself. Unfortunately for Jim, his apparent courage incites the jealousy of the male members of the Apache gang. At their hands Jim suffers much ungentlemanly treatment. Adventures of a most disturbing type ensue, and the lovers are apparently doomed to be separated for ever, when Jim gives evidence of such ingenuity and resource that he is able to rejoin his beloved Titine. (Released June 29th. Length 906 ft.)

The Diamond Belt.—A retired sea captain, with shady associates, makes a practice of illicitly bringing diamonds into America. A yacht and a small boat are owned by the gang. The authorities, although fully aware that diamond smuggling is possibly the *raison d'etre* of the gang, have never been able to prove any smuggling of the kind as traceable to them. They are induced to closely watch the captain, Silas Deane by name, and a young detective is put upon the job. The detective disguises himself as a sailor, and obtains a berth on Deane's yacht. He discovers that Silas Deane's two wards, Alice and Lucy, are by no means fond of their guardian. Alice is being dragged into the net of the smugglers, and has been forced to consent to pick up a lifebelt packed with diamonds, which one of the gang is to drop overboard from a Transatlantic liner as it enters New York harbour. The detective observes her act, and the moment he touches shore he summons the police. Sea Crest, Silas Deane's house, is surrounded, and the man is arrested in the very act of ripping open the belt. Alice is also arrested, but the evidence of the detective clears her. Alice, with her little sister, enjoys happy days for the first time in her life after the removal of Silas Deane from her ken. She finds the detective to be a good friend, and, when he asks her to be his wife, her shy affirmative makes him as happy as herself. (Released June 29th. Length 857 ft.)

Opossum Hunting.—This is a film illustrating the methods of trappers in Australia to procure opossum, much sought after on account of the fur. The opossum skins, when removed from the bodies of the little creatures, are dried, stretched, and made up in parcels for exportation. In Europe they are dressed and used for various articles of attire. (Released June 29th. Length 495 ft.)

The Manufacture of a Remington Typewriting Machine at Remington Works, Ilion, New York, U.S.A.—The pictures of this film comprise the following:—In the foundry: Making moulds and casting the frame. Hardening the parts by the cyanide process. Rough grinding the cast parts. Stamping machines which punch out the various small parts. Polishing the small parts in tumbling barrels. Milling the type bar segment. Drilling forty-two holes in the type bar segment at one time. Drilling holes in different parts requires different drilling machines. Surface grinding. Milling the top plate rail. Cutting the small brass parts. Making and grinding the wood and rubber rollers. Making screws. The type rolling machine and pantagraph co-operate in making type faces. Assembling the bell crank hangers. Assembling the type bars. Mounting on the frame. Attaching the ribbon mechanism. (Released June 29th. Length 610 ft.)

How to Preserve the Brilliant Colour of Butterflies.—An instructive film in the Science and Nature series, finishing with pictures of some very fine specimens of butterflies. (Released June 29th. Length 577 ft.)

Biograph.

The Brave Hunter.—At the Hunting Lodge there arrives a great braggadocio, who boasts that he, while in Africa, only went in quest of big game, showing a lot of skins as trophies of his expeditions. Out he starts, accoutred in the most approved fashion, to add to his already extensive collection by bringing back some more embryonic floor rugs, and he came near getting them —or rather they came near getting him. (Released June 27th. Length 466 ft.)

Just Like a Woman.—A fortune-hunter is the suitor of the daughter of an apparently wealthy widow, but when she receives notice that the oil stocks, in which her late husband's fortune is invested, are worthless, he finds the young girl less attractive. The broker calls to explain the situation and extend his sympathy. Accompanying him is a wealthy friend, who becomes interested in the girl, although he is twice her age. He makes a formal proposal of marriage, believing that he can win her love through kindness. The girl accepts, and they are married. Despite his great love, he is unable to overcome the great difference in their ages, and he buys the worthless oil stock so that she may be independent. He then leaves her to go back to his oil fields. Learning of his sacrifice, the nobleness of it arouses the girl's love, and she follows him, to tell him of her awakening. (Released June 20th. Length 998 ft.)

One is Business; the Other Crime.—Two young couples, upon their wedding, vow to follow the straight path. One is in ordinary circumstances, the other a little better off. The poor young man is thrown out of work, and he and his young wife are in sore straits, but the other is in a decidedly improved condition. We see him offered a bribe of $1,000 to vote for the passage of a franchise in favour of the Street Railway, with a promise of more if it passes. This he hides from his wife. She makes the discovery, however, when the poor man, driven to despair by poverty, tries to steal this money. Her eyes are opened when she reads the letter accompanying the money, and instead of allowing her husband to call the police she makes him let the man go free, and see his act as she sees it. The politician realises the straight path is the right path. (Released June 23rd. Length 998 ft.)

The Lesser Evil.—As per appointment, the girl goes to meet her sweetheart outside an old shack. Unknown to anyone, this shack is used by a gang of smugglers for the reception of contraband goods. This gang is just preparing

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to take away a cargo when the girl arrives. Hearing voices, she imagines he is inside the shack, and enters. The gang becomes panic-stricken at the entrance of an outsider. As she has discovered their secret, they dare not leave her behind. Carrying her aboard their ship, they sail away just as the girl's sweetheart arrives at the place of meeting and helplessly witnesses their departure. The young man gets the harbour officers to attempt a rescue. In the meantime, the girl is in great peril on the ship, as the captain defends her from the onslaught of his drunken, mutinous crew. Finally, his ammunition being reduced to one cartridge, she begs that it be turned upon her, choosing death rather than falling into their hands. The rescue party deliver her from her peril. (Released June 30th. Length 1,009 ft.)

The Fickle Spaniard.—To Marcel, the little Spanish Senorita, he swears eternal love, only to fall a victim to the charms of Margot. Marcel sees their meeting. Well, in a moment her fiery temper bursts forth, and she dashes after the perfidious Spaniard, who runs to cover in his house. However, she swears to be avenged, and her time comes. (Released June 30th. Length 456 ft.)

Kineto.

Nature's Little Tragedies.—Seldom has the camera revealed so many interesting phases of animal life of the lower order. By most of us these reptiles are classed as pests; we do not trouble to differentiate between them, and certainly their habits of life or manner of death do not awaken our curiosity. Yet the lives of these strange animals are full of tragedy; they are for ever warring against the other, and Nature has admirably fitted them for the struggle for existence which they have to carry on. Few of us know of the strong antipathy which exists between the centipede and the scorpion. These creatures never meet but they engage in mortal combat; such a one is realistically presented in the film. (Released June 27th. Length 440 ft.)

Reliance.

Bedelia's "At Home." — Bedelia aspires to society leadership, and plans for an elaborate "At Home." Her husband Michael, however, has no leanings toward social teas, so at Grogan's, where he has an appointment to play poker, a telegram is sent Bedelia about the time the "At Home" is to start, informing her that Michael has been called to Albany on the Limited on political business. Later news reaches them that the Limited has been wrecked. Clancy comes home in the early morning hours, and the guests flee, thinking him a ghost Bedelia, however, soon discovers that he is in the flesh, and then Michael is compelled to make up a story describing his rescue from the wreck. He is bowled out, and suffers severely at Bedelia's hands for his duplicity. (Released June 26th. Length 766 ft.)

Raising Alligators.—Alligators are shown in every stage of existence, from six months to two hundred and fifty years, making an interesting and educational subject. (Released June 29th. Length 240 ft.)

The Ruling Passion.—Van Schaick is an elderly musician. He is discharged from the orchestra. Finally he is compelled to take a position as 'cellist in a low dance hall. In a big emotional scene he tells them what he thinks of them, and leaves. The young piano player follows him, and tries to get him to change his mind. He is successful in that, and also in winning the regard of the daughter. Later, when the old musician forbids the young man's visits, the latter gets the daughter to run away with him. The young man dies after a little daughter is born. The child is discovered by her grandfather some time afterwards, and he teaches her music without knowing who she is, and without the knowledge of her mother. Finding the old man faint from hunger, the child is forced to tell her mother, and a happy reconciliation follows. (Released June 26th. Length 997 ft.)

Thomas A. Edison

Dr. Brompton-Watts' Age Adjuster. — An elderly couple pass Dr. Brompton - Watts' Sanatorium, where they read his alluring sign. They go inside to talk it over with the doctor. The husband decides to try getting his youth back. He takes an overdose of the restorative, so that sixty years are taken off his life, and he becomes an infant again. Then the little one drinks the rest of the dose, and it is transformed back to the monkey stage of man's evolution. The doctor discovers the mistake, and gives him just enough to make him a young man, which is what he wanted. The wife refuses to take the treatment, and when she sees her husband a youth she tells him she liked him better as an old man, so he is brought back to his original age. (Released June 26th. Length 325 ft.)

The Mine on the Yukon.—Mr. Black died in the wilds of the Yukon district while searching for gold, and left a wife and daughter. One day the widow received a letter from one of her husband's former companions stating that he died without leaving anything of value. The mine he owned and worked is looked upon as worthless. Mrs. Black has not lost faith in her deceased husband's judgment, and putting her daughter in a boarding school, she manages to scrape together enough money to make the journey. Her arrival creates a sensation, and she is installed in her husband's cabin and then escorted to his mine. Here she engages several men to work the abandoned mine. Her money soon dwindles. The men she has employed, not receiving any wages, leave in disgust, and she decides to work the mine herself. She dons male attire, and continues her labour. The men in camp ridicule her, and it is only through the efforts of Bill Jones that she is left unmolested. She strikes a rich vein, only to collapse completely from the strain of the work. Her illness is long and serious, but through the careful nursing of Bill she is again brought round. She finds that a Swede has jumped her claim. During a terrific blizzard the Swede falls exhausted in the snow, while his partner manages to crawl into camp and give the alarm. The men refuse to venture out in such a storm, and it is only through the efforts of Mrs. Black that he is rescued. In return for this service the Swede returns the mine to her, and her cup of happiness is filled by the arrival of her daughter. (Released June 26th. Length 1,000 ft.)

New York Poultry, Pigeon and Pet Stock Association.—In this film are seen the prize-winners only, magnificent birds, aristocrats every one of them, and in monetary value running into hundreds of pounds. They are all placed so that they will show off to the best advantage, and Uncle Hank, who has come to the show, explains the different breeds to his three pretty nieces. Orpingtons, Anconas, Plymouth Rocks, Faverolles, Champines, Crested Polish, Games, Houdans, Bantams, Silkies, any kind that you might name, all strut and crow for you before the camera. Ducks, Emben and Toulouse Geese, Bronze Turkeys, Cavies, Guinea-pigs, Persian, Siamese, Manx and short-haired cats, a wonderful exhibit and exceedingly interesting. (Released June 26th. Length 540 ft.)

How Motion Pictures are Made and Shown.—We are first shown the studio operations, building and painting scenery, setting up and dressing a set, rehearsing a scene under the watchful eye of the stage director, and then the actual taking of a scene, showing the camera recording pictures at the rate of sixteen a second. Then we see how an actor makes up for a character part, and next a party leaving the studio for an outdoor scene. We then take up the mechanical side of the business. Our next visit is to the factory where the projecting machines are made, and many portions of the exceedingly delicate and ingenious manufacture are shown with wonderful clearness and interest. Finally, we are made acquainted with the actual way that the film is projected. The picture closes with a few views showing the enjoyment of young and old in motion pictures. (Released June 29th. Length 1,000 ft.)

Two Knights in a Bar Room.—"Welcome to our town."

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PROVINCIAL

BIRMINGHAM—	The Electric Theatre, High Street - - -	June 24th
MANCHESTER—	The Victoria Picture Theatre, Ardwick Green	June 25th
LIVERPOOL—	Mount Pleasant Hall - - - - - - -	June 26th
LEEDS—	Grand Assembly Rooms - - - -	June 27th

Write the Londo

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ERI-

EXHIBITIONS.

NEWCASTLE-ON-TYNE—
The Olympia - - - - - - - - - June 28th

EDINBURGH—
Cinema House, 18, Nicholson Street - - - July 1st

GLASGOW—
Vitagraph Electric Theatre, Sauchiehall Street - July 2nd

CARDIFF—
Imperial Theatre, 55, Queen Street - - - July 4th

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says the yard master of the railway yard to Weary Willie, as he kicks him out of a box car. Weary Willie starts his tricks at a bakery, where he is thrown out. He then tries his luck at the cobbler's, clothing store and barber's shop, and in each instance meets with severe treatment. He meets two young men about town, who, for a joke, invite him to have a drink. Entering a *cafe*, they behold the barman fondly gazing at two suits of ancient armour mounted upon pedestals. They repair to the bar, and the tramp, after he curiously examines the knights' armour, falls asleep on the chair He dreams that the knights come to life and offer their services as his bodyguard. We now see him leading the knights forth, exclaiming, "Vengeance is mine!" He goes to the baker's cellar, where he commands the knights to throw the baker into a vat of dough. Next to the cobbler's, where he confiscates a pair of shoes. In the clothing store he succeeds, by the knights' aid, in securing a new outfit. They next proceed to the barber's shop, where the knights coerce the frightened barber into shaving the tramp and cutting his hair in the latest fashion. Weary Willie drags the barber under the shower bath, and receives a goodly portion of the spray himself. At that moment he is rudely awakened by the barman's syphon playing a forceful stream on his face, after which he is kicked out of the *cafe*, much to the amusement of the bystanders. (Released June 29th. Length 1,000 ft.)

Lubin.

The Lover's Signal.—Raymond Dawson and Francis Livingston are sweethearts. Old man Livingston does not approve of Francis having a sweetheart. Time and again Raymond is ordered from the house, and the young lovers meet clandestinely. They arrange a signal in form of a whistle, by which the boy calls his dear one to the trysting place. Two girl chums of Francis write an anonymous letter, in which they state that Raymond is a married man. Francis swoons, and on her recovery her memory has left her. The doctor proposes that the lover be sent for. He goes to the trysting place and gives the whistle. This restores reason, and the friends quickly find Francis in the arms of her lover. (Released June 2nd. Length 1,016 ft.)

Paying the Price.—Ned Davis, a young ranchman, goes to town to buy a horse. He kisses his wife and little daughter good-bye, and Bert Adams, who was a former suitor of Mrs. Davis, enters the house and insults the wife She drives him out at the point of a Winchester, threatening to tell her husband. Adams induces a "peon" to steal a horse, sell it to Davis, and then accuse him of horse-stealing. The arrangement is worked out perfectly, and the sheriff and a *posse* call at the ranch and find the horse. Davis seizes Adams by the throat; in the struggle the stove is upset, and the cottage set on fire. Adams fires his revolver, and the bullet hits his confederate, who confesses his share in the plot, and the *posse* transfer the lynching rope from Davis to the neck of Adams. (Released June 30th. Length 1,035 ft.)

In After Years.—John Wilson's wife, tired of home, left him and their little girl. The same day, little Marion, the child, climbs into the tonneau of a motor-car, wraps herself up, falls asleep, and, undiscovered, is carried away. Finding herself in a strange town, she crawls out of the motor-car and wanders around crying. Jim Connors, a boy, finds her, and takes her to his home, where the family care for her. The boy and girl grow up. Jim goes to the town where Marion was born, and opens a drug store, which happens to be opposite to John Wilson's. The new drug store gets all the business of the town, and Wilson, coming infuriated, rushed into Connor's store to quarrel. There he finds his daughter. In a few days Jim and Marion are married, and the two drug stores are merged into one. (Released June 30th. Length 1,043 ft.)

Vitagraph.

The Seventh Son.—At the outbreak of the Civil War, the six sons of the Widow Beecham enlist. The seventh son is anxious to join, but his brothers insist upon his remaining home with his mother. At the battle of Bull Run three of the brothers are killed. The seventh son goes to the front, leaving his old mother alone. He distinguishes himself saving the colonel's life at the battle of The Wilderness, at which three more of the widow's sons are killed. The youngest boy flees in terror. He is brought up on charges of desertion, and sentenced to death. Secretary of War Stanton receives an appeal from the boy's mother, but refuses to recommend his pardon. The widowed mother calls on the President. Lincoln listens with sympathy. The mother tells him of the six sons who fought and died for their country. With tears she pleads for her last and only boy. The old lady is about to leave his presence when the President calls her back and hands her her boy's pardon, saying, "You have given six sons for your country, and I am going to give you the seventh!" (Released June 27th. Length 767 ft.)

His Mother-in-Law.—His mother-in-law, whom James has never seen, writes her daughter she will visit her for a few days. She encloses a photograph of herself. Mrs. Jones takes the photograph from the envelope and replaces it with a comic post-card, labelled, "His mother-in-law," advertising a show by that name. Jones reads the letter. He leaves the house, and indulges in the "cup that cheers." Further on he runs up against the "brick under the hat," almost dislocating his toe. He goes home and hides behind a screen, ready to give his wife's mother a warm reception. He beholds a sweet, kindly lady, with whom he at once falls in love. His wife shouts out with laughter, "April fool!" (Released June 27th. Length 295 ft.)

At Scrogginses' Corner.—The general store at Scrogginses' Corner is the favourite meeting place for the citizens of the locality. A well-dressed couple call at the store and ask Sam Scroggins, the storekeeper, permission to leave a bundle there, to be called for on their return. The old storekeeper discovers that the bundle contains an infant. He takes it to his home, and brings it up as his own. He idolises her. When the child has grown up to be an attractive young girl, Lee Livingston, a travelling salesman, induces her to leave home with him, on pretence of a visit to his folks. Old Sam is broken-hearted. She discovers that Livingston is a rascal. Ashamed to go home, she makes her living as an artist's model. The young artist falls in love with her, and proposes marriage. She will not consent until she has returned to Sam Scroggins. The young sculptor escorts her to Scrogginses' Corner. Sam receives her with joy and gladness. They get his blessing and consent to their marriage. (Released June 27th. Length 908 ft.)

She Never Knew.—Left with the care of his little grandchild through the death of his daughter, old Mr. Blinn tries in every way to give her the care which she needs. He finds the responsibility a very trying one in connection with his labours as a clerk. The little one is taken sick. The strain and worry so upset him that he makes mistakes in his accounts, and his employer discharges him. He never lets his little grandchild know of his position. Unable to secure employment, he has to pawn everything. He begs on the streets to secure means to pay a physician to attend the little girl. Her sickness is a fatal one, and she passes away without any knowledge of her grandfather's suffering and self-denials. (Released June 29th. Length 757 ft.)

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SPECIAL.

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The Star Reporter.—Jack Knapp has deposited two thousand dollars in the Northern Bank in his wife's name. The bank is reported to be shaky. The editor of Jack's paper assigns him to look into the matter for the next morning's edition. Jack gets into the Directors' room and hides. He overhears that they will close the bank at 3 o'clock that very day. Jack's presence is discovered. They try to detain him until after 3 o'clock. Jack, breaking away, makes a bee-line for the newspaper office. He telephones his wife to go to the bank and withdraw her money. She gets there just in time to withdraw it. They purchase a new home with their savings. (Released June 29th. Length 662 ft.)

Itala.

ITALA-FILM
TORINO.

Chantilly Cream.—Our hero begins his day by turning his room upside down in a frantic search for his braces, which are dangling behind him. A letter from his sweetheart, advising him that a decision is to be come to concerning her marriage that evening, and that Bertram, his rival, is to be there, discomposes him. He arrives at the house, but is upset when, in the drawing-room, Bertram is preferred before him. He retires to an ante-room, where refreshments are set out, and, absent-mindedly, sits down in a bowl of chantilly cream. He is wondering how to get rid of it when he hears footsteps approaching. Leaning against a screen, he professes to be enjoying a cigarette till the interrupters have gone. Then he wanders off in search of means for removing the cream, leaving visible traces upon the screen. Passing through an ante-room, he hears footsteps approaching him, and hastily plumps himself into a chair. His beloved enters, but he is afraid to rise, and she, a little offended, goes out. She returns again with Bertram, and our hero, concealed behind the chair, thrusts it forward so that Bertram sits down and also gathers up some of the cream. The master of the house, discovering these distributions of cream, wishes to know the cause. The drawing-room is crowded, and our hero is standing in terror near the doorway. Enter the host, demanding an inspection of all the male members. Whilst the parade is being carried out, the family poodle is industriously lapping the cream off the seat of the hero's trousers. In a little while, there remain only Bertram and our hero to pass through the ordeal of inspection. Our hero is called first, and his clothes now bearing no trace of cream, he comes through triumphant, but Bertram is convicted, much to the delight of the young lady and her lover. (Released June 30th. Length 535 ft.)

Broncho.

Young Deer's Return.—Young Deer is selected by the Commissioners for training at Carlisle College. He becomes a hero in the football field, and is introduced to a fair admirer. They become lovers, and on young Deer asking her father's consent, he is refused. He reminds him of his past, when young Deer saved his life in Death's Valley, and to prove his words shows the watch that Bob had given him. The father is repentant, and offers his hand, but young Deer scorns to be friends after the slight he has suffered, and returns to his Indian camp. (Released June 26th. Length 588 ft.)

Mr. Dooley's Holiday.—Mr. Dooley is commandeered by his spouse to assist in the weekly wash. His awkwardness in fixing the clothes line brings him into conflict with his better half, which leads to serious trouble for both parties. (Released June 29th. Length 380 ft.)

Imp.

A Trip on the Wanganui River.—South Carolina, the tea plant is raised to quite an extent, and finds a ready sale. This spot is, however, the only place in the United States of America where a tea plantation exists. The plants are grown both in the open and under shelter, and the film shows the whole process, from the early stages of culture down to the final packing. (Released January 26th. Length 415 ft.)

The Man From the West.—Cousin Steve, from the West, finds his way to the East. He stays with some relatives, and mistakes their innocent attentions for designs upon his peace of mind. He does not understand the manners of decent society, and soon falls foul of the butler. He rescues a maiden in distress, interferes with a cabman who is ill-treating a horse, and generally behaves after the manner of Westerners. There is a family conspiracy to marry Steve to his cousin, but she does not find favour in his eyes. The cook of the family is much more in his line, and he finds in her the very thing he needs for his ranch in the great far West. She makes excellent pies, and they decide to marry, and he endows the cousin to enable her to wed the man of her heart. (Released June 27th. Length 1,010 ft.)

The Romance of an Old Maid.—Ruth Dayton, though regarded as having reached that stage of life when heart affairs had ceased to trouble her, was not lost to possibilities. She was of a philanthropic turn of mind, and in her work found herself the victim of the tender passion. She took an interest in a man who was left a widower, and had one little daughter. He was a victim of alcohol, but Ruth perceived in him the makings of a new man, and although he resented her efforts to assist him, yet she succeeded in persuading him that self respect was his privilege. The good-hearted woman was instrumental in obtaining for him a position of trust and responsibility, in which he justified her belief in him. His gratitude deepened into true affection. But love is blind, and he is quite surprised when the old maid accepted him and confessed that her heart had been his for many a long day. (Released June 30th. Length 985 ft.)

Ice Boating.—In North America the winters are much more severe than with us. The rivers get frozen over, and ice-boating becomes, in some districts, the sport of the season. During the January of 1911 the lake at Shrewsbury, N.Y., was frozen over, and these pictures show ice-boating in full swing. It is said that under favourable conditions a speed of 100 miles per hour has been attained. (Released June 30th. Length 445 ft.)

Urbanora.

The Diplomat's Wife.—Mr. Vine, discovering his wife has made an assignation, overcomes his desire to kill her, but seizes an opportunity to force her to murder her lover. (Released June 26th. Length 830 ft.)

Dupin Moves.—Dupin goes through many diverting situations in the process of moving. (Released June 26th. Length 380 ft.)

A Trip on the Wanganui River.—The picturesque scenery of New Zealand is seen to advantage in this film. (Released June 26th. Length 235 ft.)

Ruth, the Telegraph Girl.—Ruth Darland has to choose between love for her father and duty. She decides on the latter, which means the arrest of her father. Things right themselves in the end, to the discomfiture of Mr. Manning, a magistrate, whose advances have been repulsed by Ruth. (Released June 26th. Length 940 ft.)

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Gaumont.

Bobby, the Magic Gardener.—Bobby's aunt and uncle pay a visit. As soon as they arrive, Bobby goes to his nurse and secures his money-box, which is afterwards handed to the company in the hopes of securing a large addition. Bobby's aunt inserts trouser buttons. After their departure, Bobby decides to count his wealth, but his expectations are turned to disappointment when he discovers the buttons. A consultation is held with his nurse, and it is arranged to get even with his aunt. The next time she visits the house the proferred donation is refused, but Bobby persuades her to visit his garden. Judge of her surprise when her nephew withdraws from under a glass frame various pairs of trousers, and remarks, "I have sown your trouser buttons, and now present you with the harvest." His parents, after hearing of the aunt's mean trick, agree that she rightly deserved the joke. (Released June 27th. Length 415 ft.)

A Football Absurdity.—Before commencing the match the opponents are made acquainted with the rules of the game. They are advised to neither strangle, bite, shoot nor stun their adversaries. The game started with a keen struggle for possession of the ball, but after a time the combatants transferred play outside the recognised area, running through country lanes, over hills, through places of amusement, etc., until arriving at the sea coast, where they enter the water and entirely disappear. (Released June 27th. Length 360 ft.)

The Marquise and the Dancer.—A French Count, having been bored at his *fiancee's* house, calls upon a young dancer, who is much in love with him, and refuses all other suitors. Upon arriving home he writes a letter to one of his friends, asking him to come and spend a short time with him. The friend arrives, and is handed a letter from the dancer to the Vicomte, making arrangements to walk in the grounds the following day. Having occasion to depart on business he asks his friend to act as companion to the dancer. The Vicomte's *fiancee* has the misfortune to meet with an accident, and seeing a house close by, learns it belongs to her betrothed. Thinking to surprise him, she calls, but learns he is not at home, and when shown into the reception room reads the letter from the dancer. She decides to act the part, and accompanies the friend into the woods, where a love scene is enacted. The Vicomte and the dancer appear, the former much annoyed to see his *fiancee* flirting with his friend, but upon being requested for an introduction "to the charming companion" remembers that he himself is also in the wrong. (Released June 27th. Length 800 ft.)

The Palace of Versailles and the Two Trianons.—This film commences with a view of the Palace seen from the Place d'Armes. Proceeding inside the Palace we see the "Galerie des Glaces," and the Royal Bedroom occupied by Louis XIV., down to the time of Marie Antoinette. Amongst various outside views are seen the Gardens formed by Notre, the gardener of international fame; the car of Apollo; the staircase of 100 steps; the Grand Canal; and the Palace of the Grand Trianon. The concluding pictures show a view of the Royal Residence taken from a dirigible. (Released June 30th. Length 490 ft.)

Uncle Tom's Second Childhood.—Uncle Thomas, a man getting well on in years, writes to his nephew inviting him to come and live with him, offering to make him his sole heir. The nephew, his wife and child lose no time in changing into their new abode. The second day the uncle appears to have had sufficient of the company, and proceeds into the library to rest, when his attention is attracted by some writing on a blotting pad. He deciphers the writing, and reads a letter from his nephew to his mother-in-law, informing her that the uncle is "a ridiculous old man in his second childhood, and requires a nurse to look after him." The uncle inserts an advertisement in the paper for "a nurse to look after a man in his second childhood." The applicants arrive, and the nephew and his wife are delighted to think they will have a nurse to look after the child. The uncle informs his relatives of the reason for inserting the advertisement. The concluding pictures show the manner in which this intelligence was received. (Released June 30th. Length 450 ft.)

A Hasty Marriage.—Margaret, an invalid, is staying at the house of her uncle, who employs as his pastor a young man named Benedict. Margaret is much improved in health, but the pastor is in love and very despondent, until, declaring his love, he is assured it is returned. The young couple decide to elope, the method employed being a horse for Margaret and a bicycle for the pastor. Arriving at a colleague's house the marriage ceremony is celebrated, and the couple depart to a neighbouring hotel, where they intend to spend the night. Margaret 'phones for a good costumier and tailor, who supply them with clothes. The uncle arrives at the hotel immediately after they have departed for Paris. He still pursues them, however, even to securing a seat in the same train, but at the capital he loses his bearings. Later, he runs them to earth in an hotel, and after much persuasion agrees to stop to dinner, during which he causes embarassment by proposing the toast of the future son and heir. (Released June 30th. Length 1,370 ft.)

Geometrical Deformation.—To commence with, we have a tube placed under a hydraulic press. Above it is the pressure gauge, registering the pounds per foot, whilst to the left is an indicator registering the extent of the deformation. The next subject is a square tube, which is followed by the various aspects of the metals submitted to the hydraulic press. (Released June 27th. Length 305 ft.)

Her Supreme Sacrifice.—Jack Sertine, a barrister, is a widower living with his daughter Colette, who suffers with an affliction of the eyes. The barrister meets a pretty actress, with whom he falls in love, and arranges a meeting in the park for the next day. His daughter's affliction necessitates a visit to the specialist, who advises an operation. The operation proves successful. Meanwhile Jack Sertine's suit has progressed satisfactorily, and the actress becomes his promised wife. The actress is introduced to Colette as her new stepmother, and the child's grief is very distressing. She caresses the painting of her mother, rushes off with it and deposits it in her bedroom. She suffers a relapse, and the specialist states that the acidity of her tears will lead to complete blindness, the only remedy being to remove the cause of the trouble. The actress decides upon the course of action to pursue in order to preserve the daughter's eyesight, and by that means sacrifices husband and home. (Released June 30th. Length 1,055 ft.)

Lost a Leg of Mutton.—A butcher dressing his shop has occasion to go inside for a further supply of meat, when a tramp steals a leg of mutton and makes off with it. The butcher gives chase, but collides with a young lady. Soon a crowd gather and join the butcher, all anxious to capture the thief. The thief, seeing a door open, dives in. Another means of escape presents itself when he espies a young lady riding a machine. The young lady is quickly thrown from her machine, and joins the pursuers. The thief becomes hemmed in until there is but one loophole of escape—*viz.*, down the slip into the river. Here his pursuers, too anxious to secure him, overbalance and fall into the water. At last he is captured and brought ashore in a very bedraggled condition, amidst the jeers of the assembled crowd. (Released June 30th. Length 255 ft.)

B. & C.

The Pedlar of Penmaenmawr. — Llewellyn Rhys, the pedlar, lives in a hut on the mountains. One day, in the market place, Mfannwy Griffiths, a farmer's daughter, makes some trifling purchases. Mfannwy, on her way home, decides to take a short cut over the mountain. While picking flowers she slips and falls over the

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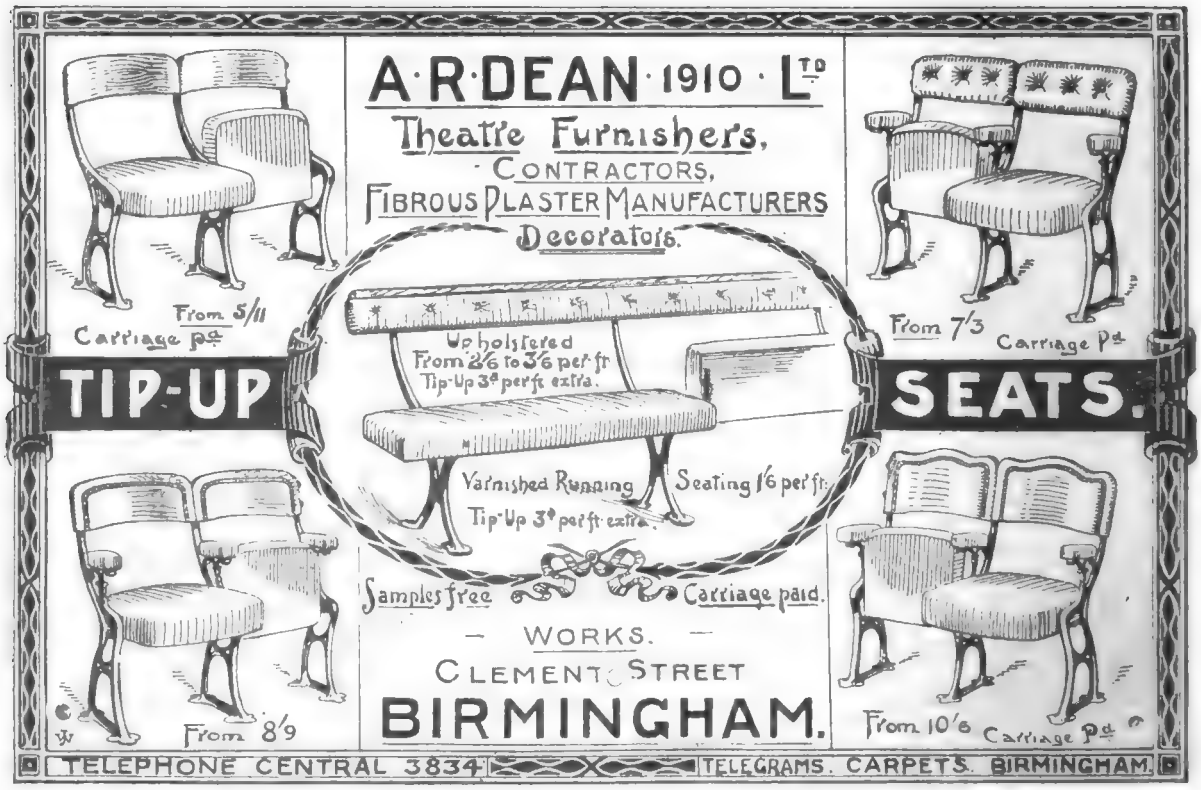

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precipice. Her screams are heard by the pedlar, who, clambering over the side, carries her to his hut and cares for her. She falls asleep without giving any clue to her identity, and the pedlar decides to let her stay and rest. Meanwhile, Farmer Griffiths traces her to the pedlar's hut, and, mistaking the motive of the poor pedlar, he is about to thrash him when Mfannwy dashes out and tells how he saved her life, and the farmer clasps hands with his child's rescuer. (Released June 30th. Length 860 ft.)

Lux.

When a Man's Married.—Jimson endeavours to get rid of his mother-in-law. He arranges with a party of his friends to attack the old lady. The attack goes off very well, but one of the party drops a letter in which Jimson gives him his instructions. This leads Jimson's wife to divorce him. However, all things end happily. (Released June 29th. Length 620 ft.)

Thou art the Man!—A foolish son imagines that he can do without his parents' help, so goes forth into the world. Shortly afterwards he writes to his mother and tells her that he is greatly in need of money. His mother is much distressed as she is unable to persuade his father to let him have any money. That night, the prodigal son returns home. His father relents, his son takes his supper and retires to rest. His father is a gamekeeper, and goes forth to his duties directly after supper, leaving his wife reading a newspaper. Presently a tramp comes to the cottage and asks for something to eat. He is invited in, and food is laid before him. The woman reads a murder that has been perpetrated in an adjacent town. A photograph of one of the supposed murderers is given, and the woman imagines that she recognises the original of the photograph in the tramp. As a reward is offered for his capture, the woman realises that, if she can inform the police she will get the money that her son needs. She sends her daughter to fetch the police, and plies her visitor with wine. Her son comes down from his room. He enters just as the police burst in and are about to seize the tramp. The good woman is horribly surprised to see the tramp snatch off his wig and false beard, point to her son, and instruct the police to arrest him. Thus the woman brings the real culprit to justice—her own son. (Released June 29th. Length 745 ft.)

Arabella feigns Indisposition.—Arabella does not feel disposed to go to the office. She therefore writes the manager and tells him that she is suffering from a severe attack of influenza, and the manager of the firm instructs a doctor to call. The doctor calls and sees through Arabella's deception. He sends her to the hospital. There poor Arabella is handled in such a manner that she is only too glad to go back to work again. The operations at the hospital are highly amusing. (Released June 29th. Length 535 ft.)

Arabella Seeks a Sweetheart.—Arabella goes in search of her twin soul. Her unwelcome attentions to the sterner sex finally gets her into trouble, and thus make an opening for her despised lover, who proves himself a hero and wins her hand. (Released June 26th. Length 500 ft.)

Solax.

The Animated Bath Tub.—An inventor has produced a bath which can be made to wander from room to room by the mere turning of an electric button. When poor uncle visits his nephew he is invited to try the new device. He gets in, and then the ablutionary utensil starts on its peregrinations. After nunky has performed "the grand tour" he is rescued, but not until he has gone through the time of his life. (Released June 26th. Length 640 ft.)

Pasquali.

Polidor's Love Gift.—An elderly maidservant is discharged, and leaves a note attached to the lamp-post outside the house, together with a bunch of flowers. The flowers are removed by a passing woman, and when Polidor sees the note he thinks the "gift" referred to to be the lamp-post itself, and, seizing the latter bodily, drags it from the earth and makes off with it. Then a chase ensues; all sorts of things and people bite the dust before the onrushing Polidor, and in the end he is seen in a cell, kissing the lamp-post, to which he still clings. (Released June 27th. Length 655 ft.)

Through Tribulations to Happiness.—A young man, just before his marriage, is seen parting from an old flame, but even after marriage, after a child has been born to him, he again meets his previous sweetheart outside his own house, and slips away with her to the cabaret, where they used frequently to dine together. His wife follows after him. In the cabaret the man falls foul of another frequenter. The two men draw their daggers and begin to fight. The neglected wife has come to the window, and, looking through, is the witness of her husband's fickleness, and later of his quarrel, and sees him victorious in the struggle, his opponent being stretched lifeless. She swoons, while the murderer takes to his heels before the police can arrive, and makes for his cottage. For a time the police fail to track him, but he is waylaid and overpowered, carried to gaol, and condemned to ten years' penal servitude. During his absence things go hard with his wife. The doctor of the neighbourhood makes her his housekeeper, her little daughter also finding a home in the doctor's house. The convict is released before he was expected, and, making his way to his old home, finds it deserted, and is told that his wife is acting as housekeeper to the doctor. He goes to the latter's residence, and demands that his wife return to him. She refuses, and the ex-convict threatens to go to the police if she has not complied with his command in an hour. The woman realises that legal right is with her husband, and prepares to go, when, looking out of the window, she witnesses the death of her husband beneath a passing motor-car. Her happiness is made complete by marriage to the doctor. (Released June 30th. Length 2,670 ft.)

Rex.

Through Twisting Lanes.—Nell Thornton, a farmer's daughter, falls in love with an artist, and marries her lover in spite of the objections of her father. Except for the fact that Nell's parents will have nothing to do with them, the young couple's dream lasts. However, her husband concocts with her aid a scheme to overcome their dislike for all appertaining to art in particular and civilisation in general. The artist removes his moustache, and, donning an old suit of clothes, obtains work at the farm unrecognised. Nell returns home and announces that her husband has deserted her. Her parents take her back, and Mr. and Mrs. Newlywed meet surreptitiously for fond reciprocities. Then the farm hand applies to the farmer for the hand of his daughter, and is told that of all the men the old man would like for a son-in-law he is the one, but alas! etc., etc. Whereupon the former artist has a wash, and, changing into a clean suit, reveals himself to his amazed father-in-law. Stoneyhearted Hayseed relents, and, acknowledging himself defeated, gives the couple his blessing. (Released June 29th. Length 1,000 ft.)

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Ambrosio.

Tweedledum's Sweet Wife. — Tweedledum is blessed with a wife exceptionally attentive. Tweedledum grows tired of overmuch sweetness, and announces his intention of taking a stroll. Mrs. Tweedledum insists on accompanying him, and they walk in the street with the lady holding the newspaper up for the greater convenience of her hubby's reading. Stopping for a rest, Mrs. Tweedledum takes the paper and commences to read, while Tweedledum occupies himself in eyeing the pretty girls who pass. One of these is so attractive that he slips away from his wife's side, leaving her still reading, and goes off with the other lady. Mrs. Tweedledum runs after him, and engages in a furious struggle with her rival, whom she defeats, carrying off Tweedledum in triumph. At home, Tweedledum seizes an opportunity to push her into an open wardrobe, and, locking her in, drops out of the window and joins the other girl, who is waiting below, and Mrs. Tweedledum; in confinement, consoles herself by brushing the coats belonging to her hubby which she finds in the wardrobe. (Released June 23rd. Length 546 ft.)

A Honeymoon Journey.—The opening scene shows the receipt by a young lady of the announcement of the forthcoming marriage of Count Louis, whom she has regarded as pledged to herself. She writes to the man, announcing her determination to be revenged. The bridegroom is dismayed, but laughs off his fears and forgets his old flame until he has begun his wedding journey. A heavily veiled lady enters the carriage just as the train is about to start, and she reveals herself as the slighted woman. The bridegroom is mortified to see his enemy ingratiate herself with his wife, who insists on her accompanying them to the hotel at the journey's end. At the hotel the husband's fears are intensified by the woman showing him a photo which bears a very affectionate inscription, and which she announces her intention of giving to his wife. At last, one evening she hands the wife a packet, which the husband watches her open with dismay, but it proves to contain only a photo of the girl herself, who has had an ample revenge in watching the fears of her old lover. (Released June 27th. Length 1,208 ft.)

Festivals in India.—We have processions of elaborately carved cars, bearing idols of varying degrees of hideousness, military parades, and elephants, gaily caparisoned, carrying the ruling princes, a display of skill by the native swordsmen, and various series showing the characteristic native dances. (Released June 27th. Length 490 ft.)

Nordisk.

A Poisonous Love.—A middle-aged professor of chemistry has his nephew, John, staying with him and his young wife, Mary. John and Mary retire to a sitting-room. John declares his love for the professor's wife. John is persistent, and she finally gives way. They are locked in each other's arms, when the professor enters the room, unseen and unheard. He silently returns to his laboratory. Soon after John enters the laboratory. He inquires of the professor what it is in the test tube he is holding. The professor tells him it is a fast working poison. The wife now enters, but is sent out again by the professor, who follows her. Mary tells the professor she only entered the laboratory to ask him about a little account, and he gives her a bank-note wherewith to settle it. During his absence John has conceived the idea of getting the professor out of the way, and pours some of the poison into a glass of drinking water. He has hardly completed this when the professor enters. John prepares to leave, and goes to say farewell to Mary. The professor discovers the poisoned water. He pours some fresh water into another glass. Mary and John enter the laboratory. The professor drinks of the pure water, and, watching John's face as he does so, his suspicions are confirmed. The professor then hands his wife the poisoned water, but this is too much for John. He blurts out the confession of his evil designs, and Mary gladly turns to the sheltering arms of the husband she truly loves, while John is ordered from the house. (Released June 29th. Length 1,043 ft.)

Selig.

Adrift on the World.—Katherine Dalton's ruse to pass herself off as a rich merchant's lost daughter is discovered, but her story softens the heart of the other girl's parents, and she at last finds food and shelter. (Released June 20th. Length 1,004 ft.)

Darkfeather's Strategy.—Darkfeather rescues Raincloud, her lover, from the stake, and together they dash away to freedom. (Released June 20th. Length 1,000 ft.)

The Devil, the Servant and the Man.—The man, who has neglected his wife, dreams, and the devil appears. Great is his relief and repentance when he finds he has only dreamt that he murdered his wife. (Released June 23rd. Length 1,015 ft.)

Bessie's Dream.—Bessie, having quarrelled with Jack, falls asleep as she is fishing, and dreams she is pulled into the water by an unseen fish. She lands on a cannibal island, and awakens to find Jack by her side. (Released June 23rd. Length 590 ft.)

Eclair.

Song of Happiness. — Jean Duroc bids good-bye to his sweetheart, a farmer's daughter, as he intends sailing to America to join his brother. Their farewells are interrupted by a strolling musician, who is dismissed by Jean. After two years, news arrives that Jean is returning to reclaim his sweetheart. Then follows a message that the ship *Titan*, on which he has sailed, has been wrecked. The news is a terrible blow to Jean's sweetheart. It upsets her mental balance, and her father sees with anguish the terrible effects of the news. Returning unexpectedly, Jean, who has been saved, greets his sweetheart as she is seated on the low farm wall. The truth dawns on him as he gazes into her eyes. All efforts to arouse her seem futile. One day the old musician arrives again at the farm, and Jean has a happy idea. Coaxing his sweetheart to the spot where he had bid her good-bye, he persuades the musician to play again the old song. Then, dressed as he was on that day, he seats himself beside the girl. The maiden's reason returns, and she recognises her lover. There follows a happy scene in the farmhouse. (Released June 27th. Length 760 ft.)

The Picket.—Old Matthieu is a gardener left in charge of the Castle of Chesenay. He visits his son, Sebastian, a workman in the city. Sebastian is a republican. At the *cafe* he succeeds in making a new convert—a young mechanic. After the mechanics have left, two burglars, looking for a job, enter. Hailing a motor, they travel out to the castle, ill-use the old man, and escape with their booty. The new convert, under Sebastian's instructions, has cut some telegraph wires. Sebastian and his friends, returning to the *cafe*, discover the paper about the castle dropped by the burglars. Immediately the son is filled with anxiety in regard to his old father. The

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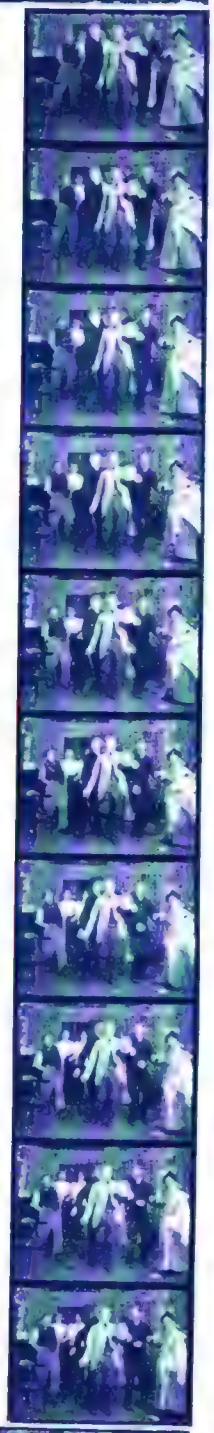

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party rush to the post office,, and one sees a realistic incident as Sebastian worries the officials to telegraph through immediately. After a delay comes the news that some person has cut the telegraph wires. The party then call a motor, and dash off to the castle. Their motor arrives just as that of the burglars has got clean away. Old Matthieu is carried away to the *cafe*, where every effort is made to restore him. Whilst Sebastian is breathing out curses against the person who cut the wires, his latest convert proudly enters and informs him that he has carried out his orders. Thus has Sebastian's attack recoiled upon himself, and we leave him facing its terrible consequences. (Released June 23rd. Length 785 ft.)

Welt.

Through the Valley of the Danube. Part 2: From Beuron to Sigmaringen.—Grim and defiant castles, around whose walls the clash of battle often sounded, and rugged impressive scenery, are shown in the second section of "Through the Valley of the Danube." From Beuron a visit is paid to the Chapel of St. Maurus. Then come the time-worn castles of Werenweg and Aichfelsen. The mounts called "Gutenstein" and the "Needle of Cleopatra" are ascended. After a short walk along the beautiful banks of the river, the film concludes in Sigmaringen. (Released June 27th. Length 376 ft.)

American Wild West.

Cowboy v. Tenderfoot.—Dick Ford, a tenderfoot, finds favour in the eyes of Tress Dawson. He has a rival in Jose, a cowboy, who is only waiting for a suitable opportunity to injure the newcomer. The favoured man discovers that Jose is attempting to come between him and his sweetheart, and sends him a note containing the words, "One of us will be killed." Jose tells the father of Tress, and through the excitement the elder man dies. A piece of the letter is found near the body, and Dick is arrested and convicted, in the belief that he has killed Mr. Dawson. Tress finds the missing portion of the note, and is able to prove the innocence of the man she loves. (Released June 29th. Length 1,005 ft.)

Cosmo.

The Test of Truth.—In a little country home the boy is addicted to taking practice shots with his father's gun. Challenged with it he denies any knowledge of the matter. His father catches him in the act. After flogging him the father is downcast, but the boy's mother pleads with the little chap, who promises that in future he will always speak the truth. A few days later the mother falls ill, and it happens also that the reserves are called out and the boy's father is marched away, leaving his wife on her sick bed. He pleads with his officer, but is compelled to join the ranks. He is left on sentry duty over his sleeping comrades. His wife, feeling herself dying, asks to see him. An old farm-servant carries the news to the sentry. He lays down his gun and goes off to visit his wife. The priest is by the bedside and the boy doses on a chair. The husband's presence does the wife good and she falls into a refreshing sleep. The farm-servant has been posted to give warning of the patrol's approach; but, he, too, sleeps. The soldiers enter and search for the deserter. Hearing them the father hastily scrambles into a loft. The soldiers make a search; but just as the men are about to depart, they catch sight of the boy. He is questioned concerning his father and tells the truth, with the result that the deserter is brought down and marched away. He is tried by court-martial, and just as sentence is about to be pronounced the old priest enters, tells his story, and begs for the life of the prisoner. The judge accords a free pardon, and the story ends with the happy reunion of the little family. (Released June 27th. Length 1,000 ft.)

The Making of a Soldier.—The film shows us the men going through their physical exercises, at work in the gymnasium, on the horizontal bars, etc., bayonet fighting, and carrying out gymnastic exercises. There is a scene showing lancers drilling on foot. (Released June 27th. Length 375 ft.)

Rep.

A Severe Lesson.—Bob Morgan, a young New Yorker, is in love with Reta Dar. She loves Bob, and is engaged to marry him. Later, she realises that Bob has not enough of the world's wherewithal, and writes breaking off the engagement. Bob pleads to have her recall her decision, but she tells him her answer is final. He leaves just as she is on the point of calling him back. Bob joins the army, and his company is stationed at Flagstaff, Arizona. Colonel Moseley, a widower, with a grown-up daughter, is in command of the post where Bob is stationed. The Colonel has taken a trip East, and takes unto himself a wife. He wires his daughter that he is bringing home a new mother. The couple arrive a few days later. Miss Moseley does not take kindly to her step-mother. A ball is given in honour of the Colonel and his wife. When Bob Morgan enters the room, in the Colonel's wife he beholds Reta, his former sweetheart. They both cover up their embarrassment. The Colonel's daughter has noted the actions of Morgan and her step-mother, and resolves to keep her eyes open. Morgan writes on Reta's dancing card a request that she meet him alone. Reta drops her programme, which the Colonel's daughter picks up. She confides in Lieutenant Bagley, her lover. Morgan has persecuted Reta with his attentions. The truth dawns on Bagley that the supposed love affair is all one-sided, and proceeds to dispose of him. The only blame attached to the Colonel's wife is that she tried to keep the secret of her early love affair from her husband. A happy ending is brought about. (Released June 27th. Length 1,000 ft.)

In the Tide.—Fred Martin pays attention to a rich young lady; his object is to marry her for her wealth. The past life begins to show on him, and he becomes a victim of the cocaine habit. They are married, and the time elapses—six years. Fred has been going from bad to worse. The wife begs her brother, a minister, to try to persuade Fred to quit his bad habits. The minister does so, to no avail. The minister meets a poor girl of the slums and befriends her. His sister engages the girl as nurse. The minister's interest in the girl ripens into love. The husband decides on making a conquest, which is resented by the girl. The wife is told by the girl that she is going to leave. The husband does his best to poison his wife's mind against the girl. The husband decides to get even with the girl. He takes his wife's jewellery and places it in the girl's grip. The wife, discovering the loss of her jewellery, informs her husband, who throws suspicion upon the girl. Her grips are searched, and the jewels found. The minister champions the girl, who thanks him. Declaring her innocence, she leaves the house. The minister longs for the girl, but knows she will never be his with the disgrace over her head. The husband is picked up by the minister in Chinatown, overcome by the effects of the drug. The husband's condition is serious. He makes a confession to the minister. The minister goes to the girl and tells her, and finally all obstacles that separated the lovers are bridged over. The husband dies, leaving his wife ignorant of the life he has led. (Released June 29th. Length 1,000 ft.)

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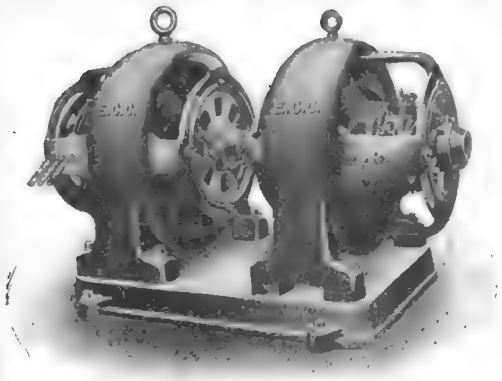

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Powers.

A Woman of No Importance.—In this story the woman stands out in bold relief, with a background of intrigue and infidelity; the very people in comparison with whom her nobility shines overwhelmingly brilliant are given the opportunity of pointing her out as the guilty one. She bears it all patiently for the sake of making happy the man she loves. So she leaves the husband in ignorance of the true state of affairs about that little midnight supper at the artist's studio, and, for the sake of the man and his little child, allows herself to be driven forth, and accepts, without remonstration, the denunciation of the real sinner. (Released June 26th. Length 880 ft.)

Fitz.

The Children of the Forest.—A widowed mother discovers a gipsy thief in her chicken yard. She gives the man into custody. Months afterwards, by way of revenge, the gipsy kidnaps the mother's pretty child. The girl is tracked and rescued by her brother and his dog Tiger, and restored to the anxious mother. (Released June 29th. Length 425 ft.)

Kalem.

The Railroad Detective.—Attacking the agent at a small railway station, a gang of train robbers escape with bullion worth many thousand dollars. Don Dean summons help, and Morgan Adams, the railroad detective, arrives. He is captured by the outlaws and imprisoned in a rail-side gunpowder shed, his release being effected by Dora just before a terrific explosion occurs. The robbers seize an engine, and haul their booty aboard. The detective and Dora follow on another engine. After a thrilling pursuit, the robbers take to the woods, and a grim chase brings the detective's quest to a successful issue. (Released June 27th. Length 1,020 ft.)

The Pasadena Peach.—Mary, known as "The Pasadena Peach," has many suitors, but the favoured one is Jack Howard. Jack visits his sweetheart, and Mary's mother announces the arrival of Algy, a second suitor. The "Peach" tells Algy that she is obliged to do the laundry work, and he volunteers to relieve her of that duty. She goes to join Jack, only to be met by Ned. Having disposed of Algy, she pursues the same tactics with Ned, and has him commence the digging of a well. Bill, Henry and Bud arrive, and are set to work, beating the carpets, stringing beads, and sprinkling the lawn. Mary then joins Jack. Soon the different labourers discover the plot against them. They proceed to the hammock where Mary is resting, and discover that Jack is asleep in his chair. While they plan to cut down the hammock Mary overhears them. She awakens Jack, and they make a "dummy" of pillows, which they place in the hammock. They then hide, and have the laugh on the conspirators. How the resourceful "Peach" finally disposes of them makes a comical *finale* to an amusing story. (Released June 30th. Length 1,003 ft.)

The Tide of Battle.—The story opens with a reception given in honour of the Confederate volunteers. Hardee, a lieutenant, bids good-bye to his sweetheart, Alisia, who is the elder daughter of Mr. John Stafford. Alisia does not take the young suitor seriously. The officer little realises that Mystie, the younger sister of Alisia, is deeply in love with him. The Staffords receive word from Hardee that within a few weeks he expects to camp near their home. Shortly after the receipt of Hardee's message the Federals occupy the land surrounding the Stafford estate, and make their headquarters at the house. Hardee, anxious to visit Alisia, volunteers to act as a spy and learn the plans of the Federals. He succeeds in penetrating the enemy's lines, but his hopes are shattered when he sees Alisia receiving the caresses of Denby, the Federal captain. The Confederate is about to shoot Denby, when Mystie appears and speaks his name. Hardee becomes alert when Mystie relates the account of a proposed attack, which she has overheard. Hardee starts back for camp to warn his comrades, when he is discovered by a sentry and severely wounded. Mow Mysites saves the object of her secret love and brings victory to the Confederates make a happy conclusion to this dramatic story. (Released June 23rd. Length 1,067 ft.)

The Trail of Gold.—Mary lived with her grandfather, who was failing in health. The young doctor, Mary's sweetheart, stated that a shock would cause the old gentleman to pass away. The grandfather disclosed the hiding place of two bags of gold dust, which he said would become the property of the young couple. Tony, a Mexican, overheard the conversation, and determined to secure possession of the treasure. As the doctor started from the room the grandfather was taken with a severe pain in the head. The doctor returned, and, placing the medicine upon his handkerchief, gently adjusted the bandage over the invalid's forehead. In the dead of night Tony entered the house and took the gold. The old man saw him, and endeavoured to interfere. The Mexican fled, and in his death struggle the grandfather dislodged the handkerchief and thrust it into his mouth. Tony stumbled, and tore a hole in one of the sacks. He did not notice that a fine trail of gold dust was left behind him. Mary discovered the robbery, and was horrified to find that her grandfather had passed away. The sheriff and his men were summoned, and Tony was the first to call attention to the doctor's handkerchief, which had apparently gagged the old man. The doctor was arrested. As Mary returned home she discovered a scattering of gold dust in the road. She followed the trail to Tony's shack, and found him in the act of hiding the stolen mineral. Mary secured the aid of the officials. The Mexican was brought to prison and the doctor was liberated. (Released June 23rd. Length 1,016 ft.)

Milano.

Mr. Boneface's Grand Relations.—The Bonefaces had some grand relations. At any rate they said so, although they had never met. Some thieves got wind of the aroma of grandeur blowing from the habitat of the Bonefaces, and laid their plans accordingly. A letter arrives from these glorious collaterals, inviting their relatives to pay them a visit. There is a tremendous overhauling of Sunday-bests, and shortly after the Bonefaces depart *en masse*. No sooner are their backs turned than the enterprising burglars put in an appearance, and soon make a clean sweep of everything of value. Presently the Bonefaces return, after their trip in vain to a false address, and find that they have received visitors instead of being guests themselves. (Released June 30th. Length 510 ft.)

Essanay.

The Dead Man's Claim.—An aged miner finds a rich gold claim, stakes it out, fills a sack with gold ore, and starts back to file his claim. After days of torture he falls asleep in a clump of sage-brush. Jim Durkin and Black, his partner, are about to sit down to supper when faint cries are heard. Durkin finds the stricken miner, summons Black, and they carry the old man and lay him on a bunk. The old man refuses

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to talk to Durkin until Black goes out. The prospector tells Durkin of the rich claim, shows him the ore samples, then gives him a paper on which is drawn the location of the mine. A few moments later he is dead. Durkin and Black swear partnership in the mine, bury their old benefactor, then start out to locate the great wealth. Black deserts Durkin, taking the pack train and all the water. Durkin starts out blindly across the burning wastes. Meanwhile, Black has been robbed of his water supply by a rascally Indian. Durkin comes upon the Indian, robs him of the water-canteen, and staggers on. Black perishes from thirst. Durkin lasts until the following day, when his water supply gives out. Realising his desperate position, and knowing he is lost, he kills himself. (Released June 27th. Length 994 ft.)

The Chauffeur, the Girl, and the Cop.—The Riches employ a chauffeur, a maid, and her mother. Jimmie, the chauffeur, is in love with Mollie, the maid, and his rival is Hogan's reflection kissing Mollie. This is what he to the theatre, and Mollie puts the opera-glasses in Rich's coat pocket and forgets to inform him. Rich thinks he has forgotten the glasses, and dispatches Jimmie to the house to get them. Jimmie returns, and sees Officer Hogan's reflection kissing Mollie. This is what he imagines, but the truth is that Hogan is eating a piece of pie from Mollie's mother. Jimmie gets into the house secretly. Mollie hears the noise, Hogan draws his gun, rushes in and captures Jimmie as a thief. Jimmie tries to explain, but Mollie tells of giving Rich the glasses, and Jimmie is lugged off to the station by Hogan. Mollie's mother receives a 'phone from Rich, asking what is keeping Jimmie, and tells of his arrest. Old Rich and his wife instantly ride to the station, where matters are explained. Jimmie leaves with Mollie, while Hogan is reprimanded by the sergeant for being over-zealous. A week later Hogan watches the hack that is returning Mollie and Jimmie from the parson's, pass him all decorated with streamers and old shoes. (Released June 27th. Length 996 ft.)

Out of the Night.—Howard Moore, a millionaire clubman, returns home to learn that his fortune has been swept away in the crash of the Eagle National Bank. The fact that his *fiancee* has read of his misfortune and returns his engagement ring causes him to seek solace in the whiskey decanter; then he determines to end it all. The revolver is raised to his temple, when a tapping is heard outside the large French window, and Moore is astonished to see a ragged derelict beckoning for admission and protection from the biting air. Moore admits the unfortunate, who questions him. The clubman shows him the newspaper and letter bitterly, and then is amazed when the fellow begins to relate a story almost identical with his own. The story is revealed in a beautiful vision. The story finished, the outcast begs Moore to give up whiskey and make a man of himself. Moore promises, tears the girl's face from the frame on the table, grips the derelict's hand, rewards him with a bill, then watches him vanish into the night from whence he came. (Released June 30th. Length 990 ft.)

"Alkali" Ike's Bride.—"Alkali" is considered the ranch seamstress by the boys on Hard-Up, and has to sew buttons on coats and do other sewing, that finally decide him on the matrimony thing. "Alkali" gets the town paper, and sees a "Husband Wanted" ad. A widow with a small boy and loads of money wants to hitch up with some nice Western gentleman. He dispatches a letter to the widow to come to Snakeville. The boys have a suspicion "Alkali" is up to something, discover his letter in the mail-box, open it, and read. A scheme is cooked up to cure him. Big Pete is disguised as the widow, Sagebrush Simpkins as the "little boy," the boys put them on the stage, and, when it arrives at the ranch, "Alkali" is horrified at a sight of the "widow's" face. He tries to escape, but Pete captures him, and the scheme is exploded when "Alkali" discovers the "widow" has a two days' growth of rough beard. "Alkali" quits the ranch in a huff, but meets a charming damsel on the train, and wins her for his wife. They board the next train back, and the boys are stung when "Alkali" introduces Mrs. "Alkali" and leads her proudly into the ranch-house. (Released June 30th. Length 994 ft.)

Nestor.

The Torn Letter.—John Arnold is a fugitive from justice charged with a crime of which he is innocent. He pays a visit to his home town and sends a note to his sister to meet him at an appointed place. Mabel tears the note in two, one-half of which falls to the floor. She hurries from the house to meet her brother. Scott, Mabel's husband, is very jealous. Returning home, he finds the part of the note which Mabel had dropped, reads it, and believes his wife guilty of being untrue to him. On returning, Mabel is confronted by her husband, who demands that she tell him the name of her lover. Mabel refuses to talk. Scott goes to his room, packs a suit-case, and disappears. The following morning Mabel finds a letter from Scott saying he has drowned himself. A searching party, dragging the river, come across Scott's hat and coat, and all believe him dead. Two years later Mabel becomes governess to the six-year-old child of Doctor Robert Ford, a widower. The child loves Mabel at once—the Doctor later. He gains her consent to lead her to the altar. Scott and the fugitive brother have met in Colorado and, by an inscrutable decree of Fate, become partners. Both remain in ignorance of each other's past life. Mabel, having learned her brother's whereabouts, writes to tell him of her husband's (Scott's) jealousy and suicide, enclosing in the same letter the other half of the letter which had caused so much pain. Scott, seeing the handwriting upon the envelope, believes John to be the lover of his wife and he endeavours to get John's gun to shoot the supposed-to-be destroyer of his home. Scott is subdued and explanations follow. Scott compares the half of the letter he has always carried, and finding the words and indentures complete, in penitence starts for the East, to repair the ruin his jealousy has wrought. Heart failure prevents him making great speed, and so he arrives on the day of the wedding of Mabel to the doctor. He witnesses the ceremony through the window, but the shock has aggravated his complaint, and he passes away upon the doorstep. She, in ignorance of the death of the man outside, sees happiness again in store for her. (Released June 26th. Length 950 ft.)

The Outlaw's Wife.—Frank, an outlaw, has a sick wife, Mary. Frank threatens to strike his wife. Dr. Gilbert, tries to reason with her husband when the sheriff enters and arrests Frank. He is taken to prison and attempts to escape. He is pursued by the guards. They follow him to the river bank where the outlaw dives into the water. His pursuers fire at him while he is in the water, and as they do not see him reappear, believe they have killed him and notify his wife to that effect. However, he safely reaches the opposite shore and leaves the country. The doctor has learned to love his patient and gains her consent to marry him. The happy couple, together with Mary's sister, move to another home. Frank, having heard of her marriage, comes to demand money. Waiting until the doctor has departed, he enters the house and confronts his wife, demanding a wallet of money that she is putting in a drawer. Her sister slips out unobserved and goes for help. Just as the husband has taken the money from his wife, the doctor returns for his medicine-case. He is surprised to find his wife's bedroom door locked and to discover the strange hat on the table. He commands his wife to open the door. Frank covers her with his gun as he starts for the window. The doctor, from the other side of the door, draws his gun and again commands Mary to open the door. Frank has forced Mary to stand between himself and the door. As he jumps out of the window, he fires, barely missing the

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doctor, who returns the fire. Mary, who has got to the door to open it, faints just before the doctor fires. She revives and explains the situation to the doctor, who hastens out to follow Frank. The sheriff and his men, whom the sister had notified, appear. They begin the pursuit of Frank, and, after wounding him severely, capture him, and return to the doctor's house. Dr. Gilbert, together with Dr. Wilson, extracts the bullet. All in vain, and Frank dies and leaves Mary free to once more enter upon a happy married life with the doctor. (Released June 29th. Length 950 ft.)

Hepworth.

The Passing of the Old Four-Wheeler. — An old cabman who owns a horse and an old four-wheeled cab is finding life a hard struggle. His home is threatened by the brokers for rent, while his sick daughter is pining away for the want of proper food. He sets off for his day's work with a heavy heart, and, upon his return, finds that the doctor has called and left a note to the effect that good food and wine are absolutely imperative for his daughter's recovery. On the following day he gets a good fare—a gentleman who is in a hurry to be driven back to his house. That night he is amazed to find a purse with £5 in it lying at the bottom of his cab, and in it a card. He takes it home in great delight to his daughter, but she pleads with him to restore it to the owner. He gives way, and returns it to the owner, saying that, though he returns the money, it has been a hard struggle, owing to the fact that his daughter is dying for the want of proper food. The gentleman, struck by his conduct, not only returns him all the money, but offers him the post of head coachman in his establishment. In the end, we see the old man driving up his master's smart brougham, whilst his daughter, now fully restored to health, runs out to open the lodge gates to let them through. (Released June 27th. Length 875 ft.)

Her "Mail" Parent.—A young lady of about seventeen is in love with one of her father's clerks. She calls at the office, and her lover, getting rid of the typist and office boy, is soon embracing his sweetheart. The young lady's father enters, and, after severely reprimanding them both, dismisses the clerk to his work, and packs his daughter off home. The two, however, devise a method of corresponding. They write letters to each other, and put them in the lining of her father's hat. One day an awkward hitch occurs. This happens through the father's accidentally taking the wrong hat when leaving a shaving saloon. The clerk finds, to his disgust, that there is no answer to his letter in his employer's hat, whilst the other man is soon involved in a domestic tangle through his wife finding in his hat a note asking him to meet some young lady at her garden gate at lunch time. His wife is convinced that he is unfaithful to her. He suddenly notices that the hat is not his own, so back he goes to the shaving saloon. The girl's father, having come on the same quest, the two meet, and the husband explains the awkward situation he is in. The elder man begins to see light, and so the whole party, including the clerk, adjourn to the garden gate in question. Here they find the wife and the young lady engaged in a conversational tangle of cross purposes. The arrival of the others puts a different complexion on the affair. The wife is satisfied that she has wronged her husband, and the two fall into each other's arms, whilst the father withdraws his embargo, and leaves them to their happiness undisturbed. (Released June 27th. Length 725 ft.)

In Wolf's Clothing.—Tom Barclay is setting out for a bathe in the river one afternoon, when he meets a couple of girls, and, being called upon to render some slight service to one of them, falls in love with her. He is soon enjoying himself in the water, leaving his clothes reposing on the bank. An escaped convict, seeing a chance of getting rid of his own apparel, seizes Tom's clothes and departs, leaving his prison garments in their place. When Tom comes out of the water, he is horrified to discover the exchange that has taken place, but is forced to don the convict's clothes. No sooner has he got them on than he thinks he hears voices, so is forced to make a bolt for the nearest shelter, which happens to be a pigsty. Meanwhile, the police, who are on the convict's track, are making inquiries for him, and, meeting the two girls, ask them if they have seen anything of him. The girls, though unable to give any information, are willing to join in the chase, and they also prevail on the real convict, who, dressed in Tom's clothes, arouses no suspicion, to join them. Tom, coming out of hiding a minute too soon, collides with a farm hand, who puts the whole party on his track. Tom is at a loss for a hiding-place, when he espies a tent of waxworks belonging to a travelling show. Dashing in, he covers up his clothes with an old uniform, and poses as one of the waxworks. The police are soon upon the spot, and pass out again without noticing anything, but the real convict and the young lady who is the object of Tom's affections sit down to rest, and the man attempts to kiss her. Tom, careless of the consequences, hurls himself upon the fellow. The uproar brings back the police, and the true state of affairs is soon made plain, and the warders recover their captive, whilst the grateful young lady willingly submits herself to Tom's loving embraces. (Released June 30th. Length 500 ft.)

Cines.

Daughter of the Spy.—Count Malpieri is the leader of a party of malcontents. At length the time is ripe for the insurrection, and immense crowds gather together, and, led by the Count, attack the castle. A terrible fight takes place, ending in the defeat of the insurgents. Malpieri manages to effect his escape and seeks shelter through the window in a cottage. Here he finds a frightened girl. The Count explains his plight and, showing his wounded arm, she procures hot water and dresses his wounds. Beatrice is only the daughter of a cottager. Soon the Count is made comfortable, while she goes to apprise her father of the strange guest. At first her father is indignant, but his cupidity shows him a way by which he can make a profit when the name of the Count is mentioned, for a large reward is offered for his capture. He betrays the Count's whereabouts. Malpieri is made a prisoner. He overhears the officer in charge tell Beatrice's father that the reward shall be his, then he understands that he has been betrayed. Thinking Beatrice a party to his betrayal, he pours upon her all the bitterness of his heart. He is condemned to death. His liberty is offered to him if he will consent to betray his associates. He indignantly refuses and is carried away to his dungeon. Beatrice is heartbroken at her father's treachery and makes up her mind to leave him. She has a humble lover, Tita, the son of the head jailer of the prison where the Count in confined. Through him she hopes to be able to assist the Count to escape. She sends a message to Tita, who comes out to meet her. Beatrice promises to be his wife. They enter the Castle. In the kitchen Beatrice seizes an opportunity to place a note in the loaf of bread intended for the Count. The prisoner is at once buoyed up with the hope of escape. Beatrice prevails upon Tita to show her round the Castle and at a convenient moment presses a drugged handkerchief to Tita's mouth, which renders him insensible. She procures his keys and makes her way to the part of the Castle where the Count is imprisoned. The key of his cell is missing, but the heroic girl enters the cell above and with a pickaxe breaks her way through. She throws down a rope and the Count climbs up to where she is waiting for him. When he discovers who has rescued him, his first impulse is to return to his cell and

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suffer death rather than be indebted to her for his release. She throws herself on her knees and begs him to escape, explaining her entire innocence, and denouncing her father. His faith once more restored, he assists her in the preparation for their flight They descend the castle walls until they reach the beach, a wonderful and daring feat. Meanwhile the spy is on the battlements with the sentry. All at once the spy discerns the figures of the Count and girl. He seizes the rifle from the guard, and fires and shoots Beatrice. The Count lifts her in his arms and carries her over the rocks into the open sea, but when he finds her she is dead, he returns to the shore and awaits the appearance of his jailers. Soldiers descend to the beach, where the spy discovers that he has killed his own daughter. The shock causes him to fall in a fit and die, while the Count is carried back to his cell to await execution. (Released July 20th. Length 2,424 ft.)

FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 16th to July 7th.)

ABBREVIATIONS: B, Biblical; Bur, Burlesque; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama; NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Sn, Scientific; Spec, Spectacular; Sp, Sporting; T, Travel, Tr, Trick; Top, Topical.

Ambrosio,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

	Des.	Feet.	Date.
Friscot's New Occupation	Com	475	June 16
Along the Simplon Road	T	380	— 20
Prosperity Founded on Another's Ruin	—	1253	— 23
Tweedledum's Sweet Wife	Com	546	— 23
Festivals in India	Int	490	— 27
A Honeymoon Journey	CD	1203	— 27
Tweedledum's Income	Com	673	— 30
If I were a King	D	574	July 4
The Ship	D	1647	— 7
Married Lovers	C	605	— 7

American Standard,

Tyler Film Company, Limited, Film House, W.

Gerrard 997. Tyfilm, London.

Love Will Find a Way	C	1020	June 16
Let Us Be Divorced	C	915	— 20
Mamie Bolton	C	965	— 30
Do Your Duty	D	905	July 7

American Wild West,

(G. Méliès, N.Y.)

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Her Spoiled Boy	D	1015	June 15
Great Heart of the West	D	1000	— 22
Cowboy *versus* Tenderfoot	D	1005	— 29
The Spur of Necessity	D	1000	July 6

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Battalion Shot	D	890	June 16
Two Bachelor Girls	R	900	— 20
Smuggler's Daughter of Anglesey	D	1090	— 23
The Pedlar of Penmaenmawr	D	860	— 30
The Adventures of Dick Turpin: Series I., The King of Highwaymen	D	1132	July 7

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080. Westfilm, London.

For a Western Girl	D	539	June 19
Ikey Mo's Dream	Com	410	— 22
Young Deer's Return	D	588	— 26
Mr. Dooley's Holiday	Com	380	— 29
The Red Men's Bravery	D	556	July 6

Cosmopolitan,

Film House, Garrard Street, W.

Gerrard 984.

What the Window Cleaner Saw	—	540	June 16
The Curse of Avarice	—	1000	— 16
Syracuse	T	395	— 20
His Besetting Sin	D	1000	— 20
The Race of Mountain Climbers	Com	450	— 23
Blazing the Trail	D	2100	— 23
The Test of Truth	D	1000	— 27
The Making of a Soldier	E	375	— 27
Feeding Time	E	275	— 30
The Clown	D	1250	— 30
The Crisis	D	2000	July 7

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

	Des.	Feet.	Date
Help! help!	C	498	June 16
The Female of the Species	D	999	— 16
Just Like a Woman	D	998	— 20
The Restoration	D	964	— 20
What's Your Hurry?	C	403	— 20
One is Business, the Other Crime	D	998	— 23
Won By a Fish	C	533	— 23
The Brave Hunter	C	466	— 27
The Lesser Evil	D	1009	— 30
The Fickle Spaniard	C	456	— 30
The Light that Came	D	998	July 4
The Old Actor	D	1020	— 4
A Lodging for the Night	D	1018	— 7
A Midnight Adventure	C	533	— 7

Cines,

18, Charing Cross Road, W.C.

Central 12912. Rossicines, London.

Poor George	C	1000	June 19
Mr. Stout's Adventures	Com	833	— 19
Tontolini's Quid	Com	449	— 22
Bibbie's Revenge	D	1017	— 22
Siena and Vicovaro	T	478	— 22
The Debt Paid	D	1656	— 26
Saved	D	1587	— 29
Eclipse of the Sun	E	285	— 29
Reunited	D	921	— 29
The Police Sergeant	D	1295	July 3
Mona Lisa with a Moustache	C	633	— 3
Dolly's Savings	D	630	— 6
Passion Play in Southern Italy	Int	670	— 6
The Wrong Hat	Com	670	— 6
The Fox Hunt	C	436	— 6

Clarendon,

12, Charing Cross Road, W.C.

Central 7320. Clarifilm, London.

Mind the Paint	Com	475	June 16
Sharp Practice	D	838	— 23
Mr. Diddlem's Will	C	375	— 30
Sheepskin Trousers; or, Not in These	Bur	720	July 7

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.

City 621. Biolesque, London.

Cold Steel	D	825	June 20
How Smiler "Raised the Wind"	Com	750	— 22
Constable Smith in Command	Tr C	440	— 27
The Farmer's Daughter	D	975	— 29
Muggins, V.C.	D	865	July 4
On an English Farm	Int	345	— 6

Empire,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Views in Durban	T	260	June 16
Father's Forty Winks	Tr	330	— 23
Making Golf Clubs	I	330	— 30
Among the Ferns and Waterfalls of the Blue Mountains, N.S. Wales	T	245	July 7

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 16th to July 7th.)

Eclair,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm, London.

	Des.	Feet.	Date.
Rose-Kate; or a Race for Life	D	2710	June 16
Funnicus Wishes to Entertain His Sister	Com	580	— 20
Mr. and Mrs. Papaton Wish to See the Eclipse	Com	395	— 20
Benoit's Fortune	C	995	— 20
Toledo, Spain	T	305	— 20
The Picket	D	785	— 23
Beyond the Law	D	1415	— 23
Song of Happiness	D	760	— 27
The Fine Present	C	725	— 27
Gontran Elopes with the Woman He Loves	Com	515	— 27
Preparing Tea in Indo-China	E	565	— 27
Fatality	D	2420	July 4
The Dutch Doll	C	745	— 4
Willy's Sailor Suit	Com	515	— 4
Sea Anemones	NH	445	— 4

Edison,

25c, Clerkenwell Road, E.C.

Holborn 5050. Randomly, London.

The Patent Housekeeper	C	460	June 19
The Corsican Brothers	D	1000	— 19
An Intelligent Heart-Breaker	C	700	— 19
Archibald Chubbs and the Widow	C	1000	— 22
The Lighthouse Keeper's Daughter	D	1000	— 22
Dr. Brompton-Watts' Age Adjuster	C	325	— 26
The Mine on the Yukon	D	1000	— 26
New York Poultry, Pigeon and Pet Stock Association	E	540	— 26
How Motion Pictures are Made and Shown	Des	1000	— 29
Two Knights in a Bar-room	C	1000	— 29
Winnie's Dance	C	1000	July 3
Charlie's Reform	D	1000	— 3
Rowdy and His New Pal	CD	675	— 6
Tommy's Geography Lesson	C	400	— 6
Is He Eligible?	C	1000	— 6

Essanay,

H. A. Speer, 5, Wardour Street, W.

City 2129. Essafilm, London.

The Cattle King's Daughter	D	987	June 16
The Rivals	D	1000	— 16
Wonders of Nature	Sc	983	— 20
Alkali Ike's Boarding House	C	967	— 20
The Indian and the Child	D	1000	— 23
Our Neighbour's Wife	C	994	— 23
Dead Man's Claim	D	994	— 27
The Chaffer, the Girl, and the Cop	C	996	— 27
Out of the Night	D	990	— 30
Alkali Ike's Bride	C	994	— 30
Napatia, the Greek Singer	D	992	July 4
The Doctor	C	998	— 4
Broncho Billy and the Bandits	D	994	— 7
In Quarantine	C	992	— 7

Express,

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Cousinhood London.

Learning to Ski at Oberammergau	E	310	June 20
The Life of the Kalmucks	E	355	— 27

"Flying A."

American Company (London), Ltd., 101, Wardour St., W.

City 9674. Amfcolo, London.

The Ranchman's Marathon	C	480	June 15
Her Mountain Home	D	992	— 19
The Haters	D	1000	July 6

Film D'Art,

American and Continental Film Co., 5a, New Compton Street, Charing Cross Road, W.C.

Gerrard 1262. Stafilm, London.

Bonny Prince Charlie	D	1800	July 3

Fitz,

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

	Des.	Feet.	Date.
A Case of Explosives	C	337	June 22
The Children of the Forest	D	425	— 29
The Broken Melody	Com	325	July 3

Gabot,

M.P. Sales Agency, Limited, 86, Wardour Street, W.

City 648. Bioselig, London.

Grombreny to Llodegrat Springs (Spain)	T	439	July 7

Gaumont,

Chrono House, Sherwood Street, W.

Gerrard 9966-7-8. Chronophon, London

The Refugee's Casket	D	1895	June 16
Gruzilla, the Gipsy	R	1570	— 16
A Compulsory Introduction	Com	465	— 16
The Signal of Death	D	813	— 20
Bobby and the Anonymous Letter	Com	658	— 20
Types of Young Domesticated Animals	Int	332	— 20
Gigoto and His New Motor Car	Com	362	— 23
Their Lives for Gold	D	1470	— 23
Habits and Customs of the Sarts of Turkestan	Int	350	— 23
A Matrimonial Venture	C	636	— 23
Geometrical Deformation	Sn	305	— 27
Bobby, the Magic Gardener	Com	415	— 27
A Football Absurdity	Com	360	— 27
The Marquise and the Dancer	C	800	— 27
The Palace of Versailles and the two Trianons	Int	490	— 30
Uncle Tom's Second Childhood	Com	450	— 30
A Hasty Marriage	C	1370	— 30
Her Supreme Sacrifice	D	1055	— 30
Lost, a Leg of Mutton	Com	255	— 30
Life on the Mountains of Caucasia	Int	339	July 4
A Midnight Encounter	C	640	— 4
A Premeditated Crime	D	1285	— 4
Artificial Breeding of Trout and Salmon	Sn	382	— 7
The Unexpected Endowment	Com	492	— 7
The Two Grenadiers	D	754	— 7
Mirka's Revenge	D	779	— 7

Hepworth,

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451. Heptoio, London.

Oh! for a Smoke	Com	425	June 16
The Robbery at Old Burnside Bank	D	750	— 20
The Last of the Black Hand Gang	D	450	— 27
The Passing of the Old Four Wheeler	D	875	— 27
Her "Mail" Parent	C	725	— 30
In Wolf's Clothing	C	500	— 30
An Indian Woman's Pluck	D	950	July 4
The Transit of Venus	Com	400	— 7

Hispano.

European Film Agency, 58, Dean Street, London, W.

Gerrard 94. Wilgrams, London.

The Rivals	D	685	July 6

Itala,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm, London.

The Tenant's Children	Com	685	June 16
The Numerous Family at the Philanthropist's	Com	620	— 23
The Anti-Feminist	C	1320	— 23
Chantilly Cream	Com	535	— 30
The Mania for Disinfection	Com	360	July 7

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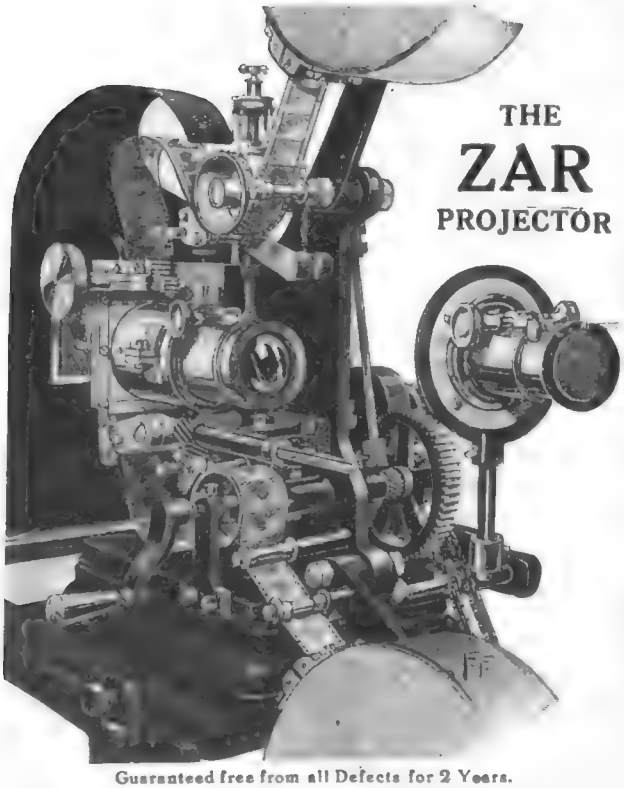

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 16th to July 7th.)

Imp,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

	Des.	Feet.	Date.
Far from the Beaten Track	D	998	June 16
The Right Clue	Com	575	— 16
A Timely Repentance	D	980	— 20
Better than Gold	D	990	— 23
The Kid and the Sleuth	Com	999	— 23
The Tea Industry	Int	415	— 26
The Man from the West	C	1010	— 27
The Romance of an Old Maid	D	985	— 30
Ice Boating	Int	445	— 30
The Tables Turned	Com	830	July 3
Tempted but True	D	1000	4
Percy Learns to Waltz	Com	590	7
Call of the Drum	D	953	— 7

Kalem,

M.P. Sales Agency, 86, Wardour Street, W.

City 648 Bioselig, London.

Spanish Revolt of 1836	D	1030	June 16
Frontiersman's Bride	D	817	— 16
A Leap Year Elopement	R	1008	— 20
Secret of the Miser's Cave	D	1063	— 20
The Tide of Battle	D	1067	— 23
Trail of Gold	D	1016	— 23
Old Sleuth Detective	D	920	— 23
The Railroad Detective	D	1020	— 27
War's Havoc	D	1036	— 30
The Pasadena Peach	C	1003	— 30
The Mexican Revolutionist	D	990	July 4
A Fish Story	C	616	— 4
Along the Mediterranean	T	394	— 4
The Stolen Invention	D	1083	— 7
Hannah Dustin	D	847	— 7

Kineto,

80-82, Wardour Street, W.

Central 6780. Kinetonia, London.

Preparing for an Indian Festival	Int	390	June 20
Nature's Little Tragedies	Int	440	— 27
Trout Farming in Surrey	Int	540	July 4

Knickerbocker,

R. Prieur and Co., Limited, Film House, Gerrard St., W.

Gerrard 9115. Enerphone, London

All on Account of Bobby	C	880	July 3

Lubin,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London

Reformation of Kid Hogan	D	1048	June 16
That Chicken Dinner	C	374	— 16
A Pie Worth While	D	1057	— 20
His Little Sister	C	652	— 20
Capt. King's Rescue	D	1035	— 23
Gay Times in Jacksonville	C	1041	— 23
Becky Gets a Husband	Com	670	— 23
The Lovers' Signal	DC	1016	— 27
In After Years	D	1043	— 30
Paying the Price	D	1035	— 30
Little Boy Blue	D	1051	July 4
The Lost Dog	C	447	— 4
Turtle Industry in Florida	I	261	— 4
A Son's Devotion	D	1061	— 7
A Complicated Campaign	C	1043	— 7

Lux,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115. Enerphone, London.

Spiffkin's New Job	Com	560	June 19
The Empty Holster	D	850	— 19
What an Ass	Com	470	— 22
Only a Private	D	850	— 22
Arabella Seeks a Sweetheart	Com	500	— 26
When a Man's Married	Com	620	— 29
Thou Art the Man!	D	745	— 29
Arabella Feigns Indisposition	Com	535	— 29
The Little Beggar Boy	D	950	July 6
Well Worth Seven-and-Sixpence	Com	350	— 6
Terrible Tommy	Com	500	— 7

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Westfilm, London

	Des.	Feet.	Date.
Opportunity	D	999	June 15
The Lighted Candle	D	881	— 19
A Dangerous Model	D	993	— 22
A Warrior Bold	C	996	— 26
Keep Quiet	C	999	— 29
The Return of Life	D	1060	July 3
The Silent Call	D	995	— 6

Milano,

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Kelly as Sculptor	Com	485	June 16
Telephone Call to the Hills	D	898	— 23
Mr. Boneface's Grand Relations	D	510	— 30
Fabulous India	T	294	July 7

Nestor,

R. Prieur & Co., Limited, Film House, Gerrard St., W.

Gerrard 9115 Enerphone, London.

The Heart of a Tramp	D	900	June 19
Two Men and the Law	D	950	— 22
The Torn Letter	D	950	— 26
The Outlaw's Wife	D	950	— 29
A Pair of Baby's Shoes	D	950	July 3
Her Indian Hero	D	950	— 6

Nordisk,

Nordisk Films Co., 25, Cecil Court, W.C.

City 172. Northcom, London.

The Thames	Sc	315	June 22
A Poisonous Love	D	1043	— 29
How to Make a Reputation	D	836	— 29
Saved from the Redmen	D	935	July 6
Washington	Des	328	— 6

Pasquali,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6881. Nuafilms, London.

Polidor's Lunch	Con	560	June 20
Polidor's Love Gift	Com	655	— 27
Through Tribulation to Happiness	D	2670	— 30
Polidor's New Suit of Clothes	Com	570	July 4

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Views of Lake Como	Int	220	June 19
A Woman of No Importance	D	880	— 26
Touring Brussels	T	220	July 3

Raleigh and Roberts.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Consinhood, London.

Modern Physical Culture	Int	415	June 20
Catching a Tiger	Com	340	— 27

Rep.

American Film Releases, 19, Cecil Court, W.C.

City, 3953. Amrel, London.

The Tale of a Kite	Com	975	June 20
The Averted Step	D	1000	— 22
A Severe Lesson	D	1000	— 27
In the Tide	D	1000	— 29
From the Path Direct	D	950	July 4
yThe Soldier's Last Call	D	875	— 6

Reliance, 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

The Duel	D	998	June 19
Bedelia and the Suffragette	Com	787	— 19
St. Augustine, Florida	Des	216	— 22
Bedelia's At-Home	Com	766	— 26
The Ruling Passion	D	997	— 26
Raising Alligators	Int	240	— 29
Hide and Seek	D	995	July 3
The Fur Smugglers	D	999	— 6

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 16th to July 7th.)

Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.

Gerrard 3239. Central 3037. Photofilm, London

	Des.	Feet.	Date.
Beauty Spots on the Norfolk Broads	S	379	June 19
The Temples of Kyoto	Des	314	— 19
Love Finds Out the Way	C	445	— 19
Max as Cab Driver	Com	923	— 19
Love Me, Love My Dog	C	478	— 19
The Doctor's Darling	D	990	— 19
A Shattered Life	D	757	— 22
The Living Idol	D	1023	— 22
Nick Winter's New Pupil	Com	626	— 22
The Turtle Dove	C	412	— 22
From Marseilles to Bastia and Cape Corsica	T	346	— 22
The Agouti	E	396	— 22
The Curse of Drink	D	1270	— 26
Peggie and the Roundheads	D	1006	— 26
Eternal Women	Com	495	— 26
A Shrew of a Wife	Com	412	— 26
Opossum Hunting	Int	495	— 26
Don Juan	D	2013	— 29
A Revolution in the Bachelor's Club	C	757	— 29
The Course of True Love Never Did Run Smooth	Com	906	— 29
The Diamond Belt	D	857	— 29
The Manufacture of a Remington Typewriter	Int	610	— 29
How to Preserve the Brilliant Colour of Butterflies	E	577	— 29
False as Fair	D	1072	July 3
St. Honorat's Island	T	330	— 3
The Edelweiss	C	362	— 3
Andalusian Superstition	D	790	— 3
The Borrowed Umbrella	Com	692	— 3
Wiffles, the Cracksman	Com	725	— 3
Eastern Jealousy	D	1830	— 6
The Ranch Girl's Mistake	D	857	— 6
A Farm House Romance	Com	773	— 6
Transformations	Tr	346	— 6
Lumbering in Australia	Int	379	— 6
The Half-Breed's Dog	D	595	— 6
A Hercules Amongst Insects: The Stag-Beetle	E	379	— 6

Rex.

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmonic, London.

The Heiress	C	9889	June 22
Through Twisting Lanes	D	1000	— 29
Please, Teacher	C	680	July 6
Blowing Up the John Day Rapids	Int	400	— 6

Selig.

E. H. Montagu, 12, Gerrard Street, W.

Gerrard 5156. Polyscope, London.

When the Heart Rules	D	732	June 16
The Redemption of Greek Joe	D	982	— 16
Adrift in the World	D	1004	— 20
Darkfeather's Strategy	D	1000	— 20
The Devil, the Servant, and the Man	D	1015	— 23
Bessie's Dream	D	590	— 23
The Eternal Triangle	D	1025	— 27
The End of the Romance	D	1040	— 27
The New Woman and the Lion	CD	965	— 30
Scenes in Korea	S	405	— 30
The Law of the North	D	1008	July 4
The Los Angeles Fire Department	E	595	— 4
The Price He Paid	D	1034	— 7
Uncle Sam's Tribute to the Heroes of the *Maine*	Top	437	— 7

Savoia.

R. Prieur and Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9115. Enerphone, London.

A Funny Paragraph	Com	440	July 3

Sascha.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 128. Gerrard 4929. Cousinhood, London.

	Des.	Feet.	Date.
On the Wonderful Coast of Dalmatia	T	450	July 4

Solax.

American and Continental Film Co., 5a, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Within an Ace	D	1000	June 19
Animated Bath Tub	Com.	615	— 26
Will of Providence	D	1000	July 3

Svea,

New Agency Film Co., 81-83, Shaftesbury Avenue, W.

Gerrard 6331. Nasfilms, London.

Dalecarlia	Sc	361	July 4

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9997. Tyfilm, London.

Duty Stronger than Love	D	1085	June 30

Urbanora,

89-91, Wardour Street, W.

Central 3118. Bioscope, London.

The Glamour of the Footlights	D	1170	June 19
Mrs. Plummet, Virago	Com	385	— 19
A Newsboy's Eventful Day	C	440	— 19
Lucknow, India	T	395	— 19
The Diplomat's Wife	D	830	— 26
Dupin Moves	Com	380	— 26
A Trip on the Wanganui River	T	235	— 26
Ruth, The Telegraph Girl	D	940	— 26
Nat Pinkerton, No. 18: The Man with Three Fingers	D	1310	July 3
Scenes in Baden-Baden, Germany	T	280	— 3
Bewildering Transformation	Tr	335	— 3
From Tron to Spalato on the Dalmatian Coast	T	335	— 3

Vitagraph,

23, Cecil Court, W.C.

Central 14277. Vitagraph, London.

The Price of Silence	D	1017	June 20
The Haunted Rocker	C	528	— 20
Nemesis	D	1003	— 20
The Suit of Armour	Com	524	— 22
The Governor Who Had a Heart	D	1003	— 22
The Seventh Son	D	767	— 27
At Scroggins's Corner	D	908	— 27
His Mother-in-Law	C	295	— 27
The Star Reporter	D	662	— 29
She Never Knew	D	757	— 29
Captain Jenk's Diplomacy	C	1007	July 4
His Father's Son	D	1000	— 4
The Unknown Violinist	D	996	— 4
Jocular Winds of Fate	C	1000	— 6
Burnt Cork	C	800	— 6
Pushmobile Race	Int	200	— 6

Welt.

M.P. Sales Agency 86, Wardour Street, W.

City 648. Bioselig, London.

German Army Equestrians	Int	428	June 16
Freiberg	T	381	— 23
Valley of the Danube: Part II.	T	376	— 27
German Naval Regatta at Kiel	Sc	286	July 7

Yoshizawa,

M.P. Sales Agency, 86, Wardour Street.

City 648. Bioselig, London.

Cormorant Fishing in Japan	Int	432	June 30

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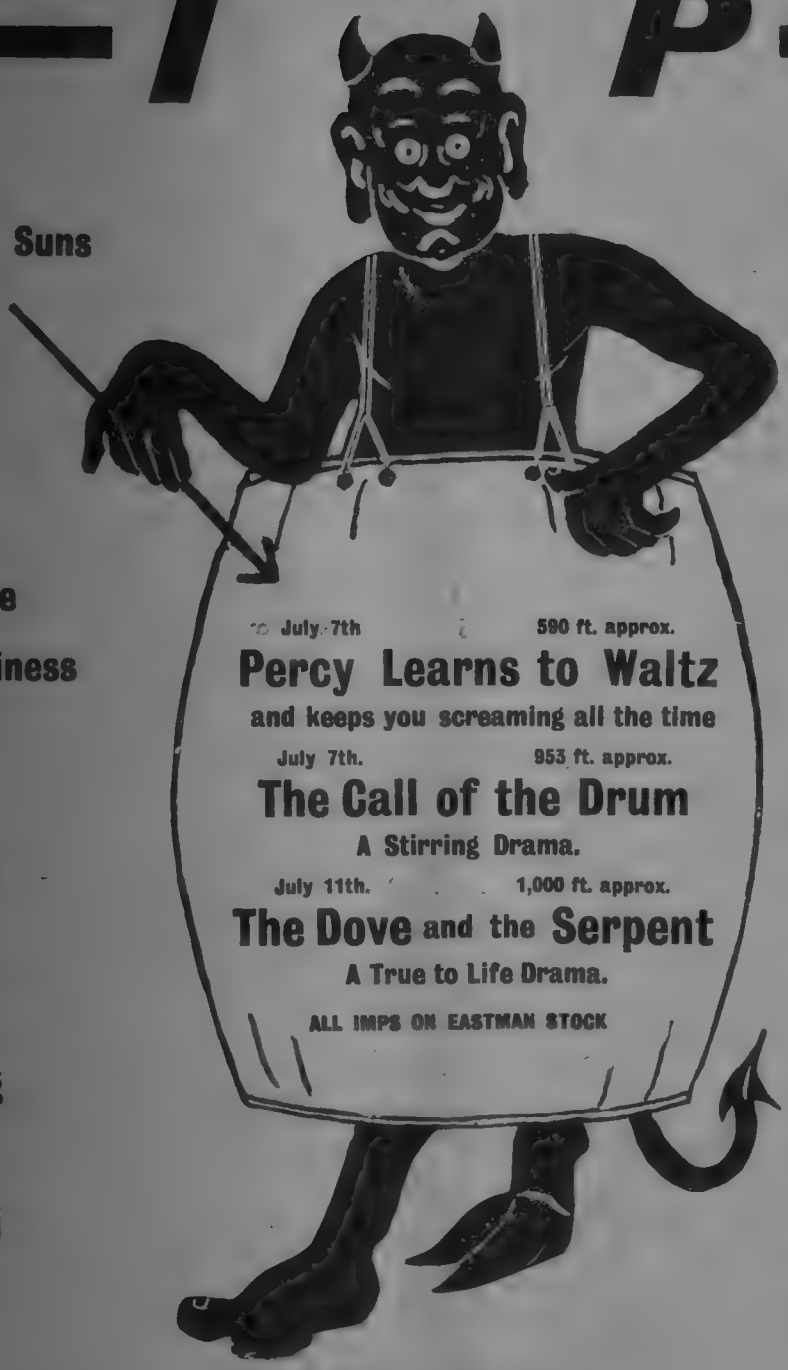

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PRINCIPAL CONTENTS.

PAGE

Leading Article:
Cutting the Cost - - - 915
The Cinematograph in Education. By C. H. Heydemann, Ph. D. - - - - 917-919
A New Safety Film - - - 919
Items of Interest - - 921-922
Opening at Ashford - - - 927
Educational and Scientific Cinematography - - 928-929
Picture Theatre Advertising - 929
Two Pretty English Picture Plays - - - - - 931
Help in Trouble. For Proprietors, Managers and Operators - - - - - 933-935
Some Egyptian Pictures (illustrated) - - - - - 937
Pictures in Ireland. By "Paddy" - - - - - 939
Parisian Notes. By John Cher - - - - - 943-945
An Interesting Decision at Hull - - - - - - 945
Latest Inventions:
Specification published. (Illustrated) - - - 947-949
In Suburbia. "Rambler" tours the Greater London Halls - 953
"The Mysteries of Paris" (illustrated) - - - - 955
News from America, from our Special Correspondent - - 957
Classics on the Screen. By Leonard Donaldson - - 959
The World of Finance - 961-965
A New Brand of Films - - 965
Away up North. A Few Notes from Scotland. By "Scotty" - 967
In the Liverpool District - - 969
Pick of the Programmes
What we Think of them (illustrated) - - - - - 971-974
What the Manufacturers say of their best Films on Show next week - - - - - 975
THE BIOSCOPE Parliament:
The Suggested "Combine" - 977
Orchestral Accompaniments 977
Wise and otherwise - - - 979
Classified Advertisements - 980-984
Stop Press News- - - - 985
Insurance Coupon - - - 986
Index to Advertisers - - - 987
The Films: week by week iii.-xxix.
Film Releases. This week, next week, and the week after xxx.-xxxviii.
Telephone Numbers and Telegraphic Addresses - xxx.-xxxviii.
Supplement—
Picture Personalities:
MR. W. WOLFRAM.

CUTTING THE COST.

July and August are probably the two months of the year which arouse more misgiving in the world of amusement than any others. They represent the "slack period," when audiences and receipts alike dwindle to very small proportions. The summer season has its effects upon theatres, music-halls, and picture palaces alike—none is exempt; and now is the time for the exhibitor to turn his serious attention to the problem of diminishing receipts, or, in other words, how he can best "cut the cost."

Naturally enough, his thoughts turn to one of the heaviest items in his expenditure account—his film service; and here let us say that there can be nothing more foolish than to use a cheaper and less satisfactory service. Indeed, we will go further, and say that now is the time to secure additional attractions, even though extra expense be incurred. You must have something which will "pull" the people in—not a mediocre entertainment that no one wishes to see. An indifferent programme will only displease regular patrons, and surely it is hardly worth while saving a few pounds per week during the summer on film hire, and then, with the return of winter, to find that the old patrons have deserted your show, and that all the hard work and strenuous endeavour of the past have to be done over again. Such a policy is of the penny wise pound foolish description.

On the other hand, we see no reason why, in the case of a continuous show, the afternoon performances might not be dropped, the hour of opening being fixed at 6 p.m. Very few people patronise the picture theatre matinee during the summer, and the receipts do not warrant the increased expense of giving a performance from 2 until 10 or 11 p.m. Not only that, but the attendance at the evening performance would, we think, improve if no afternoon entertainment were given.

Ventilation is another important point, and additional electric fans, etc., should be provided. Such little details, together with judicious advertising, will help the showman very considerably, and he will find that, after all, he can face the "dog days" with a degree of equanimity that will prove both surprising and disturbing to his competitors.

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Lady Mary's Love Affair	2385	1	0	0	Nordisk
Arrah-na-Pogue	3000	2	0	0	Kalem
Notre Dame de Paris, ...	2675	2	0	0	Pathe
Zigomar v. Nick Carter ...	3600	3	10	0	Eclair
Thrown to the Lions, col.	865	1	10	0	Gaumont
Sins of the Fathers ...	2300	2	0	0	Eclair
Absalom ... ... col	1340	2	0	0	Pathe
Attacked by a Lion ...	1350	1	10	0	Gaumont
Zigomar (1st edition) ...	3120	2	0	0	Eclair
Though your Sins be as Scarlet	920	1	0	0	Vitag.
Lieut. Rose and Moorish Raiders	850	1	10	0	Clar.
Dead Man's Child... ...	2620	2	0	0	Nordisk
Victoria Cross	1025	2	0	0	Vitag.
Redemption	2900	2	0	0	Eclair
Lieut. Daring and Ship's Mascot	1125		15	0	B. & C.
Indian Massacre	2190	3	0	0	Bison
Battle of Pottesburg Bridge	1000	1	0	0	Kalem
Mystery of Notre Dame...	2550	4	0	0	Eclair
The Mystery of Glass Coffin	2485	2	0	0	Eclair

July 8th & 15th.

Wreck of the "Aurora"...	2300	2	0	0	Cosmo
Mystery of Souls	3200	2	0	0	Itala
Their Lives for Gold ...	1470	6	10	0	Gaumont
Shamus O'Brien	3200	3	10	0	Imp
Enoch Arden	2000	1	10	0	A. B.
Little Railroad Queen ...	3160	2	0	0	Nordisk
Hamlet	1500	2	0	0	Barker

July 15th & 22nd.

Charlie Colms and ... Dancer's Necklace ...	1545	2	10	0	Pathe
True Friend...	1850	2	0	0	Eclair
Tom Butler	2500	4	0	0	Eclair
Beyond the Law	1450	4	0	0	Eclair
The Plot that Failed ...	1950	3	10	0	Itala
Mystery of Banker's Safe	2100	2	0	0	Eclipse
The Spy	2700	4	10	0	Nordisk
Flower of the Mormon City	3000	4	10	0	Cosmo
Blazing the Trail	2100	5	0	0	Bison
Don Juan	2010	8	0	0	Pathe
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THE CINEMATOGRAPH IN EDUCATION.

By Charles H. Heydemann, Ph.D.

[The object of this series, as a resultant from the interesting lectures given by Dr. Heydemann on the occasion of the demonstrations organised by The Bioscope, is to reopen the great question of education, and show how, by the visual presentment of the cinematograph, education of the future will be revolutionised.]

The cinematograph, as an educational factor, is still so much in its infancy that we all of us have had to study, by actual experience, its scope and limitations, especially with a view to the teaching of the young mind. There are three major questions, which a number of our best educationalists have been studying for some time, and they are:—

(1) *Is the cinematograph of educational importance for the young?*
(2) *Can it be used in our schools?*
(3) *Does education by cinematograph deteriorate, or lay a greater strain on the youthful physique (eye strain, attention strain, darkness strain, sitting-still-indoors strain, etc.), than the methods of education now in vogue?*

I should like to preface this series of essays with a few remarks concerning the physical difficulties the lecturer on cinematograph pictures has to overcome. When I started lecturing at Cinema House, Oxford Circus, I found it an ideal place for the voice to carry. The moving picture lecture can really never be anything else than a *causerie*, a somewhat interrupted chat, as the motion picture will continually break in and cut short the lecturer's remarks. Thus the lecturer, unlike his *confrere* at the usual educational hall or schoolroom, has to synchronise his remarks to a nicety with his pictures. In fact, a cinema lecture really needs rehearsing, if each point is to be made, appreciated by the audience, and properly driven home. Time (as the lawyers say) is the essence of the contract, consequently, the lecture, as such, is bound to lose some of the essentially finer shades of that purely personal note, to which the prestige of the lecturer, and his personal magnetism, contribute.

The cinema lecturer does not hold the centre of his audience's attention; in the repeated periods of obscurity, the audience, not being able to see him, only hear a small, disembodied voice, speaking to them from nowhere. It is like "ships that pass in the night"—

Thus, on the ocean of life, we pass and speak one another,

merely a look and a voice, then silence again and darkness. In the comparatively compact cinema house, with wood panelling, like some of the halls in the Inns of Court, the audience is in more intimate touch with the lecturer, thereby establishing that magnetic contact between man and man, which is a *sine qua non* in all successful lectures.

On the other hand, when I lectured at the Scala Theatre to some of the most beautiful pictures I have ever seen, particularly those dealing with animal and plant life (notably the birth of flowers), the vastness of the house (which, I am told, is as big as His Majesty's Theatre) makes it extremely difficult for the lecturer to obtain that personal contact with his very large audiences. The difficulty of speaking to all parts of the house at once, of throwing one's voice, so to speak, up to the gallery, and letting it come back to you by way of the stalls, entailed a continual mind-concentration and anxiety as to audibility; such restlessness naturally diminishes the lecturer's influence and educational value, which should be concentrated on the substance of his lecture. I have come to the conclusion that it is a mistake to lecture in very large houses and theatres. The lecturer cannot chat; he loses pose, equipoise, magnetic contact. He has to shout. He becomes a showman, of the circus proprietor "Artemus Ward" order: "Ladies and gentlemen,—This is the beaver. This cunning little animal builds his retreat in streams, and, when pursued by his enemies, retires to his native fastnesses, and looks down on his baffled foes beneath." We are told, of course, that an actor can hold such a stage, and can make himself heard and his influence felt all over the house. But, to begin with, there are very few scenes in which an actor is on the stage alone for any length of time, and there are very, very few men nowadays who can hold their audiences, without the assistance of other members of their company. That is the reason, I should say, that we have cut out soliloquies and asides as old-fashioned. Moreover, the actor, as such, is only repeating a lesson, words he has learnt by heart, carefully modulated, prepared with suitable gesture and limelight, showing the play of his features, and using all the aids that gesture and movement and emotion can give him.

The lecturer to a motion picture can but use these adventitious aids to a very small extent, if at all. I had a reflecting mirror attached to one of the wings, and this I had to be continually watching, so as not to let my pictures get behind or ahead of my remarks. Thus, one of the most spontaneous bursts of merriment I obtained was when I described the zebra as the tender green shoots of the budding daffodil.

All such environmental difficulties the lecturer to the motion picture has to contend with. But still I maintain that the lecturer, otherwise the *vox humana*, the human note, is a necessary

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accompaniment to motion pictures. Physiologically speaking, it rests the eye to stimulate the ear (or any of the other senses). The nervous processes which are convergent on the optic nerve, and its different centres of brain consciousness, are relieved and more equally distributed by stimulating and feeding the other senses. The cinematograph proprietor realises this, and relieves the eye and feeds the ear by giving much and good music, as well as by synchronising effects, with his *film parlant*, such as M. Leon Gaumont has invented. But the gramophone will never possess the same timbre, or magnetism, as the *vox humana*. I have insisted, over and over again, that the human voice is a necessary complement to the motion picture. Without it, the cinematograph is incomplete. For our youth, in particular, whose eyes are in process of formation, it is paramount that the optic nerve should not be unduly fatigued, and that can only be achieved by distributing the strain of educational attention to as many of the senses as possible, and not leaving the optic nerve to bear the entire brunt of it. We must remember that, as Mr. Walter Reynolds, of the London County Council, told me the other day (and he is a great enthusiast on motion pictures in education), we have, within the County of London alone, a million of London County Council scholars, and in Greater London a million more. One of the first postulates of modern teaching is that of avoiding mental fatigue to the children. We must stimulate them, not tire them. Learning things does not consist in fagging their memories with arid and sterile oral lessons, as has been done hitherto, but in stimulating them to think for themselves. It is not so important to give them fresh knowledge as to instil into them fresh longings. "Nothing is knowledge," said Joseph Pain, "but what we have gained by the working of our own minds."

(In the second article Dr. Heydemann will deal with "The Eye, and Its Value in Education."

A NEW SAFETY FILM.

Without question, any substance that can take the place of celluloid as the base for cinematograph film stock is to be welcomed. So much prejudice exists in the minds of the general public, and even the authorities, against the existing material, that a substance which can take its place with equally good results cannot but have an enlivening effect upon the industry. There have been numerous difficulties in the way of manufacturing a substance possessing all the good qualities, and none of the bad, of celluloid. But, prior to this, no satisfactory substitute has, in our opinion, been found, or, at least, to our knowledge, placed upon the market. What are the requirements of a film base? Transparency, longevity, it must be flexible, tough, practically unshrinkable in the process of development and fixing, and must have sufficient natural moisture to prevent shrivelling in its normal passage through the relatively hot gate of the projector. Celluloid is a material that meets these requirements in most ways, and any substitute, to be of value, must, in addition to these qualities, possess that of non-inflammability, or, we had better say, of safety. Inflammability is one of degree, and it is doubtful if any substance can be manufactured which, by the attainment of sufficient temperature, cannot burn. Celluloid, however, has many of the properties of gun-cotton, and so must be an exceedingly dangerous substance to handle.

We have, however, this week inspected a new film base which, from what we have seen, would seem to be an ideal substitute for celluloid, possessing all the good qualities of the substance, with as great a degree of non-inflammability as we have hitherto met with. The new material is Boroid, resembling in appearance the highest class of celluloid; and a series of tests have been conducted by our technical expert, which demonstrate its remarkable qualities. Frankly, we must state that, if a match be applied to the material for a sufficient length of time, it will flame slightly, and so may not meet the requirements of some of the "hair-splitting" fraternity. We can, however, state that no degree of heat concentrated upon the gate of the machine affects this substance in any way.

We have before us some short lengths of film cut off at random from the few thousand feet we inspected. With the concentrated light from a 60-ampere arc lamp, with the film stationary in the gate, the picture soon shrivelled away on the screen; but, upon examination of the film, it was found that only the gelatine emulsion had in any way been affected. A piece of clean film base was next placed in the machine, with the light of the arc concentrated so much that the red marginal rays were projected upon the four corners of the screen. For a period of three minutes, under a current of 60 amperes, the base was unaffected in any way. No sign of shrivelling was apparent.

As a further test, the film was cut with a penknife in the gate, and a sharp edge turned towards the light. It was thought that the ragged edge would be bound to scorch or show some sign of shrivelling; but we are pleased to state that, after a further five minutes, there was no indication of any harmful effect. We have, therefore, no hesitation in saying that in Boroid we have a substance that can take its place as a standard film base, possessing all the qualities of celluloid, but none of its disadvantages. We would say that the films and stock we inspected had been in use for a period of over six months, the films having been printed and developed at the end of last year by a well-known English house.

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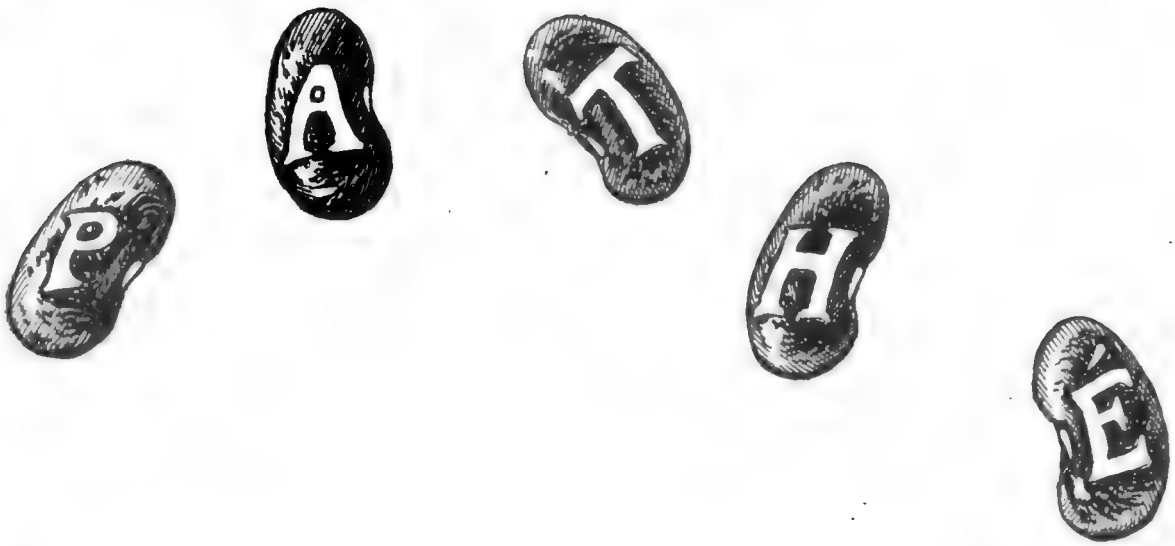

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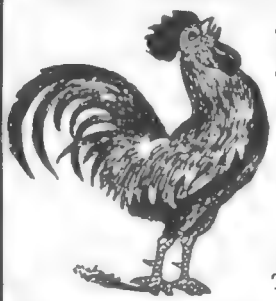

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Items of Interest.

FROM "BIOSCOPE" REPORTERS, BY LETTER, WIRE, AND 'PHONE.

"ROYAL ASCOT."

Those of our readers who have paid a visit to the Palace Theatre, W., will agree with us that the bioscope pictures are among the most interesting "turns" of a bright programme, and undoubtedly the really excellent film, entitled, "Royal Ascot," well merits the continued applause bestowed upon it by crowded houses. Apart from its superb quality, the film deserves special mention by reason of its very interesting nature. It is divided into three parts, one for each day, the first section showing with wonderful clearness the entry of the King and Queen to the Royal Stand, scenes in the stands and paddock, and an excellent view taken from the grand-stand of the crowd. The second portion gives the exciting race for the Royal Hunt Cup, incidents among the crowds on the course, etc. The third includes a very fine picture of the race for the Gold Cup, together with the parade of the horses, etc. The series was filmed by Mr. G. W. Jones, who, by the way, intends very shortly to open offices in the centre of the Trade. Mr. Jones, whose address is 9, Pleydell Avenue, Chiswick, W., and 'phone number Chiswick 858, is filming all the incidents in connection with the International Horse Show. It is interesting to note that Mr. Jones was one of the guests at the dinner given by Lord Lonsdale and the directors at the Hotel Cecil to the exhibitors and competitors in the Horse Show.

CHANGE OF ADDRESS.

The address of the Supply Department of the British Westinghouse Electric and Manufacturing Company, Limited, is now 179, Wardour Street, W.

ON THE INCREASE IN SHEFFIELD.

Sheffield appears to be the latest happy hunting ground for cinema show proprietors. There are now an additional three theatres to be opened in the future, one each in Crookes, Spital Hill, and London Road.

ANOTHER TOURIST.

Mr. R. S. Edmondson, the managing director of American Film Releases, left London yesterday (Wednesday) on a "hustling" tour of the United States. Mr. Edmondson intends to visit New York, St. Louis, Chicago, and other important film centres, and calculates on exactly one month's absence, "from office to office," as he concisely put it. "Special business?" queried a BIOSCOPE representative. "Well," said Mr. Edmondson, "you can bet it is not solely for the benefit of my health, but I guess you will hear of something great when I come back." He is sure of a warm welcome in our cousins' land, and a warmer one on his return.

IN THE OPEN.

The open air cinematograph theatre at Richmond is going well, and provided we are given weather something approaching that of the summer months of last year there is certainly no reason why it should not prove an unqualified success.

THE SOUTH POLE FILMS.

Mr. H. C. Ponting has arrived in London with the films taken during Captain Scott's journey to the South Pole. Some unique views have been obtained, including a picture of the aurora borealis. The films will be handled by the Gaumont Company, Limited.

THE POWER OF HYPNOTISM.

Messrs. R. Prieur and Company, Limited, have sold the exclusive rights for Great Britain and Ireland of the above stirring drama, by the Savoia Film Company, to Messrs. Andrews' Pictures, Limited. The length of the film is 1,725 ft., and exhibitors in search of a good thing should write Messrs. Andrews for full particulars.

DAYLIGHT PICTURE SHOWS.

The Crown Film Hiring Company are specialising in daylight picture equipments—either the complete show or simply in supplying the screen and films. Very successful shows have been given, and showmen intending to give an outdoor picture exhibition will do well to get in touch with the firm at 52, Wardour Street, London, W.

"BRONCHO" BILLY.

The narrow escape from a horrible death which Broncho Billy—otherwise Mr. G. M. Anderson, of the Essanay Western Stock Company—sustained while rehearsing a struggle in "Broncho Billy's Bible," would have shattered the nerves of most men. But Mr. Anderson, after his rescue, although suffering from shock and lacerated hands, pluckily resumed his *role* and finished the scene.

A STAFF OUTING.

The third annual outing of the Empire Theatre, Dundee, B.B. picture staff and patrons took place on a recent Sunday. The party, numbering about 60, started on a motor tour to the Highlands, *via* Coupar Angus, Blairgowrie, Bridge-of-Cally, and Kirkmichael, a stop being made at a suitable spot, where lunch was partaken of. The journey was then continued to Perth, where a substantial tea was served. Ex-Bailie Mitchell spoke a few words, thanking Mr. R. W. Austin, the genial manager, and his committee, for the splendid treat. Mr. Austin made a suitable response. After a short stay in Perth, the party proceeded on their homeward way.

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OPEN-AIR CINEMATOGRAPH.

The open-air daylight cinema at the White City is in full working order now, and is being extensively patronised. Anyone requiring particulars regarding the screen used may obtain same by applying to the manager of the show.

A POPULAR THEATRE.

A very popular theatre with Brighton folk is the Queen's Electric. Here one may always be certain of seeing an interesting and well varied programme. Pathé's Gazette is always well received, as are also the singing pictures.

ANOTHER COLOUR PROCESS.

Whilst on a tour in the provinces last week, a BIOSCOPE representative accidentally heard of, and was fortunate in gaining admission to, a private exhibition of a new colour process for moving pictures. The whole, as regards both colour and movement, was excellent, but we are not at liberty to give further details at present. A small syndicate is, however, now in the course of formation, and anyone interested can obtain all particulars by applying, *by letter only*, to E. K., 3, Douglas Mansions, Quex Road, N.W.

A SUCCESSFUL YEAR.

The second annual meeting of the members of the Manchester Picture Theatres Association was held at the headquarters, 93, Market Street, Manchester. The balance-sheet submitted indicated a year's successful working, while in the general report was set forth the accomplishments of the committee. Negotiations are in progress for affiliation with other societies, while the efforts to obtain opposition to the Cinematograph (Public Safety) Bill are not being allowed to lag. There are sixteen members of the society, representing twenty-four principal halls in Manchester.

THE VALUE OF PUBLICITY.

"If you want to become famous, be a picture actress," would not be an unwise piece of advice to give a fair aspirant for stage honours nowadays, especially if one bid her sue for a place in the Hepworth stock company. Wherever one goes one sees the Hepworth ladies—their smiles make glad one's breakfast-table via the newspaper, one finds them underground in the Tubes, they beam graciously from lofty hoardings in the streets; in fact, they are ubiquitous. The pertinacity of the Hepworth publicity manager is certainly remarkable. Lately he has been bearding in their dens the editors of such journals as *The Throne*, *The Pelican*, *London Opinion*, etc., with the result that London is now being flooded with pictures of the lovely Miss Ivy Close, who, as everyone knows, is shortly to appear in Hepworth films. All this publicity should prove very valuable to the exhibitor who is showing this clever English company's plays. It means that his theatre indirectly gets a free advertisement in half the journals in the land.

EDUCATION BY CINEMATOGRAPH IN RUSSIA.

A Bill has been deposited in the Duma by the Minister of Public Institutions for a sum of 20,000 roubles to be spent annually in the purchase of cinematograph outfits for secondary schools. The subjects illustrated in this method would be patriotism, history, and geography, the lectures to be given every week, commencing in September.

A COOL THEATRE.

Patrons of the Electric Theatre, Colchester, have found in this house a cool retreat from the heat of the sun. Here they have placed before them a strikingly good programme, and that they appreciate the way their comfort is looked after is testified to by the manner in which they nightly crowd the theatre.

A GOOD DRAW.

"Shamus O'Brien" has been packing the Cinema Theatre, Galway, nightly. The audiences have expressed their delight at the splendid picture in no mean manner. The programmes at this house are always of the best, and reflect great credit on the management.

A NEWPORT (MON.) OPENING.

Last Saturday witnessed the opening, by His Worship the Mayor of Newport (Dr. John McGinn), of the Coliseum Picture Theatre, Clarence Place, Newport, the latest theatre in the gradually extending circuit of the Bicolour Picture Theatres, Limited. This theatre is the largest and most luxurious in the town, being capable of seating some 1,200 persons. The Mayor expressed, on behalf of the residents, their thanks to the proprietors on erecting such a handsome theatre, which, he felt, would be well patronised by the dense populations in the neighbourhood. The theatre was opened to the public in the evening, and was crowded with an appreciative and enthusiastic audience.

OPENING IN WEST LONDON.

The Park Cinema, 253 and 255, Goldhawk Road, Ravenscourt Park, W., will open its doors to the public to-day (Thursday) at 6 p.m., under the management of Mr. W. A. Curnock, an old-established and well-known resident. This new theatre, designed by Mr. G. Percy Pratt, of Acton, and erected by Messrs. T. H. Kingerlee and Sons, of London and Oxford, has been equipped with all the newest and most modern improvements, especial care having been bestowed upon the ventilation. There are over 550 tip-up seats, supplied by Messrs. Dean and Co., of Birmingham, all upholstered in old gold plush. No expense will be spared in producing the best and latest pictures, the programme being changed thrice weekly. The projectors, which are fitted with all the latest improvements, have been supplied by the Tyler Apparatus Company, Limited, while the cinifonium has been installed by the same firm.

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The Man who Didn't AND The Man who Did

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CLOSED FOR REPAIRS.

The Aigburth Picturedrome will be closed for a short while, in order that the theatre may be thoroughly re-decorated and re-furnished. Patrons of this theatre will, without doubt, appreciate the action that is being taken with a view to providing them with more comfort.

APPRECIATED IMPROVEMENTS.

The Electric Theatre, Rothesay, has been thoroughly re-decorated, tip-up chairs have been installed, and a new proscenium has been added. These improvements, together with the very fine programmes, help in no small measure to make the theatre a great success.

A BEAUTIFUL FILM.

Lovers of classical music will be delighted with a film to be released by the Gaumont Company, Limited, on August 4th, entitled, "Beethoven." The scenes which the great composer's music conjure up in the minds of some old soldiers are wonderfully impressive, as are those which come to the great master as he lies on his deathbed.

FILMS AT THE VATICAN.

For the first time on record a film has been screened in the Vatican, the Pope being present at the display. The picture shown depicted the inauguration of the Campanile of St. Mark's at Venice, and was given in the Hall of Consistories. The Pope, when Patriarch of Venice, had promised to be present at the inauguration of the new Campanile, but his elevation to the papal chair made his attendance impossible.

EDUCATION AND THE CINEMATOGRAPH.

In an article on "The Moving Picture in Education," Mr. Pierce J. Fleming, A.M., says:—"The cinematograph, with its compelling reality, its unlimited sources from which to draw subject-matter, and the remarkable progress which its manufacturers have made in overcoming the defects in its mechanism, represents to-day the most highly evolved instruction-giving instrument for both the many and the few that the present century has produced. When exhibited under the direct supervision of one whose ability as an educator is recognised, it is difficult to prophesy the vast amount of actual good that can be accomplished."

DISTURBING INCIDENTS.

The exhibitor can never be too careful; every little detail counts, and the success of his show can easily be marred if anything untoward occurs. We are led to write thus owing to the fact that, at a well-known London picture theatre the other day, during the projection of a comic film, a letter was shown, in which the signature appeared as "D. B. Temper." Such an incident, though perhaps slight in itself, caused some comment. This reminds us of another case, which occurred at a picture palace in the North of England, where a portion of a film—a sensational drama—was tampered with, resulting in an unpleasant experience for everybody in the hall.

MORE PICTURES FOR SCARBOROUGH.

Application was made at the Scarborough Police Court for sanction to alterations to the Grand Hall, Huntrissrow, Scarborough, with a view to the building being used as a cinematograph theatre. The application was granted, on the applicant agreeing to make certain alterations in the plan.

TO INCREASE THE INTEREST.

At the Majestic Picturedrome, Tottenham Court Road, "Exiles in Siberia" takes a prominent position in a good programme. To increase the interest in the film, the management has secured the services of Mr. Max Hunterberg, the well-known Russian novelist, to give a descriptive account of each picture.

A PRESENTATION.

Mr. W. A. Blackburn, one of the lessees of the Royal Electric Picture Company, Co-operative Hall, Batley, was on Saturday last—Mr. Blackburn's birthday—presented with a beautiful cigarette case and an umbrella by the staff of the hall. Mr. Linden, advertising manager, made the presentation, and, in wishing Mr. Blackburn long life and happiness, he referred to the very pleasant relations existing between the staff and the management.

"THE UNIVERSAL WEEKLY."

Commencing at once, "The Universal Weekly," whose address is 1, Union Square, New York, will appear as a weekly publication. "The Impler," which for the past five months has been issued by the Imp Films Company, will be incorporated with this journal, which has for its object the presenting, each week, in an attractive and informative manner, the releases of the manufacturers concerned in the Universal Film Manufacturing Company, New York.

FILMS OF FASHIONS.

The Ladies' All-British Fabric and Fashion Association, of which Princess Christian is a patroness, is arranging a series of tableaux to be photographed by the Kinemacolor process in the Royal Botanic Gardens on July 19th. The tableaux will portray London fashions in all-British fabrics, designed and made by leading London firms. The films will be shown at the Scala Theatre for a season, and will afterwards be on view at many provincial, Continental, and American theatres.

HOW TO LEARN GOLF.

Everybody who is anybody golfs nowadays. In the theatre the programme boy relates to the chocolate girl how he "duffed a pitch shot at the fourth," while in the club one member describes to another how he went out in 38 and returned in 36. Wherever one may be, one can always hear golf talk. Consequently everyone wants to learn, and there is no finer way of grasping the manner in which professionals play than by watching their movements on the cinematograph. *The Sphere and Tatler* Golf Foursomes at Hoylake were filmed, and now find a place in the Scala programme.

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OVERCROWDING.

At Oldham Police Court, the holder of the cinematograph licence for the Unity Hall, King Street, was fined £5 for allowing the passages to be obstructed by people standing and sitting in same.

A LINE FROM CALCUTTA.

Both the Electric Theatre and the Elphinstone Bioscope are doing excellent business. The programmes at both theatres include the best and latest films, and crowds flock nightly to see the pictures.

TOO MANY IN BRISTOL?

Managers of the various picture theatres in Bristol evidently consider that there are quite enough of these places of entertainment in the city. They have given forth a warning that they will combine to oppose the application of any person who wishes to erect or open a new theatre there.

APPROACHING COMPLETION.

The Palladium Picture Playhouse on the Foreshore, Scarborough, is rapidly nearing completion, and is expected to be opened on July 1st. No expense has been spared to make it a really handsome building. The main objects in view in the construction of the interior have been comfort and safety, and the house is being elaborately furnished.

PRESENTATION TO MANAGER.

At the Coliseum, Fountainbridge, Edinburgh, Mr. Tom Watt, the able and courteous resident manager, was the recipient of a travelling case and a handsome gold signet ring, as a token of esteem from the staff and friends of the theatre. Mr. Watt acknowledged the gifts in a few well-chosen words. He has been appointed manager of the New Princes Cinema, Princes Street, Edinburgh.

EVENING SCHOOLS AND PICTURES.

Referring to the decreased attendances at the Nottingham Evening Schools last session, Alderman J. Houston, at a meeting of the Education Committee, blamed, in part, the picture theatres. May we suggest that if pictures have drawn people from the schools this last session, why not make pictures draw students to the schools in the coming session by installing the cinematograph for educational purposes?

A WYNBERG (CAPE TOWN) NOTE.

The Imperial Bioscope at Wynberg is always crowded, and this fact is due to the splendid way in which the programme is projected, and the manner in which the theatre is run. Mr. A. E. Jackson and Mr. M. Korelstein are the proprietors, the film service is by Smiths, Limited, while Mr. Burgess has charge of the musical side of the evening's entertainment. So long as this hall is managed as at present there will be nothing to complain of in the way of business. Feature films are a special item here.

ANOTHER IN NORTH LONDON.

To his already extensive list of picture theatres, Mr. P. M. Beck will, early in September, add another, situated at the corner of Holloway Road and Seven Sisters Road, N. The new theatre has been planned to seat 750 people, and will probably be known as the Eden Cinema.

CHANGE OF HANDS AT BOURNEMOUTH.

The Winton Hall, Winton, Bournemouth, will be opened on July 1st by Mr. Eric Clough, owner of the Electric Palace, Brixton. The hall is beautifully upholstered and decorated, and has accommodation for 900 persons. Music will be supplied by a full orchestra, and the reins of management will be in the capable hands of Mr. Taylor, who is at present directing the fortunes of the Brixton Electric Palace.

MISCHIEVOUS PATRONS.

During an afternoon performance at the Picture House, Wolverhampton, last week, some mischievous persons scattered a powder in the hall which caused nearly every member of the audience to commence sneezing. The manager, Mr. Clifford Womersly, at once offered a reward of 20s. for information as to who the culprits were. It has since been traced to a number of youths who were present, but, as a full apology has been tendered, there has been no prosecution.

CHURCH ARMY AND CINEMATOGRAPH.

It is gratifying to find that yet another religious body has investigated the claims of the cinematograph, and adopted it for demonstration purposes. In Belfast, on the occasion of the visit to that city of Prebendary Carlile, the founder of the Church Army, at a social gathering, given by Lady Shaftesbury, the cinematograph projected in the evening an interesting series of pictures, which dealt, for the most part, with the work the Army was doing in London. These demonstrated in a very conclusive manner the power of the "moving picture" when used for such purposes.

SUPERINTENDENT'S WILD TALK.

Superintendent Minty, of the Goole police, made a strong reference to picture theatres at the local police court, when eight schoolboys were charged with stealing twenty-nine bottles of mineral water. Superintendent Minty said he was sure that cinematograph shows were responsible for the thefts. The exciting pictures which he had seen created a temptation to get money, not always by honest means. Cases were noted, not only in Goole, but in many towns, where boys were led into crime through going to these picture shows. In ordering the boys to be birched, the Chairman of the Bench said it was monstrous the way in which parents allowed children to "run the streets almost wild." That was the way hooligans and thieves were created. We recommend Superintendent Minty to read that delightful little article, "The Baby Bandit," which appeared in a recent issue of THE BIOSCOPE.

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Education and Scientific Cinematography.

[Under this heading it is proposed to deal with all such matters as may arise concerning the Educational and Scientific sides of Cinematography. We shall be glad to receive letters from our readers on these subjects and to answer inquiries.]

The widespread interest aroused in educational and scientific circles by our series of demonstrations at Cinema House has by no means died away. A foreign Chamber of Commerce writes to us for a copy of the programmes on these occasions, on behalf of a scientific corporation in Vienna. The Editor of the *Cinematografia Italiana el Estera* asks when what he is good enough to call "this magnificent idea" is to be carried out in Italy. An eminent Gower Street physician "begs to express his deep appreciation of the Cinematograph Demonstrations so kindly afforded by THE BIOSCOPE. He feels that its value as a teaching force is particularly striking in pathological work and in embryology." The *Evening Standard* says:—"There is every reason to suppose that these exhibitions . . . will have the effect of stimulating a wider interest in this very important phase of motion photography." The *Educational Times* says:—" . . . The motion picture has entered the school, and there is reason to suppose that it will do so more and more. . . . The object of this new method, then, is to furnish illustrations and point examples, to reduce the general to the particular, to render the subjective objective, to clothe the abstract in forms of the concrete. It is the office of the motion picture, just as it is of any still picture, to help in the reducing of general principles to particular applications. If still-picture illustrations help in the teaching of geography, history, physiology, and so forth, how much more so does the motion-picture illustration help with its bright, vivid, and as yet novel, way of presenting things?"

The *British Medical Journal* says:—" . The object of these demonstrations, which have been organised by our contemporary, THE BIOSCOPE, is to show what has already been done in the way of obtaining permanent records of the movements of living organisms as seen under the microscope and ultramicroscope, and to prove how great are the possibilities of cinematography, both as an aid in scientific research and as a force in ordinary and special education. On this point Mr. C. H. Heydemann, Ph.D., who introduced the proceedings on the occasion in question, rightly suggested, we think, that the future of motion pictures largely rested on their educational value."

The Author says:—"At the present time it is difficult to measure the importance of cinematography to dramatic authors. It is possible that in the next few years its value will have more than doubled, and dramatists may be making a regular income from this form of reproduction, but there are other authors to whom and other methods in which cinematography may become of great importance. . . . It would be possible for the earnest student of natural history, instead of merely writing a book and taking photos, to make his own natural history films of the insects, or birds or mammals, and then, by hiring out these different films, or by exhibiting them himself, to obtain a decent livelihood and a fair remuneration. . . . If a doctor can gather money and reputation from writing a treatise on these subjects, there is no reason why he should not equally obtain money and reputation as a teacher through the cinematograph."

Many other technical and general journals make similarly interesting comments on our demonstrations, though, unfortunately, we have not the space here to make quotations from all their various remarks. There is one review, however, with which we feel called upon to deal somewhat more fully, since it takes up a rather different attitude from the rest, and voices a criticism which, coming from such a source, is not to be slighted. *Nature* says:—

"On June 12 the proprietors of THE BIOSCOPE gave a very interesting demonstration at Cinema House for the purpose of illustrating the scientific and educational value of the cinematograph as applied to the study of natural science. Some of the films shown were very remarkable, and the various firms concerned in their production are to be heartily congratulated on the high degree of perfection to which they have already brought the art of cinematography. It appears to us that there are two main directions in which this process is likely to assist materially the progress of natural science. In the first place it should be an invaluable aid in the actual investigation of phenomena which take place either too quickly or too slowly for convenient study by direct observation. This was well demonstrated by a number of films showing the germination and growth of plants taking place at some thousands of times the normal rate, and by a similar series of the early stages of the developing chick. The movements of seedling plants viewed in this manner are highly instructive and very curious, and no less remarkable is the growth of the chick embryo with its neural folds, mesoblastic somites, etc. We should like to know in the latter case how the film was taken, and whether or not it had to be in any way 'faked.' We should also like to have had the film stopped at intervals in order to analyse the processes which were going on.

"In the second place, the cinematograph will evidently be of great use in popular lecturing, and such a film as that entitled 'The Fly Pest' is of the highest educational value. For ordinary teaching, however, it appears to us doubtful whether, if brought into extensive use, it will do more good than harm. Nothing can replace satisfactorily the direct contact with Nature which is the essence of all really satisfactory teaching in natural science, and it is doubtful whether a moving picture is even as valuable from this point of view as a series of good wall diagrams, or blackboard drawings, which are long enough before the eye to create a permanent impression. One of

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the films shown, 'A Lesson in Liquid Air,' seems to us to indicate very clearly the danger that cinematography may be put to an illegitimate use in teaching. We have here a series of pictures of experiments, and of the experimenter. The pictures are certainly instructive, but they form but a poor substitute for the actual experiments; if the students cannot perform these for themselves they ought at least to be able to see them actually carried out before their eyes. For serious teaching the cinematograph cannot replace the real demonstration any more than the phonograph can replace the real teacher."

Now, if we may say so, to suggest that the cinematograph is not so satisfactory as the wall diagram or the blackboard drawing as regards "direct contact with Nature" seems to us, in itself, a paradoxical statement. It is this very "direct contact with Nature" that the cinematograph alone can give, and give with a vividness and a realism little less complete than the original itself. It must surely be granted that a minutely accurate reproduction of a natural subject, inclusive of movement and even of colour, has far greater diagrammatic value than a mere symbol which often necessitates an acquaintance with that which it represents before it can be understood. The value of geometrical illustrations, for instance, does not lie in the illustrations themselves, but in the facts or arguments for which they stand. And the cinematograph school is a school of visualised facts, largely supplanting any explanatory discourse and entirely eliminating the need for descriptive designs. If one wished to convey to a child the likeness of the sun, it would surely be easier to take it into the open and let it there see for itself, than to illustrate and describe with words or with drawings whose intelligibility must depend on its faculties for comprehension.

The question of stopping the film at intervals so that certain points may be impressed more forcibly upon the eye is, of course, important, and in this respect one must admit that the cinematograph still has room for improvement. But it is a mere technical imperfection which, one does not doubt, will quickly be corrected, and, in any case, a successful resource is to be found in the use of lantern slides, which can be interpolated as often as necessary during the progress of a film.

We now come to the stricture with regard to such films as "A Lesson in Liquid Air," which is, as *Nature* says, "A series of pictures of experiments and of the experimenter." It is quite true that such films as these have no greater value than would an actual demonstration—except in so far as they are much enlarged, and, therefore, display the details of each experiment more clearly to every member of a large audience than would be the case in "unenlarged life." At the same time, the moving picture has no less value than the actual demonstration, since it by no means negates the possibility of an accompanying lecture to supplement the film's descriptive sub-titles. But the most important point is the question of expediency. As we said in our programme, when describing Messrs. Pathé's film, "this picture is interesting as showing the great usefulness of the cinematograph in schools and lecture theatres not fully equipped with experimental apparatus. Possessing the bioscope, a lecturer is no longer debarred from illustrating his remarks with practical demonstrations simply because the necessary materials do not happen to be available at the moment. The most difficult and intricate experiment may be shown as readily as the simplest, and the whole "bag of tricks" condensed into the easily portable dimensions of a few hundred feet of celluloid film. Where expensive or rare materials are entailed, the cinematograph also shows itself to be a great economiser."

PICTURE THEATRE ADVERTISING.

At a meeting of the London County Council, on Tuesday, Mr. W. C. Johnson called attention to a "throwaway" issued by an electric theatre in the North of London, which he considered to be of an objectionable character, and asked the Chairman of the Theatres and Music-Halls Committee whether the Council had any power to prevent the issue of such advertisements.

The handbill to which Mr. Johnson objected was an advertisement of the film, "A Victim of Villainy," these words being printed in large type. Underneath were the words, "A remarkable drama, brimful of thrilling and exciting incidents," and "*See* the Banker's Crime, the Asylum Scenes, the Hypnotic Doctor."

The Chairman of the Committee (Mr. E. M. Preston) replied that the advertisement in question appeared to be drawn up with a view to leading the public to expect to see scenes of a highly sensational, and probably a morbid and gruesome, character. The Council's approval was not, however, required for the advertisements of entertainments, but he would like to express his strong opinion that any tendency to exploit the sensational and gruesome element in picture entertainments was to be deprecated. He hoped that the publicity given to the matter by Mr. Johnson's question might have some effect in checking any tendency in that direction that might exist already. The Chairman added that he had caused an inspector to be sent to witness the entertainment, and from his report it would appear that there was nothing in the actual film to which exception could be taken.

[We are entirely in accord with the remarks of the Chairman of the Theatres and Music-Halls Committee, but we think that some of the "legitimate" theatres can give points to the picture palaces in drafting "throwaways."—Ed., Bioscope.]

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FITZ FILMS.

TWO PRETTY ENGLISH PICTURE PLAYS.

Some months ago there was much talk concerning the paucity of English film manufacturers, and, consequently, the dearth of English picture plays. Since then, however, a considerable number of new producing firms have come into being, and among them several of native origin, so that the reproach against us in this respect, which formerly was to a certain extent justified, is fast being removed. Amongst the new British manufacturers there is none more entitled to respect and consideration than Mr. Lewis Fitzhamon, who, as all our readers know, has now "set up in business" on his own account. Mr. Fitzhamon is far from a novice in the picture game, and in viewing the first of his independent works, therefore, one looks for the familiar, distinctive touches which stamped so many films produced under his direction in the old days, rather than for any of the striking novelties, and, perchance, disappointments which one would expect in the work of a newcomer.

One may say at once that Mr. Fitzhamon's action in thus making his own individual bid for fortune is thoroughly justified from every point of view by the success of his initial productions—a success which one has every reason to believe will be continued. "Saving the Royal Mail" and "The Children of the Forest," the two "Fitz" films we have seen, are excellent little pictures, admirably constructed and produced, admirably acted, admirably staged, and admirably photographed. They are, by the way, sold through the Western Import Company, Limited. Mr. Fitzhamon's famous troupe of animal actors has proved so popular in the past that we cannot be surprised to find it "featured" prominently in these new pictures. "Tariff," that remarkable picture pony, and "Tiger," the equally remarkable screen dog, are both outstanding figures in "Saving the Royal Mail," and they both acquit themselves with all their ancient *aplomb* and sagacity. "Animal plays" have always proved uniquely attractive to cinematograph audiences, especially at *matinees* for children, and one can, therefore, never regret a worthy addition to their already large numbers. They do not, of course, represent the highest type of cinematograph play, but they are always pleasant and engaging when they are well done. And, for that matter, "Fitz" films will doubtless by no means be devoted exclusively to the "starring" of quadrupeds.

One would like to congratulate Mr. Fitzhamon on his selection of the human members of his company, as well as on his animals. He has found, and, one imagines, trained, two of the cleverest child players to be seen anywhere, the dearest kiddies, who will at once romp themselves into the hearts of every audience with their fresh, frank artlessness and their delightful sincerity. His leading lady also, is a skilful actress, who wins one's sympathy at once by her own personal charm as well as by her unaffected naturalness. We shall look forward to seeing her in a *role* which gives her wider opportunities than those she undertakes in the present films.

For the rest, it may be said that "Fitz" films promise to be essentially English, in the best sense of the word, and thoroughly characteristic of all that is sweetest and pleasantest in our national life and temperament. It is unnecessary to lay stress upon the suitability of our island's beautiful scenery for the production of picture plays. Even in the home counties there is to be found an almost inexhaustible stock of lovely backgrounds of every kind, which could scarcely be bettered from the photographer's point of view, however much further one were to search. That Mr. Fitzhamon has realised this fact is evident from the scenic charms of "Saving the Royal Mail" and "The Children of the Forest"; each of these films contains natural pictures than which one could desire nothing more delightful.

"Saving the Royal Mail" is a dramatic comedy of a homely, familiar class, but, if it contains nothing of startling originality, it is so well devised and so excellently executed that, of its own kind, one cannot name its superior. Its story is as follows: A young postman, who is anxious for promotion, in order that he may marry the girl to whom he is engaged, is attacked by some ruffians as he is galloping with the mail bags through a lonely forest, and robbed of his precious burden. His pony, "Tariff," realises his master's plight, gallops back to the home of the "Children of the Forest," Roy and Marie, and, with many ingenious artifices, makes them understand that something has gone wrong, and that he wants their assistance. Guided by the pony, the two children reach the unfortunate postman, who tells them what has happened. Aided by "Tariff," and by "Tiger," who has also arrived upon the scene, the three then set out to track down the robbers, and in a series of charming and exciting pictures we see these villains brought to bay, largely through the instrumentality of the sagacious hound. There is a short, fierce fight—dog, children, and men all mixed up in one scuffling, twisting heap on the ground—and then Virtue is properly triumphant, and Vice badly vanquished, in the most approved fashion The postman wins his desired promotion, instead of the disgrace which he had feared, and we leave these pleasant forest folk each in a satisfactory condition of individual happiness.

"The Children of the Forest," as may be guessed, is, in some ways, a prologue or a sequel to "Saving the Royal Mail." It does not directly concern the story of the latter, that is to say, but it introduces several of the same characters, and depicts another incident in their career. It makes an excellent little dramatic comedy, and, being conveniently short, it should be a welcome item in any programme.

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HELP IN TROUBLE.

FOR PROPRIETORS, MANAGERS, AND OPERATORS.

"E.S.R.," an enthusiastic amateur, asks a number of questions:—(1) I have a dog machine, and use a four-burner acetylene lamp. I find, however, I cannot get a sharp disc of light on the gate as I have noticed is obtained when using an arc lamp. Would a larger reflector be better? (2) I cannot get a steady picture. Is this the fault of the dog, the film, or what? (3) Does a three-blade shutter require a stronger light than a two-blade one? (4) Where can I obtain second-hand films?

The reason you cannot obtain a clearly defined "spot" of light on the gate is because of the large area of your illuminant. We hardly think a larger reflector would remedy the matter, on the contrary, it might make it worse. The ideal source of light is one resembling as nearly as possible Euclid's definition of a point. Intensity of light is, of course, required, and in practice the arc lamp is found to more nearly approach the ideal illuminant than any other. Certainly acetylene is far behind in the field, for both intensity and concentration. Limelight more nearly approaches the electric arc, but eevn when using a high-powered jet the "spot" of light on the gate is nothing like so clearly defined as is the light that could be obtained from an equally powerful arc lamp. The lamp you have is more suitable for lantern slide than moving picture projection, but if you are content with a picture between two and three ft. in width, the light may be sufficiently powerful. By the way, if you obtained a small patent screen, such as the Day and Night Screen, you might get a fairly decently illuminated picture. Certainly it would be far ahead of anything you can now obtain with an ordinary canvas screen. (2) In all probability the unsteadiness of your picture is due to a fault in the gate—most likely you have insufficient tension, with the result that the passage of the film through the gate is not immediately arrested after the dog has operated. The result is that the film overshoots the mark, as it were. Fit new gate springs, or increase the tension of those already in, and your trouble will probably be removed. (3) Certainly a three-wing shutter absorbs more light than does one of the two-wing type. It would therefore require a stronger illuminant to give the same effect on projection, although, be it said, the resultant picture with the three-wing shutter, owing to the almost total elimination of flicker, would be considerably more pleasing to the eye. (4) Second-hand films can be purchased from most film hirers. Anyway, there are frequently advertisements in our columns of second-hand films for sale.

* * *

BAPA, who has at different times contributed to the press, anticipates taking up picture-play writing and wishes for hints.

We are sorry, BAPA, that the hints we could give you on the question of writing picture-plays would occupy more space than that at our disposal, and we should recommend you, if you require instruction on the subject, to obtain a copy of "Picture Plays and How to Write them," which can be obtained, if desired, from this office, 2s. 9d., post free.

* * *

"J.C.S." is thinking of erecting a cinematograph theatre in a mining district, with a population of 35,000, and asks—(1) How many theatres should you think this population would stand? There is plenty of money in the place, and the men spend it freely. (2) We have a plot of land in a good position with a depth of 63 ft. by 51 ft. on the front and 42 ft. at back. Streets on three sides. Would you consider this large enough for a picture house?

Well, "J.C.S.," it is certainly open to question as to what number of picture theatres your population could maintain. We think you would be in a better position to judge yourself from what the existing houses are doing. It is but a few years since important picture theatre companies considered a population of 50,000 was necessary to support a theatre. Next we remember their views were modified, and 30,000 was considered the figure to work upon. Now we are inclined to

"The Modern Bioscope Operator" is the ONLY text-book dealing with Bioscope Operating. Essentially practical, it is a work which is of the utmost value. Price 3s. 6d. Post Free, 3s. 9d. Ganes, Limited, 85, Shaftesbury Avenue, W.

"The Bioscope Electrician's Handbook," by James W. Barber, A.M.I.E.E., is a concise little work on Bioscope Electricity. Seven full-page wiring diagrams and a large number of smaller illustrations. Price 1s., post free. Ganes, Limited, 85, Shaftesbury Avenue, W.

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think that half that amount would support at least one theatre. Indeed, it is a fact that many districts with a population of only 10,000 seem to support quite well a hall seating about 600 people. After all, the question is not merely one of population, and, as you say money is spent freely, it is conceivable that three theatres could do well in your town. It must be remembered that there are still great numbers of people who have never entered a cinematograph theatre—probably not one half of the population can be considered picture theatre goers, so that the allowance we make to-day may be inadequate to-morrow, People are being educated up to pictures, and it is a fact that in some districts, seemingly barely supporting one theatre, the advent of a second house far from meaning worse business for the first comer, means increase and prosperity, and both places thrive well. (2) With the ground at your disposal you will certainly have no trouble in satisfying the local council as to its suitability for a cinematograph theatre, as with streets on three sides no difficulty will be experienced in arranging the exits. We should think that the area you mention would be sufficient for a house seating between four and five hundred people.

* * *

"L.H." wishes to know if it is cheaper to run lamps in series than in parallel.

It all depends, "L.H." Do you mean incandescent or arc lamps? If the former, candle-power for candle-power, there is no saving. For the latter, for all voltages of 100 and over, it is profitable to connect in series. Dealing with incandescent lamps first, no advantage can be gained by connecting in series, that is with lamps of ordinary candle-power for general illumination. For strip lighting and places where effect is required, low candle-power lamps that can be obtained in low voltages only and must therefore be connected in series may be used. There is, of course, in one sense a saving here, inasmuch as smaller lamps consuming less current can be used, but, as before remarked, for a given candle-power it is immaterial from a current consumption standpoint how the lamps are connected. Certainly there are so many disadvantages in series connecting that one would never adopt it for general lighting, but only for those particular occasions where a small lamp may be as effective as a large one. For arc lamps. The arc lamp is a peculiarly constituted piece of electrical apparatus, inasmuch as a voltage of 50 satisfies its every requirement. For this reason, and for this only, arc lamps are connected up in series, thereby reducing the line resistance and utilising the otherwise waste energy to light other lamps.

* * *

"T.M." asks for a convenient method of figuring out the cost of running his various lamps and apparatus.

Certainly, "T.M." For carbon filament lamps add up the candle power, multiply by 4 and divide by 1,000. This will give you the units (or part of a unit) that would be consumed per hour. For metal filament lamps multiply the candle-power by 1¼ and divide by 1,000, for units per hour. For the projector arc lamp (a) if running direct off the supply through line resistances only, multiply the amperes used by the supply voltage, divide by 1,000, and the result will be units per hour; (b) if using a motor generator, the particular over-all efficiency of the plant ought to be taken into consideration. In practice, however, a fairly average consumption can be found by *assuming* the current to be used direct off 100 volts supply. Multiply then the amperes consumed by the arc by 100, and divide by 1,000, or, which amounts to the same thing, and which can be very easily remembered when running off a motor generator, divide the amperes by 10 to give the units consumption per hour. For automatic flame and the like arc lamps multiply the current consumption of one lamp of any number that may be connected in series, by the supply voltage, and divide by 1,000 to give units per hour. Almost all arc lamps are of the 10 ampere variety, and with such you might remember that two lamps connected in series on 100 volts will consume one unit per hour; any number up to four lamps in series on 200 volts, two units per hour; and up to five lamps in series on 250 volts two and one-half units per hour. For electric fans. One with 18-inch blades consumes about one-tenth of a unit per hour, whilst a 24-inch fan should run from three to four hours with a consumption of one unit of electricity. We trust, "T.M.," that you will find this fairly complete and convenient.

* * *

"C.C.," who is touring the country at the present moment with a limelight outfit, wishes to know if it is out of the question to take with him a petrol generating plant, and asks what would be the approximate weight of an outfit delivering 50 amperes and what provision must be made for fitting up the plant.

A portable electric generating plant, "C.C.," is certainly not out of the question. Such a plant, capable of delivering 50 amperes at 65 volts would weigh somewhere about ten cwt. The plant should be mounted upon a combination bed plate and fitted to an iron truck for conveniently moving. For fitting up, the plant should be put in an outhouse, or the open air if not wet, and a water supply connected to the cooling chamber either direct from a convenient water tap, or to a water cooling tank, which might be taken with the outfit. To prevent vibration the wheels might be scotched, or the bed plate itself might be wedged up. A sufficiency of cable must, of course, be taken for running to the operating chamber. Regarding petrol, before attempting to put the plant on rail the petrol tank should be emptied, or the bye-laws of the railway companies will be contravened.

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SOME EGYPTIAN PICTURES.

"SOME FIGHTING DERVISHES OF THE DESERT," BY THE KALEM COMPANY.

Egyptian pictures we have had in plenty—mere reproductive "travel" pictures; that is to say, of the land's modern appearance and of the manners of its present people—but picture plays, made in Egypt, telling Egyptian stories against real Egyptian background, have hitherto been unknown. Everybody is aware that those peripatetic players, the Kalem Company, have been sojourning beside the Nile, and that they have been enacting there a series of dramas full of the vivid local colour for which they are so justly famous. The first of these dramas has now arrived in England, and it proves to be a remarkable success.

In some respects, The Kalem Company are quite unique. They are strolling players, whose stage is the whole wide world, and whose source of

inspiration is the whole world's history. They are realising the possibilities of the Picture Play in one of its fullest and most unlimited aspects—as a form of drama which is not confined within the four walls of a theatre, and which is not reliant upon artificial contrivances for its scenery, but which may present a picture of life actually and exactly as it is. And not only do they reproduce modern life through the eyes of the dramatist, but also reconstruct that which is past through the eyes of the historian. They re-people ruined cities, they revivify vanished civilisations, they make the grave give up its dead. Sometimes the illusion created by these Kalem players is so strong that one's eyes would almost make the known sham truth—one could persuade oneself that the play is history, real, not make-believe. The fact that this should be so endues the cinematograph with paramount importance, not merely as an entertainer, but also educationally. History can now be taught as it never has been taught before—through the eyes, as a personal experience, to remain indelibly impressed on the dullest brain for ever. The vast significance of some of these historical reconstructions and modern interpretations (for the cinematograph interprets dead facts into the language of life) is, unfortunately, not so fully realised by those responsible for the nation's education as it will be, say, five years hence.

"The Fighting Dervishes of the Desert," the first of the Kalem Egyptian dramas, is, as we have said, a remarkable success. It is certainly not without its smaller faults—one could wish, for instance, that the story had been told a little more clearly, that some of the scenes had been played more closely to the camera, and that the whole thing had been elaborated in a greater length of film—but, with a few such reservations, the film is a consummate triumph. It is suffused with the glamour of the East, and with the mystery of impenetrable Egypt. It brings the desert before us and allows us to realise, as no words could do, the true likeness of that vast, sun-scorched wilderness of sand. One scene in particular conveys most vividly this idea of immensity and great heat—where a party of strangely accoutred horsemen come streaming like black insects over the sharp, white horizon line, evidently galloping fast, yet making little apparent progress, growing larger and larger as they approach, and at last flashing furiously by in a confused whirl of flowing garments and a storm of flying sand, to leave the desert white, undisturbed, silent, as before. Then, again, the film gives vividly the brutal ferocity of the East—in a scene where a horseman pursues a runner over the bleak, blank plain, comes within range, shoots him down as though it were merely a dog he was destroying, and then wheels back, leaving the corpse to fester and shrivel in the burning sun. Scene after scene shows one the great, endless desert, a glittering, unruffled sea, unbroken save by the horizon, where it meets the blazing sky—a glaring desolation of sun and sand. As a contrast comes the wonderful picture, towards the end of the play, actually taken beside the Temple of Luxor, the once great place of sacrifice, dedicated to the Theban trio, Amen, Mût, his wife, and their son, Khensu, the Moon-god. Amidst the shattered, fallen ruins of this crumbling fane, the moon, drenching the broken stones, and the overthrown images, with a flood of silver light, we see the Mussulman swear faith in the "great white god"—a new worship celebrated amidst the remnants of a vanished faith—and all around the white, illimitable desert glittering mysteriously, unmoved by the passing centuries, undisturbed by the downfall of the gods of men.

Of all these marvellously varied scenes, however, the last, perhaps, is the most beautiful and the most suggestive. It is a fitting ending to a splendid drama—indeed, it is one of the most perfect finishes to a picture play we remember to have seen. Two lonely figures go forth into the desert, their camels swaying like ships upon the sea, and, as they ride away towards the obscurity of the approaching night, the setting sun lengthens their shadows upon the dull white sand, and a great bird flaps wearily across the darkening sky. And thus this drama of the desert terminates.

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PICTURES IN IRELAND.

BY "PADDY."

This week I propose taking a run round some of the more popular houses of picture entertainment in Belfast. Although this city has a population approaching 400,000, the number of picture theatres is not at all excessive—in fact, quite the reverse. On the other hand it is somewhat strange that competition is very keen, this being due, to a very considerable extent, to the fact that the "Northern" Irishman is very particular in all his amusements, and demands the best that can be given on all occasions.

The first hall to open in Belfast was the St. George's Hall, High Street, and from the commencement business has steadily increased, owing, I have not the slightest doubt, to the exertions of the capable manager, Mr. Herbert Rogers, a gentleman with fourteen years' experience in the cinema world. Twice each night, with a special matinée every day, almost fifteen hundred people can assemble to see the excellent pictures shown. I think this theatre is probably the only one left in Ireland where free teas are served to every patron in the 6d. seats during the afternoon performance. Although much may be said about such teas swallowing up the profits, etc., I think, at the same time, it is very enterprising of Entertainment Halls, Limited, continuing to supply this refreshment. What a boon it must be to the dusty shopper to enjoy her favourite beverage and see "the pictures." I wish Mr. Rogers continued success.

If we leave out the Alhambra Variety Theatre, the Kelvin Picture Palace, in College Square, East, is the next oldest house of entertainment in Belfast. Its phenomenal success is due to the wide experience of its present manager, Mr. Pulling, an experience extending over twenty-five years, commencing with an apprenticeship under the late Mr. John Hollingshead. It is little wonder, therefore, that the success of the Kelvin house is assured under such management.

At the Kelvin American films are, perhaps, chief favourite with the audience, two of the Kalem Company's productions being shown each week. A feature is made of illustrated songs.

Catering especially for the working classes, the Shankill Picturedrome in the Shankill Road continues to merit the approval of the residents. High-class programmes are the rule. Mr. Edwin Sinton is manager, and a more capable and obliging gentleman it would be hard to meet. The seating runs to 500 in excellent tip-ups covered with plushette, and the comfort conveyed is much appreciated by the patrons. Last week a series of well-varied pictures were screened. Exclusives are frequently in the programme, such films as: "The Pride of the Circus," and "Wrecked Lives" having been greatly applauded by the audience. The highest price of admission is 6d. This theatre, it seems to me, is destined to mount rapidly the rungs of the ladder to greater success. It certainly has my best wishes.

One always expects to find the very best of shows in the theatres controlled by the Provincial Cinematograph Theatres, Limited, and in those given in the Picture House in Royal Avenue there is no disappointment, everything being of the best. The seating extends to over 700, and the theatre is always well filled. Patrons may rest assured that they are viewing the latest productions—and the best—from filmland when they visit this admirable picture *rendezvous*.

In Belfast recently something of a record in the experience of the Kelvin Palace was created. On two certain days six shows were given—instead of the usual two—with an entire change of programme at each house. To be more explicit, over 32,000 ft. of film was projected each day. It seems to me that this speaks very highly for Mr. Henry Pulling, the general manager, and shows that he is very wide awake indeed when the best interest of his business is concerned.

Limit? There never seems to be any at least, so far as Messrs. James T. Jameson and Sons are concerned. This Company's latest enterprise has been the leasing of the Opera House, Cork, for the purpose of showing the good people of our Southern Capital up-to-date pictures—pictures shown in the very best of style such as is always connected with Messrs. Jameson. So successful has been the venture that the receipts have forged steadily upwards since the opening night. Mr. Jameson is enthusiastic over his reception, as, indeed, he has good cause to be.

While writing of Cork, I must not forget to mention the great series of Kinemacolor pictures which is being at present shown in the Palace Theatre. The pictures include, of course, those majestic views of our King and Queen's visit to India, and the other visions of Indian pomp and splendour. How well advised the Palace management were to secure this attraction their cash-box must surely show. All told, the theatre is capable of seating almost 2,500 picture lovers, and a large proportion of these seats are occupied each evening.

The neatest specimen—and, at the same time, the most useful—of a handbill I have seen is that issued by the Assembly Rooms Picturedrome, Cork. The films for the week are given on one

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side; on the other a short synopsis of three or four of the leading films. By this means patrons can readily see whether the fare provided is to their taste, and I am sure the generosity of the management in so doing is meeting with ample reward. The hall is run by Mr. Alex. McEwan, known as one of the "Invincibles." It is almost needless to add that the programmes submitted are always of a high-class nature and include at least two educational subjects. These latter are greatly appreciated.

In some previous notes I mentioned that the erection of a picture hall was contemplated on one of our Dublin quays. A company was registered last week to attain this end. The registered office of the company—The Phœnix Picture Palace, Limited—is at 42, Dame Street, Dublin. It is hoped to have the building open before that famous event comes off—the Dublin Horse Show. With the exception of the Rotunda Assembly Rooms the proposed theatre will have the largest seating capacity of any picture show in Dublin. Roughly from 1,400 to 1,600 people are expected to be catered for, and the prices of admission will range from 9d. downwards. I wish the new venture the very best possible success.

While speaking of "fresh fields and pastures green," I should not omit to say that the building of a new theatre in that populous suburb—Rathmines—has already been commenced. It also should meet with a deserved popularity, as it will be the only theatre at all near this district—unless we except, perhaps, the Abercorn Hall, at the corner of Harcourt Road.

PARISIAN NOTES.

BY JOHN CHER.

The "Union Mutuelle des Operateurs Cinematographistes" has been formed. All cinematographers, irrespective of age or nationality, may join. Meetings are to be held monthly, and every member who is not present will have to pay a fine of 50 centimes (5d.).

I have been speaking to a friend in the Trade, who has lived for several years in Spain, about the cinema catastrophe which occurred last week at Villa-Real. He told me that he was not at all surprised to hear about it, and wondered there were not more of them. Apparently, the few regulations that had been drawn up by the Spanish police were seldom enforced, with the result that exhibitors took no trouble whatever to guard against the danger of fire. In some of the cinemas, where old projectors are in use, the films, instead of being automatically rewound, fall into a basket underneath the lantern!

Some fine pictures taken at the beautiful Chantilly racecourse, showing the "Prix de Diane," the animated scenes in the "pesage" with views of Parisian society and the latest fashions as worn by the beauty of Paris has been added to the programme at the Kinemacolor theatre and is naturally much appreciated by the fashionable audience that always packs Messrs. Raleigh and Roberts' fine hall.

Two new makes of films will be shortly marketed in Paris—Centauro Films and Scientia Films.

Following the example of the Mayor of Belley, who prohibited the exhibition of the Bounot films, M. Herriot, Mayor of Lyons, has forbidden pictures or exhibitions representing criminal acts to be shown at any theatre in that town. The Mayor states that he has taken this action because for some time certain proprietors of cinematograph theatres have shown to the public many pictures of criminal acts, and that such exhibitions tend to create disorder, give publicity to crime, in addition to providing a demoralising spectacle.

The Hepwix picture, "A Welcome Home," figures prominently in the Cinema Palace programme.

Mr. Rock, President of the Vitagraph Company, of America, arrived in Paris last Saturday. While Mr. Rock is making the trip to Europe mainly on pleasure bent, he will, of course, keep an eye on business, and it is for this reason he has chosen the European headquarters of the Vitagraph Company as his first stopping-place.

The famous Mr. John Bunny paid a flying visit to the "Gay City" last week. It is reasonable to expect that films taken in Paris with Mr. Bunny in the principal role will make their appearance in the near future.

Pictures of the big hurdle race, Grand Steeplechase de Paris, run at Auteuil last Sunday, were shown and featured that night at the Jardin-de-Paris.

Mr. Barton was showing exclusively at the Casino de Paris Cinema last week a fine Kineto travel film, "An Excursion to North Wales," while the programmes contained a London and North Western Railway advertisement announcing special trips from Paris to that country. *Apropos* of this, now that posters advertising various seaside resorts are

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displayed all over the city, it is rather surprising that an enterprising showman has not hit upon the idea of featuring two or three travel films weekly, thereby enabling his *clientele* to decide that very difficult question that crops up every year, where to go for the summer?

A beauty competition is to be held at Luna Park next month.

Special matinees for children are given every Thursday at the Magic City Cinema. The amusement park, with the revolving searchlights, continues to do big business.

"All the fun of the fair" is to be found at the Porte Maillot, where the annual Fête de Neuilly is being held. The fair affords an interesting view of the present state of the French travelling show business. Horse, motor, aeroplane, roundabouts, helter-skelters, aerial flights, and joy wheels are, of course, very prominent. While these devices seem to have kept pace with the times, the portable theatres show no signs of improvement whatever, except that the cinematograph has become their star attraction. The present fête proves that the end of the travelling show is very near, and this has been brought about by the advent of the permanent cinematograph theatre and the American amusement park.

Now that the hot weather has arrived, naturally the receipts of the cinematograph theatres show a tendency to decrease. People look to the amusement parks, Magic City, Luna Parks, Folle Butte, for their amusement. However, the moving picture enthusiast may still enjoy the films in comfort at one of the few open-air cinemas in Paris. One of the best of these is the Ranelagh Cinema, located in La Muette, Passy. The Ranelagh is run in connection with a café, and one may drink and see the pictures at the same time, but comparatively few people do this, for the large majority prefer to pay 30 centimes (3d.) or 50 centimes (5d.) for a seat without being obliged to take refreshments. The picture park—as it might be called—is surrounded by trees and enclosed with sheets of tent cloth, which are taken down when performances are not being given. An orchestra accompanies the pictures. The Ranelagh is one of the most delightful cinemas in Paris, and its success alone depends upon the "weather man."

Experiments with a cinematograph target were made last week by the military authorities at Vincennes. A screen was placed at the end of the shooting range at a distance of 30 metres from the shooters. A cinematograph projector was placed behind the men, and pictures showing military manœuvres were exhibited. The experiments were made under the orders of Colonel Malterre, Captain Balédant, of the 46th Infantry Regiment, and M. Gaveau, of Messrs. Pathé Frères. The demonstrations were entirely satisfactory, and Captain Balédant hopes soon to have the new moving picture targets in daily use. A somewhat similar apparatus was exhibited last year at the Circle in the Square, Leicester Square, W.C.

An important law case, which has occupied the attention of the Tribunal of Commerce for some time, was concluded last week. The plaintiffs were the directors of the Film d'Art Company, who sued the founders and late directors of their company—amongst whom were such well-known people as M. Henri Lavedan and M. Le Bargy—for 500,000 frs. (£20,000) for alleged mismanagement of the affairs of the company. The directors of the Film d'Art won their case, and the defendants were condemned to pay 100,000 frs. (£4,000). During the hearing of the case one of the plaintiffs' counsel revealed the salaries that were paid to the artistes. Madame Sarah Bernhardt was paid 100 frs. (£4) for every rehearsal and 1,500 frs. (£60) when the play was cinematographed. Madame Rejané and Madame Bartet each received 100 frs. and 1,000 frs. (£40), as did the late M. Coquelin *aine*. Messrs. Mounet-Sully, Hugenet, and de Max were paid 100 frs. and 600 frs. (£28) each, Mlle. Sorel 50 frs. (£2) and 800 frs. (£32), and Mlle. Eve Lavallière 50 frs. and 600 frs.

Here is an amusing story, which was related to me last week. While a certain film was on the programme at a well-known Parisian cinema, the manager noticed that at every performance a peculiar man with some friends came to watch the picture, and while one of the scenes was shown the visitor became wildly excited, talking and pointing at the screen. One night the mysterious visitor, seeing the manager in the entrance hall, went up and warmly shook him by the hand, and explained the reason of his daily visits. It appeared that he had acted in the star film, and he said he would be much obliged if the manager would give him a photograph of one of the scenes. "Evidently one of the principals," thought the manager, and presented a photograph. The last performance arrived, and the actor was present as usual with a large party of friends. For the last time the great scene was shown on the screen. The manager tapped the actor on the shoulder: "Excuse me, but would you mind showing me where you are in the film, sir?" "Certainly, certainly," was the reply. "Why, there I am, one of those lions!"

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Latest Inventions.

WHAT INVENTORS ARE DOING FOR PICTURES.

Complete Specification.

21,261, 1911.—Date of application, September 26, 1911. Complete specification left, March 19, 1912; accepted May 23, 1912.—Improvements in or relating to kinematograph apparatus for the production of coloured pictures.—John Campbell, D.Sc., Ph.D., 59, Gartmoor Gardens, Wimbledon Park.

Fig. 1

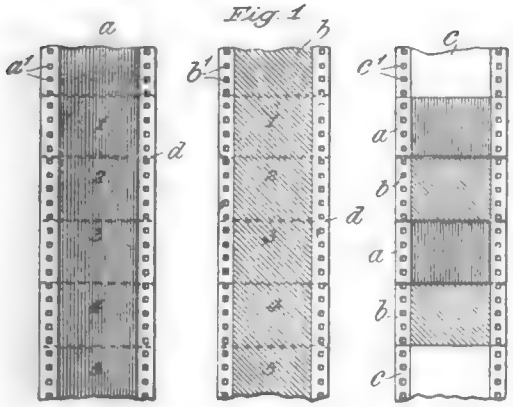
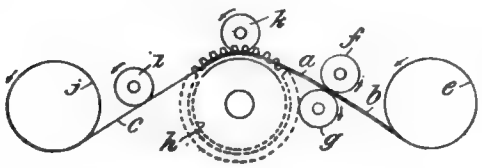


Fig. 2



This invention relates to improvements in kinematograph apparatus for the production of coloured pictures, and it refers more particularly to positive kinematograph films of the kind wherein the colour screens for projection are integral with the positive film.

According to this invention the colour screens are made part of the actual positive by adhesively fixing or attaching thereto in proper alternating or recurring order either a plurality of separate transparent coloured slips, films or screens of the required complementary colour, or two or more continuous bands of complementary colour which are suitably cut away or fenestrated in ladder like fashion so as to expose through the spaces therein, when assembled, the next or adjacent screen or screens in the proper order in relation to the black and white pictures.

The invention is hereinafter described with reference to the accompanying diagrams in which:—Fig. 1 shows detail views of the coloured screens or films and the positive film to which they are to be attached.

Fig. 2 is a diagram showing suitable apparatus for use in their manufacture;

Fig. 3 is a similar view to Fig. 1 illustrating a modified method of manufacture; and

Fig. 4 is a similar view showing apparatus for use therewith.

For two coloured kinematography these slips are conveniently prepared as follows:—

In Fig. 1 a represents a film consisting of gelatine, celluloid or like material with which a complementary colour (say red) has been thoroughly incorporated while in the semi-liquid and plastic state by well known methods of manufacture. This film is the exact size of the ordinary kinematograph black and white positive film c to be coloured and is perforated at a^1 along its side edges by the same machine as the positive film on which the slips have to be superimposed. By suitable joins the coloured film may be made of any desired length.

By means of a suitable machine this perforated film is cut across where indicated by the dotted lines d giving slips the exact size of the kinematograph picture with lateral perforations a^1 coinciding with the corresponding perforations c^1 in the black and white positive c. Every alternate slip of the screen a, indicated by the even numbers 2, 4 *etc.*, is rejected.

In a similar way the slips are cut from a green film b perforated at b^1 by the same machine as the red film a, but here the odd numbers are rejected. As the slips are cut they are alternated *viz.* odd red, even green, and so on until the films are all cut. We have now a series of coloured slips 1, 2, 3 *etc.*, alternately red and green. Before cutting the coloured films they are registered as shown in Fig. 1 so that the appropriate slips of the coloured screens coincide with the proper black and white positive picture as regards the perforations. The black and white positive c is now run over a sprocket drum (Fig 2) back upwards, and as it is fed over the sprocket the appropriate slips from a b are also fed on to the corresponding positive pictures by hand or other suitable means care being taken to see that the first coloured slip used is accurately registered to its correct position on the positive film c so that the perforations a^1 b^1 thereon correspond to the similar perforations c^1 of the said positive film. It follows that all succeeding slips will then be in the proper sequence for adhesion to the positive film. The film is thus backed by complementary coloured slips which are part and parcel of the film itself.

In the suitable arrangement for this purpose shown in Fig. 2, e indicates the film box receiving the finished film through the two rollers f g which move reversely, smoothing and fixing firmly the slips a b on the film c. A sprocket drum h exactly coinciding with regard to the teeth in dis-

Fig 3

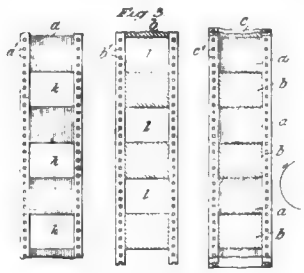


Fig 5

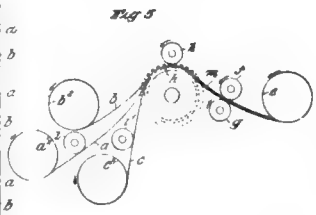
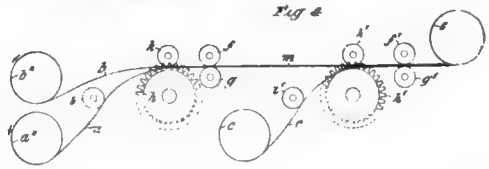


Fig 4



tance and size with the film perforating machine pulls the film c over at a suitable rate, on to which the alternate red and green slips are fed. A roller i lightly brushes on the

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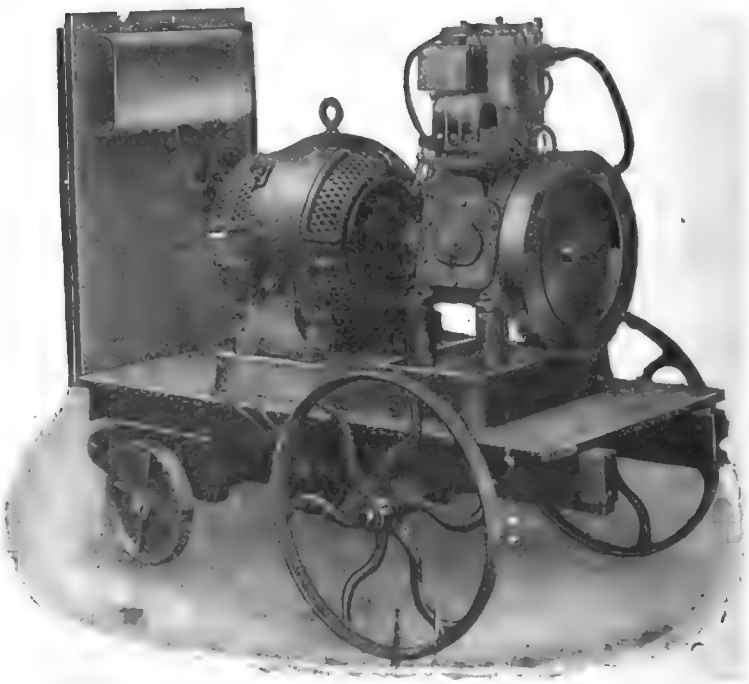

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film *c* a minimum quantity of a transparent adhesive medium, as it is drawn from the film box *j*. A suitable guide roller *k*, the exact width of the inner part of the film, is arranged to press lightly on the slips as they are fed on the sprocket. The movement of the film box *e* is such as to give a slight tension to the film as it leaves the sprocket drum. For three colour work three separately coloured films are prepared *viz.* violet-blue, red, and yellow-green, and are treated in a similar manner, but in the violet-blue film every second and third slips are rejected. In the red every first and third are rejected and in the yellow-green, every first and second. In the prepared slips we have thus alternately violet-blue, red, and yellow-green, and these are fed on the positive film truly registered as heretofore explained and in the proper sequence.

The same result may be obtained by superimposing by adhesion a transparent continuous film of a suitable material like gelatine, celluloid or the like of the exact size of the picture film and tinted alternately with squares or oblongs of complementary green and red in such a manner and size as to exactly coincide with the proper positive pictures when laid over the positive film.

For two colour kinematography the continuous coloured film may be conveniently prepared as follows and is described with reference to Figures 3 and 4. In Fig 3 *a* is the complementary red film and *b* is the complementary green one. These are perforated as before on the same machine as the black and white positive *c* so that the perforations coincide and the films *a* and *b* are registered in relation to the positive film *c* as shown in Fig. 3 before being superimposed. In the red film *a* every alternate picture area *k* is cut out by a suitable machine, leaving the spaces open which correspond to the green positive pictures and in the green film *l* in a similar way every alternate picture area is cut out so that open spaces correspond to the red positive pictures.

The two films *a* and *b* are now first superimposed on each other to form a single film then on to the positive film *c* so that we obtain a positive black and white film backed alternately with red and green, the colours corresponding to the proper positive pictures.

A suitable arrangement for this purpose is shown in Fig. 4 in which *a* indicates the red film, *b* the green film, and *c* the black and white positive. A roller *i* is employed to brush on the adhesive binding medium on the red film *a*. In this case *h* represents the sprocket drum, *k* the guide roller, *m* the composite coloured film, *f* and *g* pressing and smoothing rollers, h^1 another sprocket drum for registering the composite coloured film *m* on the black and white film *c*; f^1, g^1 other pressing and smoothing rollers, and *e* the film box for receiving the finished film.

The motive power is taken from the sprocket *h* and film box *e* but by any suitable arrangement such as by springs in the boxes a^2 b^2 c^2 a slight tension is preserved on the three films between the sprocket *h* and the film boxes, and the movement of the film box *e* can be so adjusted that a slight tension is exerted on the finished film between the sprocket and the said film box *e*.

For three colour kinematography we use in a similar way three coloured screens or film —violet-blue, red, and yellow-green perforated in the way already described. These films are cut in the way explained as follows. In the violet-blue every second and third picture area is cut out by a suitable machine. In the red, every first and third are cut out, and in the yellow-green every first and second.

These three screens are registered with the positive film so that the blue, green, and red areas correspond with their appropriate positive pictures and are then superimposed on the positive in the same way as already described in the two colour composite film, except that three units form the single alternately coloured film which is fed on to the sprocket over the black and white film. Alternatively the four units *viz.* blue film, red film, yellow-green film and black and white film may be fed simultaneously over one sprocket producing the same result as described heretofore in relation to two colours.

The inventor's claims are:—

1. A composite positive film for use in connection with kinematograph apparatus, in which separate transparent colour films or screens are adhesively fixed or attached to the respective colour representing positives of a black and white positive film, prepared from a negative taken through coloured screens.

2. A composite positive film for use in connection with kinematograph apparatus, in which a black and white positive film, prepared from a negative taken through coloured screens is incorporated in the process of manufacture with other transparent films or screens or slips of suitable complementary colour which are separately cut or formed similarly to the film so that they coincide with their respective colour representing black and white positives on the said film.

3. In the production of a composite positive film according to the first claim, preparing the transparent coloured slips for attachment to the black and white positive, from a plurality of screen bands which are perforated along their edges to correspond with the black and white film and subsequently cut into slips or sections and selected in the manner described.

4. In the production of a composite positive film according to the first claim, preparing the transparent coloured films from continuous bands which are perforated along their edges for the purpose described and stamped out in portions where not required so as to expose the coloured portions of the next or adjacent screen or screens in their proper order when they are secured to the black and white positive.

5. In the production of composite positive films according to the preceding claims the improved apparatus for assembling the colour screens on the film substantially as described.

6. The improved composite film for use with kinematograph apparatus substantially as described with reference to Fig. 1 or with reference to Fig. 3 of the drawings.

TROUT FARMING IN SURREY.

This interesting little picture affords one an excellent idea of an unusual occupation, which is not without its romantic aspect. There are many people, doubtless, who are unaware that such a thing as a trout farm exists, and there can be very few who have at all an intimate acquaintance with the methods of procedure adopted therein. Thus the film possesses an additional attraction of novelty, besides its intrinsic charm. The photographic quality is not quite so good as it might be; still, it is by no means bad, and that is the only flaw in an otherwise admirable picture. The film is 540 ft. in length and will be released by Messrs. Kineto, Limited, on July 4th.

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IN SUBURBIA.

"RAMBLER" TOURS THE GREATER LONDON HALLS.

Another notable addition to the suburban picture theatres is the Picture House, High Street, Teddington, which was opened on Monday, June 17th, with considerable success. The front of the theatre is designed in a quiet yet pleasing style, being carried out in white and gold. The entrance is in a convenient position, and leads to the vestibule, which, with an entrance on either side, ushers one into the auditorium. On entering the hall one is struck by the restful feeling which pervades it. The dark-green plush seats harmonise well with the dark-grey walls, which are panelled out in white relief. The general colour scheme is dark grey picked out in gold. The silver faced screen is mounted with black. The floor space is covered by a heavy pile carpet. Seating accommodation is found for 575, and is so arranged that from all parts an excellent view can be obtained. The ventilation has been carried out in the latest and most up-to-date manner. Messrs. Bulmer and Akroyd are the proprietors. The decorations were by Mr. J. T. Thomas of Teddington, and the furnishing by Messrs. J. W. Bulmer, Halifax. A Pathé machine of the latest pattern is installed, and the film service is supplied by The Crown Film Hiring Company. A good, well selected programme is presented, and includes the "Gaumont Graphic," and topicals of local events, by The Crystal Film Company. The receipts of the inaugural performance were handed over to the local hospital. Mr. G. Stephenson is the courteous manager. A continuous performance is given from 2 till 10.30 p.m.

I turned my attention this week to Stepney, and despite the recent strike good steady business is the general rule.

I first called at Wonderland, Whitechapel Road, and found Mr. Jack Woolf receiving his share of patronage, and well he caters for his audience. Cowboy and Western dramas are much in demand, while good-class comics also receive their share of applause.

The Star Picture Palace, Whitechapel Road, is running smoothly under the direction of Mr. Solomans.

A few yards further down Whitechapel Road is the Whitechapel Picture Theatre, admirably managed by Mr. Taylor, who by the way is a very busy man, managing two other halls in the vicinity. The theatre is a very cosy one, and the excellent programmes shown are rendered more enjoyable by the appropriate musical accompaniments.

I turned into the Commercial Road, and came to the Electric Theatre, which is one of Electric Theatres (1908) Limited's circuit, with Mr. G. Stone in charge. A good audience was witnessing "Cardinal Wolsey, and I was informed that this subject is proving a great draw. The films, which are projected from an Edison machine, are clear and steady.

First-runs and exclusives are a feature at the New King's Hall, Commercial Road, where Mr. M. Cohen is "making good." The hall is a very cosy one and seats 600. The quality of the film service, supplied by Walturdaws, is all one could wish for.

The Eastern Grand Central is quite a family resort. This hall is nicely decorated and furnished, and has a spacious balcony, which is always well patronised. "The Love of a Child" (Eclair) is the star film on a well-chosen programme. This theatre has the advantage of being situated in a very densely populated neighbourhood, and is made good use of by Mr. H. Nathan, the popular manager.

The next theatre to claim my attention was the Stepney Cinema, Mile End Road. This week "A Woman's Martyrdom" is the exclusive, and is fully justifying the management's choice. A good programme, a cosy seat, a steady picture, and every attention on the part of Mr. M. Cohen and his assistants are what patrons are always sure of at this popular house.

Mile End Road will shortly be the possessor of two more picture theatres, both of which are in course of erection, and will be opened within a few weeks. One is situated immediately opposite the Assembly Rooms, and the other adjoins the fire station.

The People's Palace is now closed for redecoration and general cleaning, and will re-open in September.

Another well-patronised hall in Commercial Road is Silverland. A good programme is given, Cowboy subjects finding top place.

One of the most widely patronised halls in the district is the Mile End Electric Theatre. The interior is lavishly decorated and upholstered, and it is on account of the comfort and pleasant surroundings that marked patronage is enjoyed. Mr. L. G. Sproule is the manager.

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ITS MUSICAL ACCOMPANIMENTS AND SOME REFLECTIONS.

We have already reviewed that lengthy masterpiece, "The Mysteries of Paris," in considerable detail (without by any means exhausting the subject, however,) and we do not propose to return to it here with any particularity. At the same time, there are one or two general reflections aroused by last week's exhibition at the London Pavilion which may be worth recording.

In the first place there can have been few people present at that exhibition who were not struck by the singularly clever incidental music arranged for the film. Its execution might certainly have been more perfect, but, in itself, it seemed to us perhaps the most effective musical accompaniment to a film we have ever heard. We learn that copies of this music will be obtainable from the Monopol Film Company with the film—a very excellent provision, of which the showman should be quick to take advantage. We are very glad to see that this system of issuing sets of specially arranged incidental music with important films is coming more and more into vogue. Scarcely a week passes without some protest being heard against the ineffectual and inappropriate music so often rendered in cinematograph theatres with considerable detriment to the success of the films shown there, and, while the selection of this is left to individual performers, the fault is not likely to be remedied. No producer of a music-hall sketch would dream for a moment of leaving the incidental music accompanying it to the taste of the band conductors at the theatres where it is staged. Why, therefore, should film plays—in which the musical accompaniment counts for so much more—be left to the wholly unguided instincts and quite problematical ability of picture pianists? Those who heard the music given with "The Mysteries of Paris" can have no doubts as to the tremendous enhancement of effect resulting from a carefully prepared accompaniment, as opposed to that which has been improvised hastily or rendered mechanically without any thought at all of its relation to the picture.

"The Mysteries of Paris," as a film, has been the talk of the Trade for some weeks, and amongst the most interesting points raised in its discussion is the question of the manner in which it will be shown. As the first "full performance film" it will prove a new departure in the policy of every theatre which books it. It will occupy the whole of the bill and all advertising matter will relate to it exclusively. Probably it will be treated just as an ordinary spoken play is treated and announced as "a drama in four acts, founded on the famous novel of the same name, by Eugene Sue." Then will follow the complete cast, and finally, perhaps, a list of the various scenes. Personally we can see no reason why some enterprising individual should not make a great deal of money by renting one of the smaller West-end theatres and "running" the

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BRONCHO

FILMS.

SHORT SNAPPY WESTERNS.

The Unloaded Gun.

Released July 31st · A WELL-ACTED COMEDY DRAMA. Length 750 ft.

FITZ FILMS.

A DAY IN THE COUNTRY. Released July 10th. Length 500 ft.

Released July 17th. Length 848 ft. SAVING THE ROYAL MAIL.

MAJESTIC FILMS.

Released August 3rd. BUNCOED. Length 1,002 ft.

RELIANCE.

THE BURGLAR'S REFORMATION.

Released August 10th. Length 978 ft.

ALL PRINTS ON EASTMAN STOCK.

THE WESTERN IMPORT CO., LTD.,

7, RUPERT COURT, RUPERT STREET, LONDON, W.

Telegrams—Westfilm, London. Telephone—Gerrard 8080.

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film for several months, just as an ordinary drama is "run," but with slightly lower prices. Three performances should be given daily, and the working expenses would be extremely low. The very novelty of the idea should ensure a sufficient patronage, and, apart from that, the film is considerably better from every point of view than many of the alleged plays which manage to pay their way with something over.

Lastly, let us suggest that managers who book this splendid picture should have copies of the novel on sale in their theatres. Those who have not read the book (and what an enthralling romance it is!) will be stimulated to do so by seeing the film, and those who have will remember their former pleasure and wish to re-read it. An edition suitable for this purpose is published by Routledge at 1s. and retailed by discount booksellers at 10d.

NEWS FROM AMERICA.

(From Our Own Special Correspondent.)

The Victor Film Company's first release will be on June 14th and called, "Not Like Other Girls." The Victor Company employ Florence Lawrence and Owen Moore.

The Film Supply Company advertise that they do not intend to force their customers to buy their full programme, and that the programme will be selective with the exhibitor.

On May 30th the Sales Company sent out an official notice stating that the Eclair Company would continue to release regularly through the Sales Company.

The Kalem players who have been working near Jacksonville, Florida, under the direction of Mr. Keanean Buel, recently returned to New York, where they will resume operations.

George Gebhart has been engaged by James Youngdeer to play Indian leads for the Pathé Frères California Company.

Mr. K. W. Linn has gone to Europe for the purpose of investigating film conditions there and, incidentally, enjoying a well-earned rest. Mr. Linn expects to return to America this fall with a wealth of first-hand information and knowledge.

It is announced that J. J. Kennedy has resigned as President of the General Film Company, and that Percy L. Waters has handed in his resignation as General Manager of the General Film organisation. Messrs. Kennedy and Waters, it is said, have a plan under way in which they will continue as a power in the moving picture business, and will have associated with them several well-known and influential New York theatrical magnates. This rumour, however, lacks confirmation, although it is reasonable to assume that neither Mr. Kennedy nor Mr. Waters will remain inactive.

The Motion Picture Patents Company have filed a brief with the Attorney-General of the United States claiming that they in no way violate the Sherman Anti-Trust law.

W. N. Selig announces that his coming release, entitled, "Kings of the Forest," is his wild animal masterpiece, and the most spectacular and thrilling picture that has ever borne a Selig trade mark.

The Broadway Amusement Company and the Princess Amusement Company, of Louisville, have consolidated, and now operate under the name Kentucky Feature Film Company.

C. H. Strawn, H. P. Childs, O. W. Lamb, and R. C. Strawn, of Tipeka, Kansas, have organised the Victor Film Advertising Company.

Congressman Rodenbery, of Georgia, recently introduced a Bill before the National House of Representatives at Washington to prohibit the transmission of prize fight films in the United States. If this Bill is passed, punishment of not more than one year in prison or a fine not exceeding $1,000 will be imposed upon anyone who sends by mail, railway express, or in any other manner, from any State or Territory to another State or Territory, or the district of Columbia, or who brings into the country from any foreign country any film or other pictorial representation of any prize fight or encounter of pugilists, under whatever name, or any record or account of betting on same.

The Globe Moving Picture and Advertising Company has been incorporated at Los Angeles, California, with a capital stock of $50,000.

The Thanhouser Company inaugurates a third weekly release on June 23rd.

The Solax Company will release, early in July, a three-reel "Photo-Opera" based on Auber's "Fra Diavalo."

Carl L. Gregory, formerly connected with the Thanhouser organisation, is now at the head of the Feature Film Manufacturing Company, of City Island, New York.

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FILMS FOR THE HOT WEATHER.

At this time of year it is necessary to put something specially good in your programme, or the box office receipts are bound to drop off.

HERE ARE TWO PICTURES WHICH WILL JUST MEET THE CASE.

A GOOD TONIC.

Length 450 ft. Released August 4th.

A fine little comic, which will leave your audience limp with laughter. Funny and sensible at the same time.

SHE ASKED FOR TROUBLE.

Length 675 ft.

Released Aug. 8th.

A real first-class comedy, brim full of humorous situations, and with a smart, new, and refreshing story.

SEE THEM AT OUR SHOW ROOMS. ALL PRINTS ON EASTMAN STOCK.

The Hepworth Manufacturing Co., Ltd.,
CINEMATOGRAPHERS,
2, Denman Street, Piccadilly Circus, London, W.

Telegrams—"HEPTOIC, LONDON." Telephone—GERRARD 2451.

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CLASSICS ON THE SCREEN.

The Cinematograph and the Adaptation of European Masterpieces.

By Leonard Donaldson.

During the latter year or so of its existence, the cinematograph industry has been responsible for many excellent picture plays which might indeed be termed "classical," without fear of evoking the indignation of the art critic. The fact that Max Reinhardt's "Miracle" will shortly rank amongst the films touring the picture theatre "circuits" in this country indeed emphasises the fact that the potentialities of the moving picture as a medium of artistic expression are illimitable. Now the question arises: "What is a classical photoplay?" Almost every patron of the picture play will have a vague idea of its meaning, but will find it difficult to define. "The Oxford Dictionary" tells us that a classic is of "the first-class of allowed excellence, especially in literature and the fine arts, so as to be academic and authoritative." The classical photoplay, however, has come to possess a much wider significance than that. Any film that deals with a bygone era in an elevated and poetic way has come to be styled a classical production—it tends towards idealism and away from realism. The cinematograph has "visualised" all that is best and beautiful in art, literature and the drama. It was but yesterday that we grumbled at the crudeness of the moving pictures; to-day we marvel at the magnificence of production exemplified in them. Then, we found only the nameless actor of mediocre talent lending his best, if despised efforts, to the moving picture—now, we see rushing to their places the *elite* of the dramatic world. It has been truly said by one of America's foremost dramatic critics that "a wealth of grace, and wit and talent is offered at the shrine of the motion picture, and the desire for the perpetuation of personality and life work bows many a knee in humble acquiescence at the bidding of the cinematograph." Bernhardt and Réjane first startled the world by what seemed at the time nothing short of the most astonishing condescension by posing for moving pictures.

It it not a little disappointing, however, to find that the French and American film producers are right ahead of the old country in the matter of adapting the English classics. As I write, news comes from the States that one of the greatest of their dramatic stars, Nat. C. Goodwin, has appeared as "Fagin" in a "cinematograph adaptation" of "Oliver Twist." Nothing could be more opportune than that this great work in cinematography should be accomplished in this year 1912—the one hundredth anniversary of the birth of Chas. Dickens.

Sir Herbert Tree, in his production of this play at His Majesty's Theatre in 1905, engaged two artists who now support Mr. Goodwin in the recent production at the New Amsterdam and Empire Theatres in New York. This then is the extent of our consolation. "In dramatising 'Oliver Twist' it has been necessary to depart somewhat from the sequence of events in the book," says the American critic. "For instance, Dickens chose to keep the identity of Will Monks a profound secret up to his closing chapter. The demand of an audience, however, prevents the dramatist from doing this, and it is specially necessary in offering a production to a moving picture audience that a certain lucidness of plot be maintained. It is necessary, for example, to let the audience into the secret of how it was that Will Monks used every means possible to convert Oliver into a thief. And it is also necessary to make passably clear Fagin's reason for pursuing the boy with relentless malevolence in hope of winning a reward. It is indeed a work of art in itself to properly prepare a story such as 'Oliver Twist' for a mute interpretation on the silent screen."

With regard to the filming of "The Miracle," it it regrettable that this could not have been done whilst the production was at Olympia. As it is, the photographing is to be done in Vienna, under the personal superintendence of Mr. Max Reinhardt. It remains for the English picture theatre proprietor to fill his coffers by obtaining "exclusive rights" for exhibition in this country in August.

The French film producer has been, if anything, more ambitious in his selection of picture plays of a classical nature. The long series of masterpieces produced by many leading French firms, proves, beyond dispute, that the "classical" film is wanted, and is, moreover, encouraged by the picture patron, who is generally indifferent as to the nationality of the producer. "The film's the thing," to adapt a familiar quotation. But this is not at all satisfying to the English critic of dramatic art.

Whilst dealing with the subject of the cinematograph and the production of the world's best works, reference should be made, in conclusion, to the recent decision of the Pope with regard to the utilisation of the moving picture as a means of imparting religious instruction. The adoption of moving pictures by the church seems to be a progressive educational move. The characters pictured are suggestive of religious emotions, and it has been found that many persons learn better by using their eyes than their ears. The mechanism of the cinematograph is rapidly improving. The moving pictures under ecclesiastical guidance may be found to be a new means for accomplishing much good.

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Western Feature Films.

THE WORDLESS MESSAGE.

Ever Hear "The Messiah."

That sweet hymn unites a couple estranged through misunderstanding. Written in music on a postcard, it announces the birth of a son, and a future happiness for a loving wife and husband.

Released August 10th. **Approx. Length 995 ft.**

The Weaker Brother.

The stronger and the weaker brother and that master evil—Drink. A moment's temptation and everlasting remorse. One of the really great pictures, dramatic, stirring and educational. Everyone will like it.

Released Aug. 7th. **Approx. Length 715 ft.**

A Fifty Mile Auto Contest.

A famous automobile race, full of thrills, where a driver was killed, at the recent famous meet at Lakeside, Cal.

Released Aug. 7th. **Approx. Length 287 ft.**

ALL PRINTS ON EASTMAN STOCK.

The American Company (London) Ltd.,

Sole Agents for the American Film Mfg. Co., Chicago.

KINEMATOGRAPH HOUSE, 101, WARDOUR STREET, W.

Telegrams—"Amfcolo, London." Telephone—City 9674.

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The World of Finance.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

PALACE ELECTRIC THEATRES, LTD.

In the Chancery Division, on Tuesday, June 18th, Mr. Justice Swinfen Eady heard a petition by J. Lewis, of Wolverhampton, for the compulsory winding-up of the Palace Electric Theatres, Limited.

The company did not appear.

Mr. Wilkinson, for the petitioner, said it was a creditor's petition, and the company had made an arrangement for the payment of the debt. It would take a month to complete the arrangement, and it was desirable that the petition should stand over for that period.

Mr. Kingham, for another creditor, said he did not object to the adjournment, but, in answer to his Lordship, said that if the petition were not pressed he would perhaps apply for his client to be substituted as petitioner.

Mr. Wilkinson: My friend only represents a debt of £29.

Mr. Kingham: That may be, but I am a judgment creditor.

His Lordship: It is a small amount. Perhaps the company can pay Mr. Kingham's client?

Mr. Wilkinson said he was told by the company's solicitor that arrangements would be made to pay Mr. Kingham's client.

His Lordship ordered the matter to stand over for fourteen days.

SOUTH EASTERN ELECTRIC THEATRES, LIMITED.

In the Chancery Division, on Tuesday, June 18th, Mr. Justice Swinfen Eady heard a petition by Messrs. Maple and Co., Limited, for the compulsory winding up of the South Eastern Electric Theatres, Limited.

Mr. Gore Browne, K.C., said he appeared for the petitioner, who was a judgment creditor. On Saturday an affidavit was filed by the company, which said that on June 8th an extraordinary resolution was passed, stating that the company, by reason of its liabilities, could not carry on its business, and putting it into voluntary liquidation. It also appointed a gentleman as liquidator, who had been appointed receiver for the debenture holders. He (counsel) asked that the petition might stand over, in order that he might consider the position, see whether or not there was prejudice by reason of the voluntary winding up, and, if necessary, amend the petition alleging prejudice. He was told that under the company's scheme something might be obtained by the creditors, but he must consider the matter.

His Lordship adjourned the petition for a fortnight.

PRIVATE MEETING.

In pursuance of Section 188 of the Companies (Consolidation) Act, 1908, a meeting of the creditors in Jasper Redfern and Co., Limited, opticians and experts in cinematography, etc., 53-57, Surrey Street, Sheffield, and Central Hall, Norfolk Street, Sheffield, was held at the Central Hall, Norfolk Street, Sheffield, on June 7th, the meeting having been convened by the liquidator, Mr. John J. Jubb, accountant, of Fitzwilliam Street, Sheffield. The statement of affairs presented by Mr. Jubb showed liabilities consisting of the claims of general trade creditors £1,580, cash creditors £423, and unpaid dividends and directors' fees £78 12s. 7d., making a total of £2,081 12s. 7d. On the assets' side were Grand Theatre, Peter Street, Manchester, £18,000 less mortgage £17,592—£408; alterations and additions, less depreciation, £552; fixed plant and machinery, £576 12s. 1d.; show properties in Manchester, £489 1s.; motor-car at Manchester, £75; shop fittings at Surrey Street, Sheffield, £139 13s. 4d.; stock, etc., £1,142 13s. 10d.; Central Hall, fittings, working plant, etc., at Sheffield £1,206 18s. 7d., at Barnsley and Chorlton £25; negatives and goodwill, £100; film stock, £988 13s. 8d.; and sundry book debts, estimated at £100; making a total of £5,803 12s. 6d. After deducting £499 4s. 7d. for the claims of preferential creditors, there were assets of £5,304 7s. 11d., from which had to be deducted debenture-holders' claims and interest of £1,020, leaving net assets £4,286 7s. 11d. According to the statement, therefore, there was a surplus shown of £2,202 15s. 4d. with regard to creditors, while in regard to contributories there was a surplus of £302 15s. 4d. Continuing, Mr. Jubb stated that the company was formed in 1905 to take over the business of Jasper Redfern, Limited. Mr. Redfern agreed to continue to act as managing director at a salary of £350 per annum. This was afterwards reduced by consent, but it had since been made up and the arrears paid. The nominal capital of the company was £3,000, of which originally £900 was issued and fully paid. Almost immediately after the formation of the company, the premises known as the Central Hall, Sheffield, were acquired at a rental of £180 per annum for five years, with an option of a further two years at £200 a year, and a picture entertainment was started there in April, 1905. In December, 1905, three more shops were taken for exit purposes, at a rental of £150 a year. The hall was profitable until 1910, the profits in one year amounting to £2,500, but in 1911 there was a loss of upwards of £200. In 1906 the Grand Theatre, Manchester, was taken at £550 a year, and nearly a year later it was decided to purchase the building for £18,000, of which £17,000 was raised on mortgage. This hall was also very successful up to 1910, but for the twelve months ended October, 1911, the profits only amounted to about £80, and for the five months up to March this year they were rather more. The Royal Theatre, Windsor, was taken in 1907, but did not prove a success. An option to relinquish the lease was exercised, but during the currency of that option the place was destroyed by fire. A lease of three halls in Liverpool—the Tivoli, Park Palace, and Paddington Palace—was taken in November, 1908, and two of the halls were opened, but after a regular and continuous loss an arrangement was made to surrender the lease on terms in the following June. The loss amounted to over £2,000. In order to finance this venture, a further £1,000 of share capital was subscribed.

In the result it was decided that no application should be made to the Court for the appointment of a substitute or supplemental liquidator or committee of inspection, but it was resolved to appoint a committee of five gentlemen to act as an advisory committee. The creditors decided not to find any money for the business, but to leave it for the present in the hands of the receiver. In a circular which Mr. Jubb has issued since the meeting, he states that his report showed very clearly that unless the creditors were willing to find or guarantee something like £1,500, the company's property in the Grand Theatre, Manchester, was practically lost, as it was held by the mortgagees; and that a similar sum was required to gain possession of the company's other property and assets from the control of the Receiver appointed by the debenture-holders on May 9th last.

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CINES COMPANY.

THE COINERS.

Exciting Dramatic, full of Thrills and Interest.

LENGTH 1617 FT. RELEASED AUGUST 10th.

THE COLONEL'S BET.

A really original and most amusing Comedy.

LENGTH 797 FT. RELEASED AUGUST 3rd.

LEA and the SMUGGLER.

One of Lea's Screamers.

LENGTH 377 FT. RELEASED AUGUST 7th.

Please note that Mr. G. SERRA is Sole Agent for the Cines Company in the United Kingdom, British Colonies and Dependencies, as also China and Japan.

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IMPORTANT ACTION BY CINEMATOGRAPH MANUFACTURERS.

THE GAEKWAR OF BARODA INCIDENT.

In the Chancery Division, on Friday, June 21st, Mr. Justice Neville had before him the action of the Barker Motion Photography, Limited *v.* E. Hulton and Co., Limited.

Mr. Jenkins, K.C., with Mr. Gilbert Bayfus, appeared for the plaintiffs; and Mr. W. A. F. Peterson, K.C., with Mr. Owen Thompson, and Mr. Gerald Rufus Isaacs, were counsel for the defence.

Mr. Jenkins, K.C., explained that it was an action by the Barker Motion Photography Co., Limited, of Soho Square, against the defendants, who were the proprietors of the *Daily Sketch*, and plaintiffs asked for an injunction and damages for an alleged infringement by the defendants of plaintiffs' copyright in respect to certain photographs of the Gaekwar of Baroda, which were said to have been taken at the Delhi Durbar. The complaint was that on January 1st, and subsequent dates, without the consent of the plaintiffs, defendants published copies of the photos in question. Defendants admitted that there were reproductions in the *Daily Sketch* of two photographs purporting to represent the Gaekwar of Baroda retiring after having done homage to King George at the last Delhi Durbar. The defendants alleged that the photos in question did not represent the Gaekwar of Baroda, but some other person, and they also said that they were reproduced with the licence, consent, and authority of the plaintiffs. The defendants further contended that plaintiffs were not the registered holders of the copyright, and that they (defendants) received the oral consent of a Mr. Gillian Brown, assistant manager of Cinema House, Limited, on Saturday, December 30th, at an interview over the telephone, to publish the pictures in the *Sketch*. They also pleaded that the publication of the pictures had been effected by a representation of them by means of the cinematograph at various places of moving picture entertainment. Continuing, counsel said that hearing that Cinema House, Limited, had a film of the Gaekwar of Baroda doing homage to the King, a representative of the *Daily Sketch* went there in December last, and was informed that he could have that section of the film in his paper, provided plaintiffs authorised them to do so. It was said by the defendants that they did get this authority from the plaintiff firm, but plaintiffs wholly denied it; on the other hand, they contended that permission was not even asked for. Continuing, counsel explained that the registration was disputed, and therefore the date of the entry of the registration was material. The defendants declared that it was not a photo. of the Gaekwar of Baroda, but he (counsel) did not know whether they were going to say that it was a faked photo. or not. Plaintiffs said it was a genuine one, and they were prepared to prove that it was. The copies of the *Daily Sketch* containing the pictures stated that they were produced from the Barker Motion Photography Company's film.

Mr. Percy Lomax Day was then called to prove the registration of the photographs at Stationers' Hall on January 1st last.

Mr. Barker, of the plaintiff firm, gave evidence, and said they were manufacturers of and dealers in cinematograph films.

Mr. Jenkins: During the Delhi Durbar of 1911 did you employ operators to go to the Durbar and take photographs of the ceremonies?—Yes.

And did you receive from Mr. Yates, one of the operators you employed, the pictures which are the subject of this action?

Witness replied that he did, and produced the film containing the original photographs, which he said were brought over from India.

Mr. Jenkins: And you can prove that it is the Gaekwar of Baroda depicted in this film?—I can prove it to demonstration.

Further questioned, witness said that he was acquainted with Mr. Chas. Fredk. Bowden, managing editor of the Sporting and General Press Agency, Limited. That gentleman had often acted for him in regard to the Press rights of photographs taken by his firm.

Mr. Jenkins: Was any arrangement made between you and Mr. Bowden for dealing with the Press rights of this particular film?—Yes, the film came into my possession at 5 o'clock, and I told Mr. Bowden I had a picture of the Gaekwar of Baroda turning his back on the throne. When he came to see it he made arrangements for selling the exclusive rights.

In answer to further questions by Mr. Jenkins, witness said that he had given the *Daily Sketch* no authority to publish these pictures, nor had he ever been approached by defendants in regard to them.

Mr. Harry Raymond was called, and said that he had been employed with the plaintiffs, and was in India at the Delhi Durbar taking photographs on their behalf, together with Mr. Yates, who was also in the plaintiffs' employ. The two photographs which had appeared in the *Daily Sketch* were reproduced from a film taken at the Durbar by Mr. Yates, and developed by the witness.

Mr. Jenkins: It is suggested that the figure of the Indian prince in the photographs in question is not that of the Gaekwar of Baroda?—I should say it is.

Do you know him by sight?—Certainly, because the Gaekwar was the only prince who wore a pure white costume, more like a bearer than an Indian prince.

Cross-examined by Mr. Peterson, witness said it was true he was taking another picture at the same time Mr. Yates was taking the film in question.

And your attention was taken up with your photograph?—At times, certainly.

Counsel asked witness to look at a photograph produced, and say whether he could identify the Gaekwar.

Witness, after examining it, said he thought it was the Gaekwar. It would be very difficult to recognise anyone in it, so he would not swear that it was the Gaekwar.

In answer to his Lordship, witness said the plaintiff's film was taken directly over the throne, looking down a little to the left.

Mr. Barker was recalled, and, examined by Mr. Jenkins, said he had been in India several times. The photographs reproduced in the *Daily Sketch* were from the film his company took at the Durbar. They had granted the *Daily Express* the sole rights of publishing pictures of the Gaekwar incident in the morning daily Press.

Cross-examined by Mr. Peterson, witness said that photographs of the Gaekwar incident appeared in other papers besides the *Daily Sketch* and the *Daily Express*. A series of pictures of the incident appeared in the *Illustrated London News* of January 6th, all of which came from plaintiffs' film, with one exception, which was supplied by Messrs. Gaumont.

Cross-examined with regard to Saturday, December 30th, witness said that he and his manager, Mr. Smith, were very busy during the evening and night of that date, and three subsequent days, dealing with the Durbar films, etc. On the evening of December 31st, Cinema House rang them up, and witness had a conversation with that establishment concerning the completion of the Durbar film. He said to them that if they would send along an intelligent man he would explain the matter to him, and their film would be completed.

Further questioned, witness denied that permission was asked him from Cinema House for the defendants to publish the photographs in question.

Mr. Peterson: I put it to you that Mr. Brown, of Cinema House, rang up and told you there was a representative of the *Daily Sketch* in his office, who wished to know if he could have a portion of the film showing the Gaekwar of Baroda, and you said "Yes, certainly, with pleasure, so long as he mentions our name"?—I never had any such conversation.

Mr. Chas. Fredk. Bowden was then called, and stated that he was the managing director of the Sports and General Press Agency, Limited, of Essex Street. For years past he had acted for the plaintiff firm in the matter of arranging with the Press for reproductions of topical events from Messrs. Barker's films. On Saturday, December 30th, he arranged with the *Daily Express* to sell them the exclusive rights for a daily morning newspaper of

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the photographs in question, in consideration of payment of £20. On Monday the photographs appeared in the *Daily Sketch* as well, much to his surprise. The *Daily Express* had written indignantly about it, and had refused to pay the £20.

Cross-examined by Mr. Peterson, witness said that he sold the exclusive right to the *Express* for that particular day,—*viz.*, the Monday. That would not preclude the publication of the photographs by an evening paper on that day, or by morning and other papers subsequently.

Mr. Peterson then called evidence for the defence.

Mr. Percy Mills, junior art sub-editor of the *Daily Sketch*, said he went to Cinema House with the object of obtaining a piece of the Durbar film which Cinema House was showing containing the Gaekwar incident. He saw the assistant manager, Mr. Brown, and told him what he wanted. Mr. Brown said he would ring up his manager and ask him. After a time Mr. Brown came back, and informed him that his manager raised no objection to his having the pictures he desired, provided plaintiffs' permission was obtained for their publication. He added that he had also rung up the Barker Motion Photography Company, who raised no objection.

Mr. Jenkins (cross-examining): Had you any idea that the plaintiffs had not given permission?—None whatever.

Mr. Douglas Guillam Brown said that during the period in question he was assistant manager at Cinema House. On the evening of December 30th Mr. Mills saw him, and asked for pictures of the Gaekwar incident for reproduction in his paper. Witness said he would be pleased to give him a portion if he could get the necessary permission. He then rang up his manager, who said he could give Mills the portion of the film he required provided he obtained the necessary permission from the Barker Company. Continuing, witness said he rang up the plaintiffs immediately. Someone in authority replied, and he asked him if he would allow the *Daily Sketch* to have a portion of the film for publication. They said "Yes, certainly, so long as they mention our name."

Cross-examined, witness said he did not keep any record of the telephone message.

Mr. James Heddle, Editor of the *Daily Sketch*, also gave evidence in support of defendants' case.

Counsel having addressed his Lordship on the legal aspect,

Mr. Justice Neville, in giving judgment for the plaintiffs, said it was suggested that the photographs in question did not in fact represent the Gaekwar retiring from the throne at the Durbar after doing homage to the King and Queen, and that the plaintiffs at the time were taking another scene altogether. He had come to the conclusion that plaintiffs' operators were right when they said it was the incident in question, and defendants' contention was wrong. The question arose whether or not the licence was given by the plaintiffs, or some duly authorised person on their behalf, to the *Daily Sketch* to publish a certain portion of the film. Having regard to the evidence given, the point to be decided was a curious one. He did not know how the mistake arose, but he was satisfied that neither the plaintiffs nor any qualified agent of theirs ever gave a licence to defendants to publish the photographs in question. When the pictures in the *Daily Sketch* came to plaintiffs' notice they registered them at Stationers' Hall, and then proceeded to the office of the defendants, where they purchased two copies of the paper containing the photographs in question. Here the point arose, whether, in these circumstances, they could bring an action for infringement of copyright against defendants. He thought they could. The moment the registration took place plaintiffs' right to the authorship of the pictures was complete, and they could sue for any infringement of such copyright subsequent to the date of registration. They could not sue in respect to the sale of any papers prior to the act of registration. In their main contention plaintiffs were right, therefore, and were entitled to the injunction they asked for—*viz.*, to restrain defendants infringing their copyright in the pictures in question. They were also entitled to an inquiry as to damages. It appeared to him, however, in view of the fact that the infringement only applied to papers sold after the registration, that it was very doubtful if the damages would prove to be substantial, and if plaintiffs chose to push their remedy to that extent they must do so at their own risk. Defendants must pay the costs of the action, and he would reserve the costs of the inquiry if plaintiffs thought fit to take it.

PROPOSED SALE OF A CINEMA THEATRE.

In the Chancery Division on Monday, June 24th, Mr. Justice Parker had before him a motion by the plaintiff in the action of Parr *v.* The Gaiety Picture Palaces, Limited, by which it was sought to restrain the defendant company until the trial or further order from selling the remaining asset of the company, a picture theatre in the Tottenham Court Road, at what the plaintiff alleged was an undervalue.

The matter stood over from the previous Friday week to enable meetings of the shareholders to be called in order that their views might be ascertained.

Mr. Cartmell, for the defendants, said that he now had to ask that no order should be made upon the motion.

Mr. Romer, K.C., for the plaintiff, said that if the action was going on he should have to ask leave to amend by adding parties.

Mr. Cartmell did not object, provided that the costs of the amendments were provided for.

Mr. Justice Parker said that all the costs up to that time would be costs on the motion, on which no order would be made.

Mr. Cartmell said that on these terms his learned friend should add as many parties as he chose.

No order was accordingly made on the motion, but the plaintiff was given leave to amend his writ.

New Companies.

Crooks' Picture Palace, Limited. (122,599.)—This company was registered on June 15th, with a capital of £3,000 in £1 shares, to carry on the business indicated by the title. Private company. The number of directors is not to be less than three nor more than seven. The first are: C. Morton, 56, Holmhirst Road, Woodseats, Sheffield; W. G. Buck, 34, Camps Lane, Sheffield; and J. Enoch, Woodseats Road, Brickworks, Sheffield. Qualification £50. Solicitors: Bowman and Firth, Sheffield. Registered by C. Doubble, 14, Serjeant's Inn, E.C.

Gaiety Cinema (Grimsby), Limited. (122,630.)—This company was registered on June 17th, with a capital of £1,000 in £1 shares, to carry on the business of cinematograph hall, picture palace, theatre, music-hall, circus and hippodrome proprietors, etc. Private company. The first directors are: I. J. Woolfe, 264, Beverley Road, Hull; and M. Woolfe, Carlton House, Hainton Avenue, Grimsby. Qualification, £100. Remuneration as fixed by the company. Registered office: Wabys Chambers, Cleethorpe Road, Great Grimsby. Solicitor: L. H. Woolfe, Wabys Chambers, Cleethorpe Road, Great Grimsby.

Dingle Picturedrome, Limited. (122,580.)—This company was registered on June 13th, with a capital of £5,000 in £1 shares, to acquire certain lands and hereditaments in Park Road and Gredington Street, Liverpool, to erect a picturedrome, billiard hall, skating rink, or other buildings, etc. Private company. The number of directors is not to be less than three nor more than four. The first are: T. H. Hughes, 84, Allerton Road, Liverpool; J. Johnston, 87, Langdale Road, Liverpool; and E. Haigh, 61-3, Pembroke Place, Liverpool. Qualification, £500. Remuneration (except managing director), fifty guineas per annum. Registered by T. Luya, 20, North John Street, Liverpool.

Ebbw Vale Cineema, Limited. (122,603.)—This company was registered on January 15th, with a capital of £5,000 in £1 shares, to carry on at Ebbw Vale or elsewhere the business of theatre, music-hall, concert hall, ball-room, electric theatre proprietors and caterers for public and private amusements and entertainments of all

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kinds. Minimum cash subscription, £2,500. The first directors are: T. Nibloe, Merthyr Tydfil; D. J. Walters, Bryntaf Stores, Aberfan; S. Phillips, 153, Plymouth Street, Merthyr; D. C. Harris 144, High Street, Merthyr; W. Burr, 54, Pontmorlais, Merthyr; S. Hawkins, Garth House, Merthyr; S. Perkins, Dumballs Road, Cardiff; and H. G. Howitt, 28, Victoria Street, Merthyr. Qualification, 200 shares. Registered office: Bank Chambers, Merthyr Tydfil. Solicitor: S. Simons, Merthyr Tydfil.

GRANBY CINEMA THEATRE, LIMITED. (122,031.)—This company was registered on June 17th, with a capital of £3,500 in 5s. shares, to carry on the business of caterers for public entertainments, producers of cinematograph and bioscope displays and animated pictures, theatre proprietors and managers, etc., to acquire the premises known as Granby Hall, Granby Street, Liverpool, and to adopt an agreement with T. G. Carroll. Minimum cash subscription, £1,000. The number of directors is not to be less than three nor more than five. The first are: E. Clayton, 21, Sandon Street, Liverpool; H. Heyes, 30, Fairfield Crescent, Liverpool; J. Adams, 15, Fraser Street, Liverpool; T. G. Carroll, 79, Granby Street, Liverpool; and G. Smith, The Lodge, Lister Road, Fairfield, Liverpool. Qualification, £100. Remuneration (except managing director), £50 each per annum. Solicitor: G. H. Olley, 77a, Lord Street, Liverpool. Registered by Jordan and Sons, Limted, 116-117, Chancery Lane, W.C.

SOUTH WALES HIPPODROMES, LIMITED. (122,557.)—This company was registered on June 12th, with a capital of £3,000 in £1 shares, to carry on the business of proprietors of cinematograph or electric theatres, providers of bioscope or cinematograph entertainments, etc., to take on lease the premises known as the Palace and Hippodrome, Cardiff, and to adopt an agreement with Lady Elizabeth M. Morgan. Private company. The number of directors is not to be less than two nor more than five. The first are: F. G. Osborne, 52, Shaftesbury Avenue, W.; and E. A. Kent, 45, Clayton Road, Peckham, S.E. Remuneration (except managing director), £25 each per annum. Registered office: 52, Shaftesbury Avenue, W.

DELAVAL PICTURES, LIMITED. (122,680.)—This company was registered on June 19th, with a capital of £5,000 in £1 shares, to carry on the business of picturedrome, cinematograph, biograph, kinemacolour, moving or animated picture proprietors, etc. Private company. Table "A" mainly applies. Solicitor: W. M. Pybus, jun., Milburn House, Dean Street, Newcastle-on-Tyne. Registered office: Avenue Head, Seaton Delaval, Northumberland.

ELECTRA PICTURE PALACE (OLDHAM), LIMITED. (122,652.)—This company was registered on June 18th, with a capital of £1,000 in 750 10 per cent. preference shares of £1 each, and 5,000 ordinary shares of 1s. each, to carry on the business indicated by the title, and to adopt an agreement with J. W. Nicholson. Private company. The first directors are: J. W. Nicholson, 15, Lord Street, Ashton-under-Lyne; A. B. Allsop, 20, Smith Street, Ashton-under-Lyne; and T. A. Rogerson. Registered office: Princess Street, Lees, Oldham.

PRESCOT PICTURE PALACE COMPANY, LIMITED. (122,718.)—This company was registered on June 20th, with a capital of £4,300 in £1 shares, to carry on the business of picturedrome, music-hall and concert hall proprietors and managers, etc. Private company. The number of directors is not to be less than two nor more than three. The first are: J. Brown; L. Hughes, 27, Kemble Street, Prescot; and R. Bolton, 7, Menlove Avenue, Wavertree, Liverpool. Registered by T. T. Hull and Son, 22, Chancery Lane, W.C.

Mortgages and Charges.

BRAMLEY PICTURE PALACE, LIMITED.—Debenture dated May 13, 1912, to secure £1,000, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: Mrs. S. A. Hobson, Burnside, St. John's Avenue, South Bridlington, Yorks.

UNITED COUNTY PICTURE HALLS, LIMITED.—Particulars of £1,500 debentures, created May 18, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £1,100. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

CORNISH RIVIERA ENTERTAINMENTS, LIMITED.—Particulars of £5,000 debentures, created May 13, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

NEW EMPIRE ELECTRIC THEATRES, LIMITED.—Particulars of £2,000 debentures, created June 3, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's property, present and future, including uncalled capital. No trustees.

BIOFIX (SOUTHERN COUNTIES), LIMITED.—Particulars of £1,000 debentures, created May 17, 1912, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

ARC ELECTRIC THEATRES, LIMITED.—A memorandum of satisfaction in full on May 24, 1912, of debentures dated August 8 and 15, 1911, securing £65 and £250 respectively, has been filed.

A NEW BRAND OF FILMS.

A further example of British enterprise comes before us in the shape of British A.A. Films. The first two issues are being placed upon the market by the Tyler Film Company, Limited. Both subjects are dramatically of great importance, while the photographic quality is excellent. A strong stock company is being formed, and amongst those

already engaged is Miss Viola Hamilton, of whose photograph we give a reproduction, and who, it will be remembered, created such a stir whilst taking the part of Lady Godiva in the recent Coventry pageant. Exhibitors will do well to watch British A.A. productions. The titles of the first two releases are "A Mexican's Love Affair" and "Love Conquers Crime."

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LION'S HEAD FILMS.

HUMOROUS.

Cons. Smith in Command - 440 ft. June 27th.

Charlie Smiler at the Picnic - 550 ft. July 11th.

DRAMATIC.

The Farmer's Daughter 975 ft. June 29th.

The Patched Coat - 1040 ft. July 13th.

Zillah: A Gipsy Romance 740 ft ,, 18th.

INDUSTRIAL.

On an English Farm 345 ft. July 4th

From Quarry to Cathedral 385 ft. July 20th

DO NOT FORGET THE LATEST—

Muggins' Defence OF Khuma Hospital.

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AWAY UP NORTH.

A FEW NOTES FROM SCOTLAND BY "SCOTTY."

I understand that the congregations of two churches in Dalkeith have just amalgamated, and the edifice which will now be rendered vacant has been purchased for the purposes of the Dalkeith Picture House. At the local Burgh Court the other day Mr. Wilber Harlin, Portobello, was granted a cinematograph licence for this building, and also a licence to use the erstwhile church for musical entertainments. Certain structural alterations will of course, be necessary to equip the building for its new purposes, and these in due course will be carried out.

———

The number of suburban picture houses is always on the increase, and at Glasgow Dean of Guild Court last week Mr. James Hamilton was granted permission to erect a hall to be used as a picture house at Baker Street, Langside. Mr. Hamilton has certainly chosen a first-class locality for the new hall, and it ought to prove a very profitable venture.

———

Still nothing new to say about the memorial to the magistrates! So far, I understand, no meeting of the Glasgow magistrates has considered the memorial from the local Association of Exhibitors, but surely this will be done soon. The profession is naturally anxious to hear the final verdict on the great Turn Question.

———

By the way, I have to thank my trio of correspondents signing themselves respectively, "Nil Desperandum," "Don't Give In," and "A Sma' Turn," for their flattering letters congratulating me on keeping the Turn Question and its grievances so well to the front.

———

I understand that the application by the B.B. Pictures, Limited, for permission to put up an erection at the West Bay, Dunoon, for daylight cinematograph shows has now been granted. The matter was again debated at the special sitting of the local Dean of Guild Court last week, when a conterminous proprietor lodged objections on the ground that an appeal in connection with the ground was at present before the Court of Session based on the contention that Jane Street was a new street within the meaning of the Act, and that any erection should go back 30 ft. from the centre of the new street, 60 ft. wide. The present erection did not go back that distance, and any decision given in applicant's favour that day might prejudice his client's case before the Court of Session. The owner of the ground could not let his ground for building purposes when an appeal was before the Court of Session. The Burgh Surveyor said applicants had met the requirements of the Court by keeping back 30 ft. from the present street. The application was granted on the understanding that the present application was only for three months.

———

In the same connection I might mention that the B.B. Company have just opened a similar series of daylight cinematograph shows at Aberdeen, and the success is A1. This, I understand, is the first show of the kind in Scotland.

———

At a recent sitting of the Paisley Dean of Guild Court plans were submitted on behalf of the Paisley Picture Theatre, Limited, for permission to alter certain buildings at 17, High Street and Cumberland Place, and to erect a picture theatre. The plan of the theatre shows a building occupying a space of 95 ft. by 38 ft., with an area accommodation for 800 people, and a balcony capable of seating 150. The main entrance is in High Street, with a frontage of Carara ware veneer, and a spacious vestibule and lounges. Objections were taken to the plans on the ground that there was no record of the proprietors having given consent to the company, and the case was continued for a fortnight to allow of objections and answers being lodged.

———

I hope that all my readers noticed among the "Items of Interest" in last week's issue the intimation of the change of address of Messrs. Fyfe Wilson and Company, of "Kelvin" set fame. The new premises of the firm at 115A, St. Vincent Street, Glasgow, are much more commodious than their previous abode in Bath Street, and I am sure that Messrs. Fyfe Wilson will experience a record run of business in their new home.

———

Big business continues to be done by the Bendon Trading Company at the spacious premises at 75, Jamaica Street, Glasgow. The *clientele* is always increasing, and the company provide films for many of the leading halls in various parts of the country. The managing director is Mr. Prince Bendon—who, as I have previously mentioned, has been connected with the living picture industry for a very long period—and he is ably assisted in the management by Mr. Willian Bendon.

———

Congratulations to our friends, the London proprietors, on their substantial defeat of the London County Council's proposal to license all cinematogaph film hirers under its jurisdiction. Those who read the various debates before the special House of Commons Committee could not reasonably have looked for any other decision than that which has just been given, and on this side of the Border we join with our Editor in thinking that the London County Council will now be well advised to let the matter end.

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IDEAL FEATURES.

THE DAUGHTER OF THE SPY	Cines	2424	Vacant	July	21st.
THE TEMPORARY TRUCE	A. B.	1507	,,	August	11th.
THE BURNING MOTOR CAR	Pasquali	1204	,,	July	28th.
THE AIRMAN'S SECRET	Pas.	1840	,,	,,	14th.
THE SHIP	Amb.	1690	,,	,,	7th.
ON THE WAR PATH	Bison	2050	,,	,,	18th.
SAVED FROM SIBERIA	Cosmo	2500	,,	,,	22nd.
AN ACROBAT'S DAUGHTER	Polar	3300	,,	August	5th.
DICK TURPIN	B. & C.	1132	,,	July	15th.
THE CRISIS	Bison	2000	,,	,,	15th.

THROUGH TRIBULATION TO HAPPINESS.

PROSPERITY FOUNDED ON ANOTHER'S RUIN.

TOM BUTLER. THE DESERTER. WOMAN'S MARTYRDOM.

PLOT THAT FAILED. SHAM SECRETARY. AS IT WAS WRITTEN.

LOVE'S REVENGE. MAMSELLE NITOUCHE.

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IN THE LIVERPOOL DISTRICT.

(By Our Own Special Correspondent.)

During a ramble round numerous halls in Liverpool and district, I found that, despite the summer weather we are enjoying, splendid houses were the rule.

I called in at Mr. Tucker's theatre, the Palais de Lux Cinema, Lime Street. During the winter the doormen and male attendants were garbed in seventeenth century costumes, with powdered wigs all complete. But now they are attired in cool suits of white duck. Regarding the business done, Mr. Tucker told me that he certainly had nothing to complain of. Patrons can always be sure of being treated with the greatest courtesy, and this, combined with the excellence of the programmes submitted, tends to make this hall a very popular amusement resort.

A stone's throw away is the New Century's place, the Mount Pleasant Hall, and here I learnt that business was very brisk. Mr. Hogton, the popular manager, has had a very wide experience, and, by dint of hard work, has risen to the position he now holds.

I went on to the Liverpool Picturedrome, Kensington, and was well received by Mr. Rex Dooley, the able manager there. This theatre ranks as one of the best in Liverpool, having a really magnificent entrance hall and lounge. The seating accommodation is for 1,000 people, and three performances daily are given. Free programmes and afternoon teas are provided to patrons of the 6d. and 1s. seats. Only the latest productions are projected.

I notice that the Liverpool Picture House, Lime Street, is rapidly nearing completion.

The picture palace which is shortly to be opened in Granby Street ought to prove a great success, as it will practically have no competitor.

Happening to be in Garston, I spent a very pleasant evening in the Picturedrome, and was gratified to note that all the seats were taken. Mr. George Atkin always does his best to meet the requirements of his patrons. One vaudeville turn is generally booked, but, in my opinion, the pictures meet with the warmest reception.

Originally a tram stables, the Wavertree Picturedrome is fortunate in not having a competitor at any near distance. The hall is very cosy, and is fitted with tip-ups. Mr. C. M. Riby, the manager, informs me that he is doing big business. The seating accommodation is for 750, and a Gaumont M.C. projects perfect pictures. A throw of 118 ft. is necessary, owing to the great length of the building Mr. Riby is certainly up-to-date, having a gramophone installed just inside the entrance. The latest selections are rendered, thus proving a great draw.

A very prosperous hall is the Sefton Park Picturedrome, owned by Messrs. Weisker Bros. Mr. Harry Hunter, the capable manager, tells me they are doing good business. This building has seating accommodation for 300 persons. Two shows per night are given, and these are always comprised of the latest releases, amongst which is included a fair share of travel and industrial subjects. A Gaumont projector is used, and a very steady and clear picture is obtained.

I was pleased to note, when I looked in at the Premier Picture Palace, that Mr. Byland had his house full, and he tells me that this is the general rule. Good pictures are always shown, and, owing to this, and the courtesy of the management, this hall is rapidly coming to the front.

I had the pleasure of an interesting chat with Mr. Will Hughes, the chief accountant at Messrs. Weisker Bros.' "Kinemahouse," their new premises in London Road, is a vast improvement on their old "home," and Mr. Hughes tells me that, as recently as three years ago, he was the only man in his department, while at present he has a large staff under him. This speaks well for the rapid strides this Northern firm are making.

Objections were raised to the granting of a cinematograph licence at Manchester by the Lightbowne Evangelical Church. It was stated that the theatre was built within 9 ft. of the church, where meetings were held on three or four nights a week, and the church officials were afraid they would be disturbed by the applause, music, working of the gas engine, and exit of the audience. The licence, however, was granted.

On July 18th, the Vitagraph Company will release "Frank Coffin, in his Thrilling Hydroplane Flights." We published a full review of this wonderful film in our issue of June 6th, page 743. It is truly a triumph of modern science, by which the spectator is able to experience much of the thrill and sensation of aviation, and see the earth as it appears from an aeroplane, at the same time seeing the flight of the aeroplane itself.

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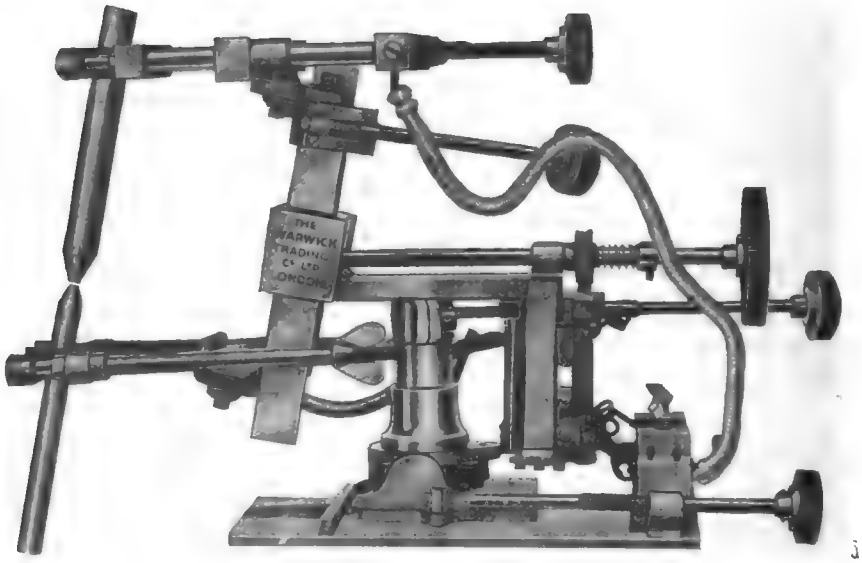

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THE PICK OF THE PROGRAMMES.

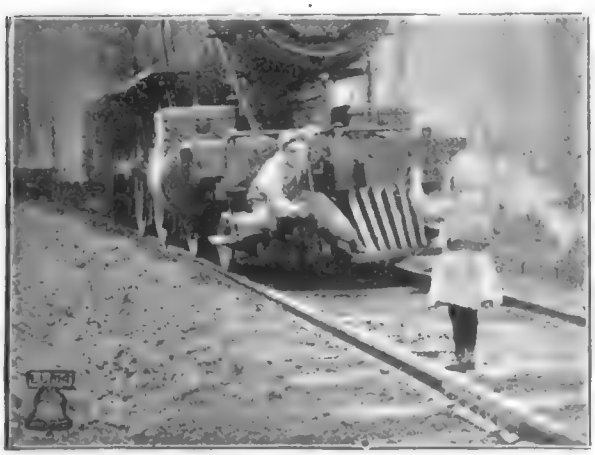
WHAT WE THINK OF THEM.

THE MINER'S MASCOT.

This is an excellent and very cleverly arranged little "gold-mining drama." Of its kind, Messrs. Cricks and Martin have never done anything better. Its story is conventional enough, of course —a variation of the old good-settler, bad-settler (or desperado), and ill-used half-caste theme—but that does not matter, seeing how well the present example is acted and how excellently it is staged. The atmosphere of the "remote mining district" is very well suggested; many of the scenes could not have been improved upon if they had been taken in Klondyke itself. As we have said, the film is remarkly good, from a histrionic point of view—straightforward, virile, and sincere. The negro is especially excellent, no coloured imitation, but obviously the real thing. There is not much more to be said of "The Miner's Mascot," perhaps, but it may without hesitation be recommended as a thoroughly sound little drama. There is always room for honest, careful work of this character. (Cricks and Martin, Limited. Released July 25th. Length 1,095 ft.)

A RAILROAD ENGINEER.

This is one of those thoroughly excellent and finished pieces of work which the Lubin Company have long since taught us to expect from them. One never finds any trace in this firm's productions of undue haste or carelessness. Every small detail is considered and provided for; there are no loose and no forgotten trifles. In stagecraft they are very nearly unequalled, owing partly, no doubt, to their exceptional facilities, but quite as much to



their art and to their efforts, whilst the photographic quality of their films is invariably so perfect as to need no comment. "A Railroad Engineer" is a pleasant modern dramatic comedy of a type whose popularity has been well proven It includes a splendid piece of stage "arrangement" in a picture of a burning railway bridge, and a charmingly amusing barn dance scene, with some clever rustic studies—though one has never seen a violinist with such extraordinary methods of producing sound from his instrument as the performer in this film. The play is admirably acted in every case, and the plot, if not particularly novel in outline, contains several original incidents, and is entirely effective. (Lubin film. M. P. Sales Agency, Limited.)

THE GUARDSMAN.

This "Zenda"-esque little romance might quite

well have emanated from the imagination of Mr. Anthony Hope. It is entirely characteristic of that vague kingdom in South-east Europe, which, founded by Mr. Hope, has proved so extremely useful under a variety of names to the novelist, the playwright, and the maker of musical comedy. One of the chief merits of this indefinite Land of Romance is the illimitable scope which it offers to the costumier and the scene painter. Unthreatened by the horrors of anachronistic howlers, one's fancy may wander free all through one's wardrobe, selecting a variegated costume for its own personal picturesqueness, untrammelled by tiresome rules of time or place. Long live this blessed Kingdom of Nowhere, say we! It does not limit art by a tailor's bill, and is invaluable for using up the sartorial surplus! "The Guardsman" is a splendid little "costume" drama, in which everyone wears what suits him best and looks his nicest. Like Walter Howard's productions, the costumes alone are worth the money—and, in the present instance, there is some very good acting as well. The scenery, both in interior and exterior,

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765	Saved	1580ft	Cines Released June 29th.	July 4, 3 days, £4.
763	Their Lives for Gold	1476ft	Gaumont Released June 23rd.	July 11, 6 days, £2.
757	All the World's a Stage	2540ft	Nordisk Released July 13th.	July 18, 3 days, £7.
759	The Crisis ...	2000ft	Bison Released July 7th.	July 18, 3 days, 90/-
752	The Dice of Life	2500ft	Amer.Rel. Released July 20th.	August 12, £8.
761	An Acrobat's Daughter	3000ft	Tyler Released July 21st.	July 25, 3 days, £7 10s.
758	Love of a Child	1000ft	Eclair Released June 13th.	July 8, £4.
755	Dick Turpin ...	1132ft	B. & C. Released July 7th.	July 22, 3 days, £2.
756	Leather Stocking	1010ft	A. B. Released July 18th.	July 22, £4.
748	The Spy	2700ft	Nordisk Released June 8th.	June 27, 3 days, £5.
747	Tom Butler's Adventures ...	2500ft	Eclair Released May 27th.	July 15, £5.
751	Blazing the Trail	2000ft	Bison Released June 23rd.	July 11, 3 days, £4.
746	Victoria Cross ...	1000ft	Vitagraph Released May 16th.	June 27, 3 days, £1.
744	Flower of the Mormon City	2800ft	Cosmo Released May 19th.	July 11, 3 days, £2 10s.
745	Mystery of Notre Dame	2500ft	Eclair Released May 5th.	July 8th, £4.
741	Carbonari ...	2280ft	Pathe Released May 1st.	July 1st, £2.
742	The Deserter ...	2000ft	Cosmo Released May 26th.	July 8, 3 days, £2.
735	Blackmail... ...	2266ft	Cines Released May 4th.	July 8, £3.
726	War on the Plains	2199ft	Bison Released April 21st.	July 8th, £3.
725	Charley Colms and the Dancer's Necklace	1730ft	Pathe Released April 27th.	June 27, 3 days, £1 10s.
721	The Stage... ...	2000ft	Ambrosio Released April 18th.	July 11, 3 days, £1 10s.
723	Attacked by a Lion	1307ft	Gaumont Released April 8th.	July 1st, £1.
720	Dangerous Play	2402ft	Nordisk Released April 13th.	July 1st, £3.
718	Indian Massacre	2190ft	Bison Released April 14th.	July 1st, £3.
712	Charley Colms and the Knave of Spades	2502ft	Pathe Released February 23rd.	July 1st, £3.
711	Vampire Dancer	1900ft	Nordisk Released March 2nd.	June 27, 3 days, £1.
708	Vanity Fair ...	3211ft	Vitagraph Released March 8th.	July 1st, £3.
698	Convicts 10 and 13	3001ft	Nordisk Released February 3rd.	July 8, £2.
705	Auld Lang Syne	1624ft	Vitagraph Released February 1st.	July 27, 3 days, 10s.
702	Wreck of the Aurora	2900ft	Cosmo Released February 24th.	June 27, 3 days, 30s.
690	Flight to Death ...	1748ft	Nordisk Released January 29th.	June 27, 3 days, 10s.
	Uncle Tom's Cabin	3000ft	Vitagraph	June 27, 3 days, £1.

We have purchased an absolutely new copy of "Sins of the Fathers," which we have vacant on July 1st, price £5 for the week.

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is delightful—but that is a thing for which the Rex Company may always be relied upon. Few other companies exercise such unfailing care and cleverness in selecting their settings. The story of the play concerns a wicked countess, a good king, a misguided guardsman, and a virtuous village maiden. From this excellent material a thrilling little melodrama has been devised; it should be productive of tears and cheers for a very long time to come. ("Rex" film. Released July 27th. Length 995 ft.)

THE BACHELOR'S WARD.

Chief amongst the many excellences of this splendid little picture are its wonderful photography and its exquisite scenic arrangements. It is a real picture play—a play presented in a series of living pictures, many of which, so great is their intrinsic loveliness, might be the handiwork of a draughtsman in chalk and charcoal. The pictorial possibilities of the cinematograph play have been realised by none more fully than by the Hepworth Company. Where they can combine a pretty picture with a dramatic situation they do so, and the force of the latter is increased, not lessened, by

the added pictorial charm. "The Bachelor's Ward" contains many scenes of quite exquisite beauty. They have a distinct value of their own, apart from their relative positions as incidents in a connected story, and, if on this account only, the film should have a wide popularity. One has also to take into consideration, however, the very sweet romance which forms the plot of "The Bachelor's Ward." We frequently find cause to regret that Hepworth films do not run into longer meterage than that to which they have apparently decided to limit themselves. This company may now be looked upon as one of the most important firms of film manufacturers in the world, and yet we do not remember ever to have seen a production by them measuring more than a thousand odd feet. Many of their plays, and amongst them the present, would be vastly improved by considerable elaboration. Too often we feel that we have been hurried over an incident which we have scarcely had time to appreciate, that we have been robbed of a promised possible pleasure, for no other reason one can see than that the film length has been irrevocably fixed at the limit of 1,000 ft. Now that the value of the "long" film is coming to be properly appreciated, and what was before called "padding" is seen to be simply a natural development of plot and of character, it seems all the more a pity that we are not vouchsafed an example of what the Hepworth Company could do on a really "big" scale. We want some English "exclusives"—and there is none so fitted to provide them as the Walton players. To return to "The Bachelor's Ward," this film is a delightful comedy, of as wholesome and pleasant a type as one could wish. Its theme is ancient—the love of an elderly man for a girl, and his contemplated sacrifice in favour of a younger suitor, whom he wrongly supposes to be preferred—but it is very pretty, and never stales by repetition. Miss Sylvani, as the girl, and Mr. Harry Gilbey, as her middle-aged lover, are both admirable; their performances are full of delicacy, of restraint, and of that natural sincerity for which one has had so much cause to be grateful in these English picture plays. Miss Sylvani is a thoroughly sympathetic actress; she identifies her own personality so successfully with that of the character she is representing that all sense of unreality and make-believe is entirely eliminated. One feels the whole thing to be a chapter of life. "The Bachelor's Ward" is a distinct success. (Hepworth Manufacturing Company, Limited. Released July 25th. Length 875 ft.)

CASTROVILLARI.

This is a pleasant little travel picture of a type which is always welcome. The Cines Company are compiling a regular bioscope atlas of Italy. For a long time they have been releasing systematically these vivid little glimpses of their own beautiful country, and, collected, they should form quite a comprehensive tour of the peninsula. When the day comes for the cinematograph to enter the schools, therefore, there will be one country, at least, ready and fully represented to answer the demand for films. (Cines film. Released July 20th. Length 328 ft.)

FOR THE GOOD OF HER MEN.

To praise a film of the Flying A Company is usually to praise the artistry of Miss Bush and Mr. Kerrigan, those two remarkable players, who have few equals and no superiors in all filmland. The success of the present picture, however, is due in large measure to another artist—the lady who plays the "mother." A more tender, gentle, delicate study of a sweet-faced old lady can never have been given before in a film play. "Mrs. Farrell" is a character who will linger long in one's memory. She belongs to a type—the ideal mother of men—which is often written of, but rarely encountered face to face, or created successfully

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by an actress. It is quite a great impersonation. The story of this film is wonderfully dramatic, as well as charming. It is open-air drama of the best sort, with the usual healthily exciting scenes of pursuit and struggle and capture, and the usual element of romance. No one can do love scenes better than Miss Bush and Mr. Kerrigan—one would say they were born to fondle each other before the camera—and a situation in which they both figure needs no further praise than the mention of their names. Some of the scenery to be found in this picture is especially beautiful. Altogether, it is a most satisfactory production. ("Flying A" film. American Company (London), Limited. Released July 31st. Length 1,000 ft.)

DEEP SEA FISHERIES.

"The grey sky gleams and the grey seas glimmer,
Pale and sweet as a dream's delight,
As a dream 's where darkness and light seem dimmer,
Touched by dawn or subdued by night.

* * * * * *

Light, and sleep, and delight, and wonder,
Change, and rest, and a charm of cloud,
Fill the world of the skies whereunder
Heaves and quivers and pants aloud
All the world of the waters, hoary
Now, but clothed with its own live glory,
That mates the lightning and mocks the thunder
With light more living and word more proud."

In its own particular way, this picture is, perhaps, the most remarkable sea film yet produced. It is not only an excellent "industrial" subject, but a work of such sheer beauty and grandeur that it would be difficult to find its equal. To a large extent it is equivalent to an actual voyage into the tempestuous wilderness of the great North Sea. The sensation of motion produced at times is quite extraordinary—indeed, the handmaiden at the bar should do quite a big trade in small brandies at its finish! One starts from Hull in the faint blue light of the early morning, putting out to sea in one of the great, ungainly trawlers that fare from that port. As the white mists lift, and the sun comes forth, one can see these low, black craft plunging and tossing on every side, creeping through the shaggy foam like beetles in a snow storm. Then the fishing commences, and the nets are hauled in, to deposit their load of leaping, silver flakes on the streaming deck. Even a shark—that monstrous highwayman of the deep—is among the prey; but it is an unprofitable catch, and is cast back again. A storm rises; the screaming seas leap upon the unprotected vessels as though seeking to overwhelm them. They are flung into yawning chasms, and thrust up again, so that they seem almost to stand on end. Like white-fanged beasts, the waves seize the little steamers in their jaws, draping them in a glittering shroud of foam. It is inconceivable that any boats so slight should live in such weather; but they do, panting and puffing through the chaos of wind and water, secure and unsinkable. At last the fleet reaches a calm spot, and the film terminates with a wonderfully successful photograph of London's most lovely spectacle—the panorama of the Pool, seen from the Tower Bridge, with the dome of St. Paul's rising like a great, grey bubble from amongst the distant forest of the city's steeples. It is an impressive ending to an impressive film. Everyone should make a point of seeing it. ("W" film. Universal Film Company, Limited. Released August 4th. Length 750 ft.)

THE EYE THAT NEVER SLEEPS.

This is another of those "real life" detective stories, of which the Essanay Company are making a welcome speciality. One of the chief features of this series, after their unique naturalness, is the cunning manner in which the mystery and the uncertainty concerning the identity of the chief criminal is maintained throughout the story—a device which largely subscribed to the success of the famous "Sherlock Holmes" romances. The fascination of a detective story for the adult is much the same as the child's interest in a jig-saw puzzle. Once its trick has been mastered, it is flung aside as finished with. A detective story, of course, has several other claims for popularity besides its central "puzzle," but, nevertheless, its success depends, to a considerable extent, upon the stimulation and sustenance in its audience of a curiosity as to "how it all ends." "The Eye that Never Sleeps" does not, perhaps, preserve its mystery quite so well as the two previous examples of this series which we reviewed some time ago, but in other respects it is even finer. It has a very ingenious and effective "surprise finish," which brings down the curtain splendidly, and throughout there are exciting and novel situations in plenty. One cannot speak too highly of Mr. Bushman's performance as Mayne, the detective, nor of that of the heavy man. They are entirely convincing, because they are entirely natural and sincere. Altogether, it is quite a magnificent film. (Essanay film. Released July 14th. Length 996 ft.)

WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

THE PASSING SHADOW.

A magnificent heart-interest drama, with Francis X. Bushman in a powerful and beautiful *role*. A story strikingly original and entirely novel. Length 990 ft. Released August 15th. (Essanay.)

THE COINERS.

A stirring, dramatic, exciting, and interesting film, in which a detective, coiners, and a devoted woman's love make up a strong story. Length 1,617 ft. Released August 10th. (Cines Company.)

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MANON LESCANT.

A splendidly coloured film, in three parts, after the famous book by M. l'Abbé Prévost. Length 2,870 ft. Released August 10th. (Pathé Frères.)

THE SHERIFF'S ROUND-UP.

A stirring Nestor Western drama, with many exciting incidents. Length 980 ft. Released August 3rd. (R. Prieur and Co., Ltd.)

A MEXICAN'S LOVE AFFAIR.

A fine Western drama, showing how a Mexican was outwitted by cowboys. A.A. film. Length 1,090 ft. Released July 28th. (Tyler Film Company.)

RIP VAN WINKLE.

Very fine Eclair film, in which the well-known story has been closely followed. Length 2,110 ft. Released July 28th. (Tyler Film Company.)

TRAGEDY OF THE DESERT.

A very fine film, in the Kalem Egyptian series. Length 1,908 ft. (M.P. Sales Agency.)

OVER THE DIVIDE.

A thrilling Lubin drama, that holds the interest from start to finish. Length 1,062 ft. (M.P. Sales Agency.)

SCHOOL-TEACHER AND THE WAIF.

Splendid A.B. film, of excellent quality. Length 1,000 ft. (M.P. Sales Agency.)

DIAMOND CUT DIAMOND.

Bright as they make 'em. Two bright ones, one a little brighter than the other. Everything about this comedy is bright. Length 1,007 ft. Released August 15th. (Vitagraph Company, of America.)

THE NEW PHYSICIAN.

Stirring drama by the Lubin Company. Length 1,063 ft. (M.P. Sales Agency.)

BEETLES.

Most wonderful film, all the characters being taken by beetles. Length 800 ft. Released August 11th. (American and Continental Film Company.)

THE SHERIFF'S DAUGHTER.

Fine American Wild West drama, with an arresting plot. Length 1,075 ft. Released August 17th. (J. F. Brockliss.)

POLIDOR AN ADOPTIVE FATHER.

One of the best of the Polidor series, full of humorous situations from start to finish. Pasquali film. Length 637 ft. Released August 4th. (New Agency Film Company.)

THE PEASANT GIRL'S REVENGE.

A peasant girl, deserted by her lover, betrays him to the soldiers, at whose hands he meets his death. Length 975 ft. Released August 15th. (Hepwix.)

AN ACROBAT'S DAUGHTER.

A most charming story, being the sequel to "The Four Daredevils." Length 3,300 ft. Released July 21st. (Cosmopolitan Film Company.)

THE UNLOADED GUN.

A short Broncho, showing how a robber was held up by a couple of miners with an unloaded gun. Length 750 ft. Released July 31st. (Western Import Company, Limited.)

OPENING OF ASHFORD'S NEW THEATRE.

On Monday evening last, the Royal Cinema de Luxe was opened by Mr. Knowles (Town Councillor), accompanied by Mrs. Knowles, and ten other Councillors. In his speech, Mr. Knowles assured the gathering that the Town Council intended giving the general manager, Mr. Taylor, their utmost support in the carrying on of his theatre; and Mr. Taylor, who on rising was received with applause, made it clear that none but clean pictures would ever be shown. At the close of the speeches Mrs. Knowles was presented with a lovely bouquet.

Situated right outside Ashford Station, facing the Hotel Victoria, the Royal Cinema de Luxe has seating accommodation for 1,000 people, including a balcony holding some 150 tip-up chairs. The interior of the theatre has been painted white, while green curtains cover the windows and the five exits, the walls being adorned with photographs of prominent picture-play artists. The lady attendants are very attractive in their Quaker costumes, and the orchestra does its duty in an able and efficient manner. Two Kalee projectors and a Westinghouse motor generator have been installed, as well as one of Messrs. Andrews' "Allefex" machines. The theatre was designed by Mr. A. E. Lacey, R.I.B.A., and built by Messrs. D. Goddings and Sons, the furnishing and drapery being in the hands of Messrs. H. Lee and Sons.

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MANUFACTURE OF LEAD PENCILS.
(Sun.)

Released July 11th. Length 416 ft.

THE LIFE OF A RACING PIGEON.
(Heron.)

Intensely Interesting. Magnificent Photography.

Released July 14th. Length 505 ft.

A Trip on the Waikato River, N.Z.
(Heron.)

Released July 25th. Length 256 ft.

DEEP SEA FISHERIES.

Glorious Photography. Absorbing Interest.

Released August 4th. Length 750 ft.

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"The Bioscope" Parliament.

The "Suggested Combine."

To the Editor of THE BIOSCOPE.

SIR,—I have been very interested in reading Mr. Bey's letters, which have been published in the pages of your valuable journal, and also in the fair manner in which you criticised his proposals in your leading article. After careful consideration of both sides of the question, I find myself quite in agreement with Mr. Bey. In the old days we could not justly charge a higher figure for entrance to our theatres, but now, what with the palatial halls, the comfortable manner in which audiences are catered for, and the splendid programmes that are shown—all of which have meant a great increase in expense—I think we can fairly claim a higher rate of admission. Neither do I believe the public would object to paying a little more, but would appreciate the way in which its wants in the amusement line were being attended to. Then, as to competition in the business. This is, as Mr. Bey rightly points out, assuming cut-throat proportions. Why should a man who has had to bear all the trouble and expense of educating his public to attend his show have his profits decreased 50 per cent. by another man, who comes in when all the hard work has been done? By all means let us have sufficient theatres for each district, but we do not want four when two would supply the neighbourhood's needs.

I sincerely trust that this matter will not be allowed to rest. People in the Trade have too long been allowing matters which vitally concern them to shape their own course. It is time they woke up and took things into their own hands. When they do this, and do not hesitate to make it plain that they are determined to make a living wage, so much the better for all branches of the Trade, for it stands to reason that one side cannot benefit without the others reaping advantage as well.—Yours, etc.,

INTERESTED.

London, N.W.
June 24, 1912.

To the Editor of THE BIOSCOPE.

SIR,—With reference to the letters that have appeared in your columns from Mr. Bey, I, as a showman of some years' standing, have always welcomed competition of a fair kind, and consider that any attempt to form a combine, such as Mr. Bey proposes, would be most detrimental to the Trade. It is idle, of course, to think for even a moment that we are making the same amount of profit that we did when the industry was at its very commencement, but it is quite as idle to think we are going to increase those profits by raising the admission price. It is better for me to fill my hall at 3d. and 4d. than to have a third of the people in at 6d. and 9d. One of the greatest factors in the success of the picture theatres has been, and is, the low prices charged for admission, and if we increase those charges then I am sure a large proportion of the public will stay outside. I am perfectly sure the hirer can look after himself, and I am equally certain that I, together with many hundreds of other showmen, am contributing a fair share towards his profits. The attempt to form a "ring" in any industry has always met with strenuous opposition in this country, and I feel confident that a "ring" in the cinematograph trade would have no chance of existing longer than a month at most.—Yours, etc.,

"J.S.T."

Lee Green, S.E.
June 22, 1912.

Musical Accompaniments.

To the Editor of THE BIOSCOPE.

SIR,—I have read wih much interest the letter in the last issue of THE BIOSCOPE from your correspondent "Pianist," and agree with him in several of the details set forth. The idea of the band playing a polka from "San Toy" to a dramatic picture is certainly weird in the extreme, and shows great laxity on the part of the musical director, but this is only one case, and does not necessarily involve others, as far as my own experience goes. But when your correspondent goes on to say that orchestral accompaniment is not suitable to pictures, I disagree entirely. Each incident does not always demand suitable accompaniment, but each act does, the same as an ordinary play.

It is well-known that several film hirers give a list of suggested music suitable for the films they supply, but even if this were not so, a manager can always read the story of the films as they appear each week in THE BIOSCOPE, and generally find music suitable for accompaniment in any music publisher's catalogue, knowing as he does his programme three weeks or a month ahead.

It is usual to have a piano in each orchestra for the comic element of the programme, but the average audience finds that the continual thump of the piano does not enhance the picture.

As long as the accompaniment is kept to the theme of the picture that is all that is required to satisfy the general audience. Granting that "Pianiste" is a clever artiste, it takes more than one to make up an artistic and suitable part of the music programme; hence the orchestra supplies the long felt want.—Yours, etc.,

"J. A."

New Malden, Surrey,
June 24, 1912.

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ROWDY and HIS NEW PAL.

(COMEDY DRAMA).

A Touching story of a Dog's fidelity for a new master. A story of the streets.

Codeword—"Vormarkt."

No. 7011.

Approx. Length 675 ft.

Other notable EDISON Releases this week are—

RELEASED JULY 3rd, 1912.

Charlie's Reform

(Drama).

An intensely dramatic subject, showing the turning point in the career of a Drunkard and Gambler.

No. 7010. Code Word—"Vormals."

Approx length 1,000 ft.

RELEASED JULY 6th, 1912.

Is He the Eligible?

(Comedy.)

Showing the amusing adventures of a young lady as private detective and how she found a husband.

No. 7014. Code word—"Vormbaar."

Approx. length 1,000 ft.

RELEASED JULY 3rd, 1912.

Winnie's Dance

(Comedy.)

An extremely pretty and bright comedy, showing the power of a pretty girl.

No. 7016. Code word—"Vormdraad."

Approx. length 1000 ft.

RELEASED JULY 6th, 1912.

Tommy's Geography Lesson

(Comedy.)

A small boy who dreamt he was his father's father.

No. 7003. Code Word—"Vorlehnen."

Approx. length 400 ft.

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WISE AND OTHERWISE.

Mr. Hammerstein has gone one better than Mr. Frohman, who only "presents." Mr. H. "donates." This is new. We generally "give," though I knew one English manager who "offered," which wasn't bad.

* * *

That burglar who overslept himself will, I hope, take the lesson to heart, and next time set the burglar alarm to the desired hour.

* * *

I don't like King Maha Vajiravudh—he has offered to pay taxes. I shall have to hang up the halo I gained by avoiding the Income-tax for so long.

* * *

I trust that the bank clerk whose name is Riches receives an additional salary for so adding to the prestige of his firm. They not only lay up, but they employ, riches, and by employing they also lay up. Quite so. And he, the individual in question, was very nearly laid up—or out—himself; for, having left the bank for a while, he left the other bank, and went a-swimming! He was rescued by a watchful bystander, who brought him back to the bank, and so enabled him to return to the other bank. The moral of this is——

* * *

By this time we know, what we did not know before, what are the most popular music-hall tunes. Trust a Bank Holiday crowd to tell you!

* * *

The Rhyl councillor could not have been speaking from personal experience when he said that the Council was a fossil—not a brain factory. No: something must have *Rhyled* him.

* * *

The inhabitants of Hanwell are against the Sunday cinema. When was it that they wanted to change the name of the place because of its association with a certain establishment?

* * *

The sweet girls at the Paris reformatory, who mutinied, and proceeded to the removal of a teacher and a *concierge*, by arming themselves with a knife and seven cans of paraffin, evidently were determined that they should not be accused of foolishness, as were the virgins of ancient writ. Or, perhaps, did they imagine it to be a novel method of pouring oil on troubled waters?

* * *

Lord Haldane, we are told, is travelling in Germany under the simple name of "Brown." I shouldn't like to compare the noble gentleman to an ostrich—not if he were likely to be offended at the comparison—but, really, to conceal so thoroughly one's identity by this ingenious method, and to inform the Central News of the fact, seems to border on the bird's playful habit of burying its head in the sand, and imagining that thereby it is hidden from view.

* * *

At Kiel, the place of keels, where all true yachtsmen have for song "Weel may the keel row," the German Emperor recently entertained some eminent personages to dinner. The world-renowned art critic, Mr. Pierpont Morgan, and the celebrated Ceylon magnate, Sir Thomas Lipton, were of the party, and supported the Kaiser on right and left. The Imperial badinage was at its height when the electric light grew excited and made a short circuit or a miss in baulk, and completely extinguished itself. Sir Thomas, with technical knowledge, called for a supply of "short sixes," and the repast and the jocularity were resumed by candlelight. This is another trite example of the "fierce light that beats upon a throne."

* * *

The famous Sicilian historian, Grasso, has lost a favourite earring. It was unique, not one of a pair, and therefore the loss becomes more serious. Given to him by a dear friend, the earring, of curious shape, was held by Grasso in the light of a "mascot." A substantial reward is offered for the recovery of the jewel, and it is suggested by the ribald that the thief, the annexer, is one who, combining Southern passion (*a la Grasso*) with Northern mendacity, simply "bit the ear" of the late owner.

* * *

The gentlemen named Coats whose enormous fortunes were acquired by the sale, *inter alia*, of reels of cotton, were, by reason of their occupation, in a fair position to take heed of the warning of the poet regarding the necessity of "tenting" the hole in their "coats" because of "the chiel" who was "makin' notes" with a view to subsequent publication.

* * *

These same deceased gentlemen who left a fortune between the two of them of over £3,000,000 (jolly thing it is to write all those noughts), did not by way of fire insurance leave anything of importance to charity, which begins at home. Consequently there is here a magnificent opportunity for a moralist of punning propensities to spread himself over "rich men," "camels," and Coats's thread and eyes of needles.

* * *

There is a serious omission in the report of the case of the seven-year-old tyrant and his submissive father, and I shall write to either *Reynold's* or one or other of the Harmsworth publications about it. There was no mention of the little delinquent having acquired his abominable practices from visiting a picture theatre.

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Turner ....iv.
Tyler Apparatus ....xii.
Tyler Film....948
Uniform Clothing....984
Universal 976
Vitagraph ....xxxii., xxxiii.
Walturdaw 924
Warwick 970
West 944
Western Import....956
Wilkins 988
Williams Amusement....982
Williams and Williams....981
Williams Bioscope 918
Williamson Kine 926
Williamsons 981
Philograph 988
Photoplays ....xxiv.
Pioneer 944
Prieur 914, 954
Rex ....xiv.
Rogers 981
Royal Film....iv., 938
Safety Bio....944
Solax ....xvi.
Spencer 983
Stafford ....xxxvi.
Standard Feature 938
"The" Film Service....942
The Miracle....918
Topical Film 926
Africa's Amalgamated....xxiv.
A. & C....xxviii.
American Co. (London)....960
American Releases....i.
American Wild West....xxxix.
Andrews ....x.
Artograph 988
Bacon 980
Barber 984
Beard 931
Bedford Head....984
Brockliss....xiv., xvi., xxviii., xxxi., xxxix.
Butcher 916
Cinema-Halles ....xxxvi.
C.F.H. ....xxxiv.
Cines 962
Continental Films....981
Co-Operative 931, 987
Cricks and Martin....966
Cross 934
Crossley ....ii.
Crown Film....976
Crypto ....iv.
Eclair 948
Edison 976
Electrical Constructions....xxiv.
Essanay 946
Express 936
Fuller 980
Fyfe-Wilson 948
Gardner ....xxxvi.
Gaumont 913
Ginger, Lee....981
Globe Film....xvi.
Harris and Gillow....981
Hearn 981
Hepworth 940, 941, 958
Hibberts 932
Ideal 968
Imp ....xxxi.
Jury's Imperial Pictures....913
Jury's Kine Supplies....934
Kamm 952
Kinemacolor ....xl.
Kineto ....xl.
Kine Trading....972
Lazarus ....xxiv.
Leeds Film....xxiv.
Lux 914
Lyon ....xxiv.
Mansell 944
Monopol ....viii., ix., 926
Morgan 980
Moss' Empires 976
M.P. Sales Agency....950
Nestor 954
New Bio....966
New Century....xix., xx., xxi., xxii.
Pathe 920, 921

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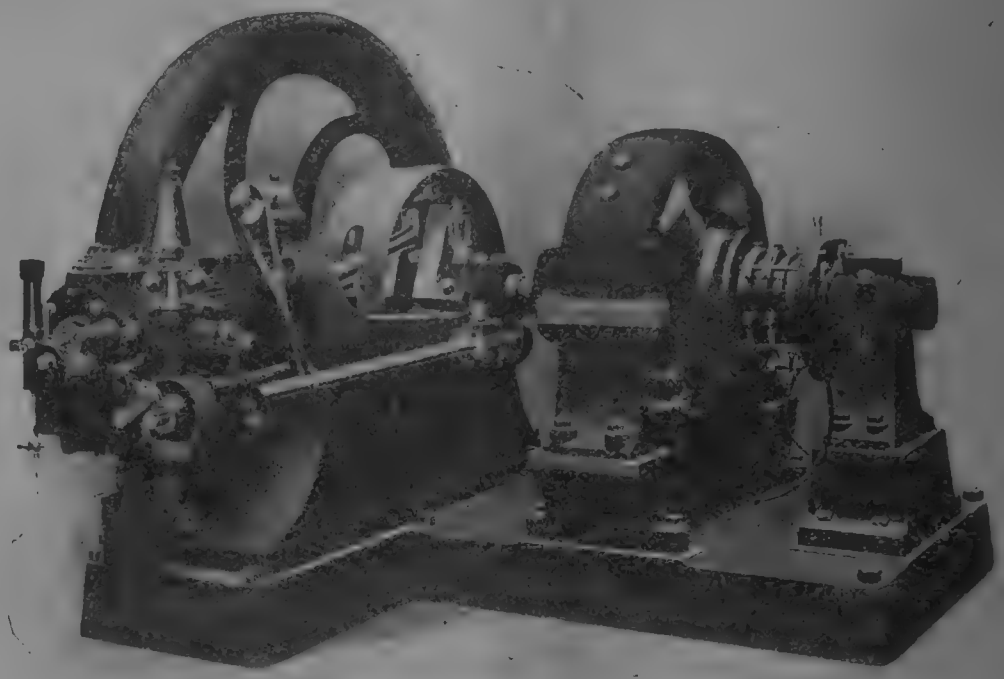

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FILMS—WEEK BY WEEK.

Pathe.

False As Fair.—Maurice Marlan, an art student, shares his lunch with the model, Madeleine Courtney. The two chum up together and before many weeks have passed an irregular household has been formed. Maurice is deeply fond of Medeline, and he is as deeply grieved when she shows signs of wearying of the simple existence which is all he can offer her. Madeline, and he is deeply rice fails in selling his paintings. Madeline falls in with a wealthy man. She runs away with him. Three years later, Maurice's name is well-known in the art world. An order comes to him one day from a wealthy man to paint a lady's portrait. He goes to make the acquaintance of his sitter. He finds her to be Madeleine, but changed and suffering from an incurable disease. She pleads to him to forgive her, but he goes away after throwing up his commission to paint her portrait. Madeleine comes to his studio, to beg him to forget the past. Marlan again refuses, and Madeleine turns to go. The interview has exhausted her strength, and she falls to the ground. Marlan picks her up, and poor faithless Madeleine dies in his arms. (Released July 3rd. Length 1,072 ft.)

Saint Honorat's Island.—St. Honorat's Island, one of the Isles de Lerin, in the Mediterranean Sea, is a charming place, and pictures of its different objects of interest are very pleasant things to view. The pines, bent into fantastic shapes by the wind, afford opportunities for a little easy tree climbing, and the old abbey, restored in parts, gains admiration. In the eighth century, in order to protect the abbey, the monks of that time built a fortress, which still remains. (Released July 3rd. Length 330 ft.)

The Edelweiss.—The principal character is a young lady tourist, who insists upon climbing a precipitous height in search of edelweiss. Her foot slips and she rolls down a steep slope into a cleft filled with snow. She is rescued by three guides and restored to her father, who seeks to repay her rescuers by offering them a bank note apiece. The guides refuse the money and declare that the only reward they would like would be a kiss from the young lady. The daughter smilingly consents to the novel request. (Released July 3rd. Length 362 ft.)

Andalusian Superstition.—Juanita refuses to give alms to a gipsy woman. The girl, troubled by her ungenerous act, sees in imagination the gipsy giving orders to a band of men to kidnap her sweetheart, Pedro. Pedro bound and gagged, is hurried away on horseback. Juanita sees herself begging her father for aid, and watches whilst a gallant little band of men on horseback follow the gipsies through the magnificent woods. A fight takes place, but the gipsies fire a mine of gunpowder and their assailants are obliged to disperse. Pedro is hurried on again and carried into an enormous cavern. Here he is left with his eyes bandaged, and is forbidden to remove the bandages until he hears the sound of three bells. The bells sound, and on removing the bandage, Pedro finds that the gipsies have disappeared. He explores the cavern, finds hideous little living creatures bottled in spirits, and cupboards filled with gold. His attempt to remove one of the bags is the signal for an enormous ghostly hand, holding an equally enormous knife, to appear. Juanita is verging upon tears, when she awakes from her dream. At that moment the gipsy woman passes by, and, calling to her, Juanita makes amends for her previous harshness. (Released July 3rd. Length 790 ft.)

The Borrowed Umbrella.—Louisa, a pretty, but sharp-tongued damsel, wants to get married, and her uncle proposes to introduce her to a young friend on the departure platform of a railway terminus. Uncle having to take his seat in the train for a long journey, it is presumable that Henry Barberkon, the young man, will escort Louisa home again. Louisa dresses herself carefully, but a cloudy sky fills her with misgivings. She borrows an umbrella from her housekeeper. On her way to the terminus Louisa has her umbrella stolen, and a young man recovers it. She finds her new acquaintance difficult to shake off, and arrives too late at the station. Her uncle's train is just steaming out. She is followed from the station by her champion, who still sticks to her like a leech. An attempt to shelter herself behind the umbrella is frustrated, for he unhesitatingly cuts a hole in the silk. Louisa retaliates by breaking the umbrella over his head, and then she sobs out to her persecutor that the article is a borrowed one. Henry Barberkon, for he is in truth the cause of all the trouble, promptly puts matters right by the purchase of a new umbrella, and, beneath it, gets engaged with equal promptitude to the now smiling Louisa. (Released July 3rd. Length 692 ft.)

Wiffles the Cracksman.—Wiffles becomes an "expert appropriator." We find him entering a comfortable flat, and actually inducing the police to help him. He has the rightful tenant of the flat arrested as a thief, whilst he enjoys the society of a lady who has come to take tea with the former gentleman. The arrested man is able to establish his identity at the police station, and he returns with a couple of constables to the flat. Wiffles very promptly carries the lady, who has fainted—into an inner room, and, donning her outer coat and hat, assumes her character entirely. He deceives the tenant for some minutes, and by the time the real lady is discovered he has had time to escape by the window. Here two policemen posted outside receive him gently into their arms, and he is carried away, to be dealt with by the law. (Released July 3rd. Length 725 ft.)

Eastern Jealousy.—Two sisters, Fatima and Ourida, have made acquaintance with a European, Eric. He has fallen in love with Ourida, whilst both sisters have fallen in love with him. Eric writes to Ourida that he wishes to marry her and make a Westerner of her. Ourida reads the letter to her sister, but the latter is jealous, and resolves to prevent the marriage. Eric arrives in company with Mohammed, his Arab servant. He greets both sisters, and as the hour of sunset is approaching, he leaves them. Fatima sends word to a tribe of Nomads to kidnap both her and her sister, in order to prevent the marriage. The leader of the tribe obeys, and, as soon as the two girls are brought in, the camp is broken up. The whole caravan is on the march before Eric and Mohammed learn of what has happened. The Englishman and his servant, on discovering the sisters' disappearance, follow in the track of the caravan, and contrive to let Ourida know that they are near, and planning for her safe escape. At the first town reached, Fatima and Ourida are sold in the market as slaves to a wealthy merchant. They are carried to his harem. Eric and Mohammed refrain from arousing suspicion, and retire to some caves on the outskirts of the city. Mohammed goes to reconnoitre the harem, and lays hands on a servant leaving the place. He forces this man to exchange clothes, and obtains from him the keys of the merchant's garden. Mohammed penetrates into the harem, and is able to drop a note and the keys by Ourida's side. The note contains instructions to the sisters to use the keys at moonrise. Ourida is overjoyed, and Fatima feigns to be equally pleased; but she carries the note to the man who has bought her, and so it happens that, when Ourida opens the garden that night, servants are waiting

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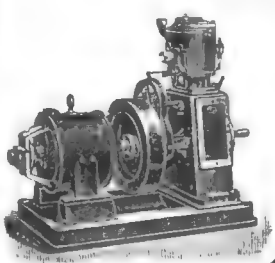

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on the other side to carry her and Fatima back to the harem. Eric and Mohammed, coming to the door, find it wide open. They dash through the garden, and are able to rescue the sisters. Once outside the garden, Ourida is puzzled by the sullen demeanour of her sister, and a word she lets fall causes Fatima to vent all her jealous anger in a flow of bitter words. Thus Ourida is undeceived as to her sister's character. Fatima refuses to accompany her and Eric, and they are forced to leave her to return to the harem. (Released June 6th. Length 1,830 ft.)

The Ranch Girl's Mistake.—Sam Roberts refuses to allow his daughter, Martha, to marry Jim, one of his hands. The lovers elope. After their marriage, Jim and Martha buy a small saloon, some fifty miles away from the ranch. The sheriff of the district tries to make love to Martha, and, on meeting with a rebuff, he reveals the secret of the young couple's retreat to Roberts. Roberts rides in hot haste to the saloon. Jim is in the bar. Roberts not only hurls scurrilous abuse at Jim, but springs upon him. An ugly fight ensues. Martha runs out, and, seeing a stranger, as she presumes him to be, struggling with her husband, she fires a pistol. She wounds her father badly, and before either she or Jim has recovered from the shock, an alarm has been given to call for the sheriff. Jim seizes the pistol, and, on the arrival of the sheriff, declares he is guilty of the shot. He is strung up to a tree, with his horse beneath him, and the sheriff warns Martha that when a riderless horse comes in she will know that her husband is swinging in mid-air. The riderless horse comes, and Martha follows his track. But she finds that Jim has been saved by a trusty half-breed, who has cut him down at the crucial moment. Martha hurries to her father to beg for forgiveness, and Roberts finds it easier to yield to her entreaties than to face the prospect of a lonely life without her. (Released July 6th. Length 857 ft.)

A Farm-house Romance.—Max, who has sponged upon a wealthy uncle, is told by that worthy to marry one of the daughters of an old friend of his. Max goes down to the farm. At a family council, it is hastily decided that Max must be induced to marry the elder daughter. The daughter shrewdly foresees that Max is more likely to want to marry her younger sister, and she accordingly insists on the sister being disguised as a servant during his stay. Max does not find farm life very congenial. The appearance of a pretty maid introduces some element of pleasure, and he has an exciting time for a few hours in manœuvring to obtain glimpses of her. His indignation at finding her in his host's arms is expressed rather vehemently, and the father is forced to disclose the real facts of the case. Max promptly begs for the pretty maid for a wife, and gets her. (Released July 6th. Length 773 ft.)

Transformations.—A pretty sorceress takes a glass tumbler, puts a celluloid ball in the opening, applies a match to the ball, and allows it to burn to a cinder. As the flames die out, a new toy springs up. Time and again the experiment is repeated, elephants changing into dancing bears, dancing bears into pink babies, and babies into a host of other surprises, without hitch or falter. Then the sorceress brings flowers out of her tumbler, transforms them into pretty girls, and executes other equally amusing tricks with the tumbler and a wand. (Released July 6th. Length 346 ft.)

Lumbering in Australia.—Fine pictures, these, of the thick, primeval forest, of the felling of noble trees, and of the life of the lumbermen. The men seem like dwarfs beside the great forest kings, which have to be sawn in two before they can be removed. Ten or twelve horses are needed to remove the trunks, which are dragged to the sawmills on freight trolleys. (Released July 6th. Length 379 ft.)

The Half-breed's Dog.—The owner of Wattle Ranch has an intimation that his hands are dissatisfied, and it is suggested that he should ride over and pay them their wages, in order to hear their complaints. He agrees, and, packing away sufficient gold in a saddle-bag, he sets out on horseback. He is attacked by thieves, and robbed of the gold. His horse starts back for the ranch, and one of the thieves follows, in the hope of obtaining more plunder. At the ranch he finds Kate, the owner's daughter, and attempts to kiss her. A half-breed servant, after binding the thief, ties a piece of cloth to his horse's tail, and sets the animal free. The horse starts back for its companions, and the half-breed is able to follow the trail. His dog accompanies him. The trail leads to the foot of a hill, where he sees the thieves about to encompass the ranch-owner's death by laying a fuse to a box filled with gunpowder, the unfortunate ranch-owner being tightly bound to a tree, before which the bomb has been placed. The half-breed ties a note to the dog, and sends him back to the ranch. Kate receives the note at the moment when the ranch hands have come to lay their complaints before the ranchowner. In company with Kate, they set out on horseback, and are able to snatch the ranchowner from death. (Released July 6th. Length 595 ft.)

A Hercules Among Insects—The Stag Beetle.—A very fine subject in the Science and Nature series, showing the development of the insect from the larva to the fully-grown specimen. Pictures are shown depicting the great strength of the stag beetle. (Released July 6th. Length 379 ft.)

Essanay.

Napatia, the Greek Singer.—Billy Arnold, a young fireman, saves Napatia, a Greek street-singer, from the brutality of her foster-father, and falls in love with her. One morning he is overjoyed when she comes with her foster-father and sings before the engine-house. Billy meets Napatia before her home, and takes her for a walk. Coming upon an alarm-box, Billy shows her how to work it, and tells her, if she is ever in trouble, to send in an alarm. The foster-father appears, rages at finding Napatia with Billy, and attempts to strike her. Billy knocks him down, warns him to cease his brutality, and watches them leave. Napatia pays for her walk with Billy by being imprisoned in an attic room. She tries to escape, but cannot. Suddenly she thinks of Billy's promise. Gathering an armful of paper, she sets it on fire, and holds it near the window. A pedestrian sees the blaze, turns an alarm, and the department quickly responds. Billy and his companions burst into the house, break into the attic room, and Napatia throws herself into Billy's arms, and confesses what she has done to bring him. Chief Ryan strides in, the situation is explained, and Ryan tells Napatia and Billy to hustle out to the nearest marriage-licence bureau, then gives orders for the boys to turn the hose on the enraged foster-parents if they make a move to interfere. (Released July 4th. Length 992 ft.)

The Doctor.—When Dr. May Killham, a lady physician, takes rooms at the Empire Hotel, all the boys, including Howard Missimer and his three pals, fall in love with her. Missimer shams sickness, and makes the acquaintance of May, while she feeds him with sugar-coated pills, and charges him exorbitant fees. Missimer calls on May at her office, settles his bill, and receives one of her new business cards. This the boys see, and each, in turn, plays sick, and visits May for sympathy and pills. May invites them all to the office on her birthday. The morning of the appointed day each admirer sends her a gift. That afternoon they all call, and are having a gay time with May over a bottle of wine, when a messenger boy delivers a telegram to May. She reads it, and instantly declares she is called away, and will leave the office in charge of the boys. Missimer discovers the telegram on the floor, reads it aloud to the boys, and they are horrified at hearing that May has a husband and four children who are all ill of the small-pox. Consequently the boys, feeling badly stung, wend their weary way homeward. (Released July 4th. Length 998 ft.)

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Broncho Billy and the Bandits.—Jim Matthews, express agent in Red Rock, Arizona, and his daughter, Alice, are watching over the bedside of Mrs. Matthews, who is very ill. An express box of money is left by the coach, and Matthews is ordered to guard it over night. The "Arizona Kid," a notorious bandit, gallops to the *rendezvous* of his pals, tells them of the easy chance to rob the office, and they start at once. Alice has sent her father for a doctor, and is alone with her sick mother. A knock is heard, and Alice, seeing a shadowy figure, thinks it is the "Arizona Kid." She gets her father's revolver, opens the door, and admits—Broncho Billy, who has stopped for a night's lodging. Alice relieves him of his guns, and, in spite of his protests, backs him into a store-room and locks the door. The bandits gallop up, and Alice, realising her mistake, liberates Broncho, who gets his guns, tells Alice to hint that the money is in the store-room, and that he will do the rest. The bandits, led by the "Kid," burst in the door and cover Alice. Weakly she nods toward the store-room, and the gang rush in, only to be confronted by Broncho with levelled guns. Broncho backs them out of the door at gun's point, while Alice gazes after him with the love-light in her eyes. (Released July 7th. Length 994 ft.)

In Quarantine.—Ann Quill, a lady doctor, meets her pretty sister, Bernice, gives her the medicine-case, and asks her to take it home. Three practical jokers see Bernice, and decide to make her acquaintance. In front of Bernice's home, Jack plots with Dave and Harry to feign sickness, and for them to bring the lady "doctor" to his apartment at once. Bernice overhears their scheme, and, when Dave and Harry call, she takes her sister's medicine-case and goes to Jack's apartment, diagnoses his "illness," and orders him into quarantine! Jack decides to see the thing through. Bernice orders Dave and Harry home to disinfect their clothing. Jack manages to give them the distress signal as they leave, and, after spilling the disinfectant over themselves, they secure a long ladder, and go back to rescue Jack. Bernice doses Jack with some powders she finds in the case, and returns to her sister's office. Dave and Harry gain entrance through Jack's window, and a poker game is in progress, when a terrible racket is heard outside. It is Ann, who, hearing of how Bernice gave Jack some powders, thinks they are deadly poison, and has rushed to the rescue. Jack whitens his face with powder, and stretches out on the couch, just as Ann and Bernice burst in. After some fun, matters are explained, and the boys swear off on lady doctors and disinfectants. (Released July 7th. Length 992 ft.)

Nestor.

A Pair of Baby's Shoes.—Mr. and Mrs. Richard Darrell, an estranged couple, arrive in time to be present at the death bed of their only child. The baby boots, long since thrown away, find their way to the rubbish can. From the rubbish can the boots go into the bag of the rag-picker; thence into the possession of a junk man, who sells them to a second-hand shoe dealer. The tiny boots are placed in the window for display. They are bought by a couple of inebriates. Mr. and Mrs. Darrell have their last quarrel, and divorce proceedings are the outcome. Next door to where the child died there is a wedding in progress. Old shoes and rice are thrown after the bride and groom. The two inebriates coming upon the scene, contribute the baby boots. The old servant finds and recognises the baby shoes. The wife is off to Reno and the husband is going to Europe. By an ingenious arrangement of their dead child's shoes (the old butler puts one little shoe in each of their travelling bags) a reconciliation is brought about. (Released July 3rd. Length 950 ft.)

Edison.

Charlie's Reform.—A clerk calls upon his best girl, who is surrounded by her family, including small brothers and small sisters. Her parents refuse to allow her to go out with him, and they consequently separate. He goes to a dance hall. The love story is broken, and we see the young man go from bad to worse, until he finally loses his position, and spends his time in saloons. Meanwhile, the girl has been invited to one of the social centres at one of the public school buildings, has joined the dancing class there, and met other boys and girls. Our hero sees his one-time sweetheart in the company of another young man. He follows them, and forces his way into the social centre, in an attempt to find the youth who has supplanted him. He finds himself among happy young people, who are playing games, doing gymnasium work, dancing, and enjoying the reading-room. When he finds the girl, the young man is not with her, but the director has brought an officer to put the intruder out. The girl forestalls the director by introducing our hero as her friend, and asking the director to make him welcome. This, and the director's kindness, completely disarm the young man, and he becomes one of the frequenters of the social centre He wins back the girl. (Released July 3rd. Length 1,000 ft.)

Rowdy and his New Pal.—Bob is sent on an errand, leaving Rowdy on the porch, with orders to stay there; but Rowdy disobeys, and follows. Rowdy loses the scent, and is soon hopelessly lost. Several newsboys grab Rowdy, and start to tease him. He is rescued by Pietro, a newsboy, who takes him to his little shanty. Bob is disconsolate. All search and advertising have revealed no trace of his missing playmate. Rowdy takes kindly to his new home and his pal, but Pietro finds himself too ill to get up and work. Rowdy tries to provide for his sick protector, so visits the neighbouring houses, and soon returns with a stolen loaf of bread. A bottle of milk, more bread, milk, and a string of sausages follow in rapid succession. The neighbours decide to watch for the thief. Rowdy is detected, and followed to the shanty, and here Pietro is found, weak and exhausted. Pietro is hurried to the hospital, followed by his faithful friend, Rowdy. Bob and his father, passing by, are just in time to see Rowdy enter the ambulance, and hurry to the hospital. Here a happy reunion of Bob and Rowdy takes place, and Bob's father, hearing of Pietro's lonely existence, offers to take him home. This offer is gladly accepted, and Pietro is installed as a member of the household. (Released July 6th. Length 675 ft.)

Tommy's Geography.—Father tries to get Tommy to put his mind upon his geography lesson, but Tommy stealthily tries to tell his little sister how to do her drawing. The little sister is taken by her nurse and made ready for bed, while Tommy falls asleep, but is roughly awakened by his father. The little sister comes in and kisses them goodnight. Mother leaves the room to put the little one to bed. Tommy glances at his father, and finds that he has gone to sleep. In a few short moments Tommy is sleeping peacefully in his chair, and dreams, "If I was only dad, and dad was me." Tommy is soon attired in his father's clothes, while father assumes the latter's dress. In Tommy's dream his attitude towards his father is excruciatingly funny. Mother comes in and awakens them both, and Tommy, after telling his dream to father, is sent to bed. (Released July 6th. Length 400 ft.)

Is He Eligible.—A wealthy merchant gives his son, Charles Reed, the junior partnership of his business as a birthday gift, and advises the young man to marry and settle down. Young Reed decides to comply with his father's request, and sets in quest of a wife. At a ball

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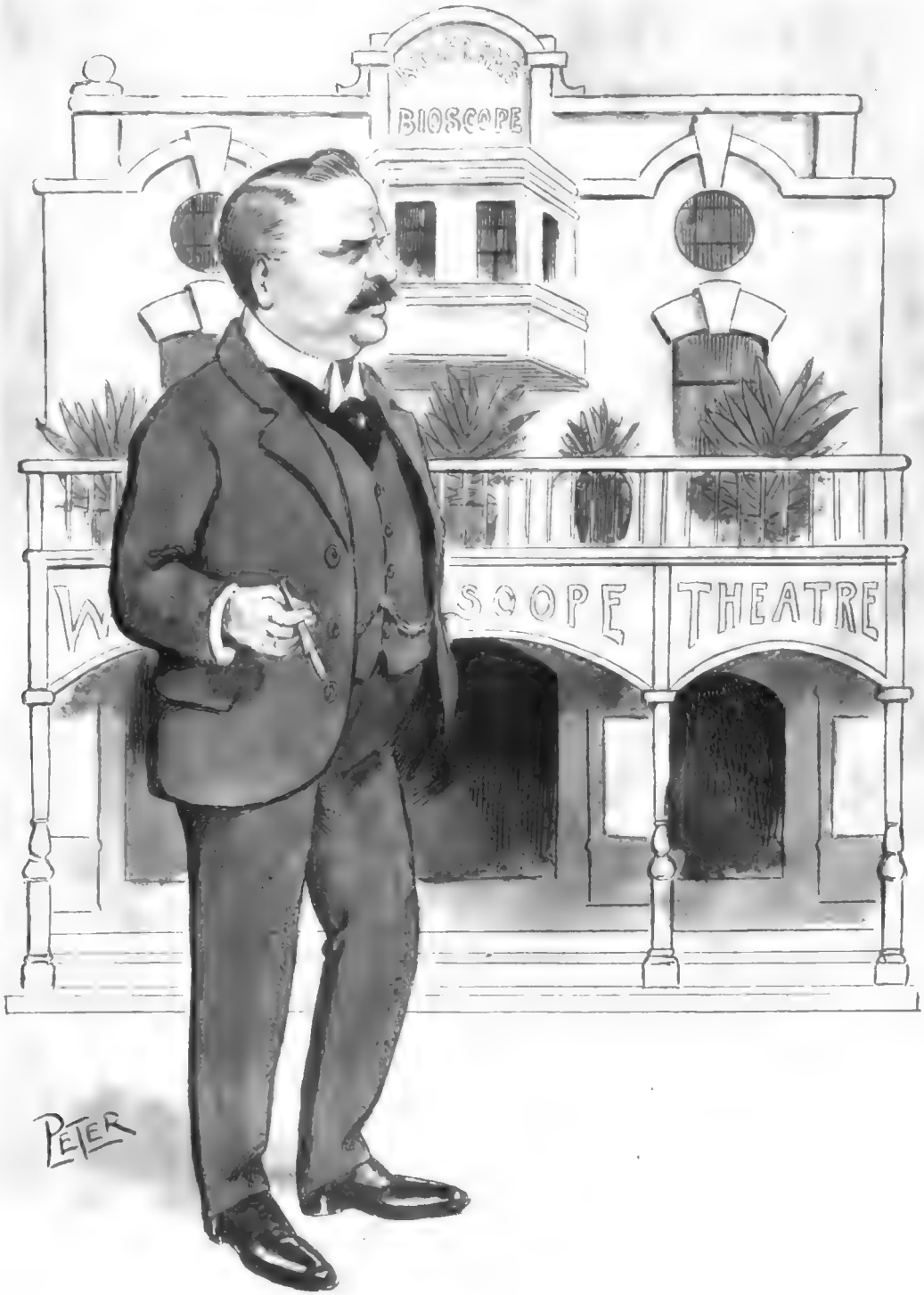

***Picture Personalities*: MR. W. WOLFRAM.**

Mr. W. Wolfram is a well-known South African showman, and proprietor of Wolfram's Bioscope Theatre, Cape Town.

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he becomes attentive to a fashionable young lady, who introduces him to her mother, Mrs. Jenkins. He calls on the young lady, with a view to matrimony. He finds her father most agreeable, but Mrs. Jenkins objects to the young man's visits until his character has been investigated. She secures the services of the Blinkerton Private Detective Agency, where a female detective is detailed to present herself at young Reed's private office in the guise of a stenographer, and secures a position. She gains the ardent admiration of young Reed, who falls desperately in love with her. Mrs. Jenkins receives the long-looked-for-report on the young man's character, which she considers quite satisfactory. She writes young Reed a letter, urging him to call—but he has proposed and been accepted by the other girl. He is met by Jenkins himself, who drags him into the house, where, to his amazement he meets his *fiance*, who is attempting to collect three hundred dollars for services rendered. It comes to light that young Reed and the female detective are engaged to be married—to the utter dismay of Mrs. Jenkins and her daughter. (Released July 6th. Length 1,000 ft.)

Welt.

German Naval Regatta at Kiel.—Every year Germany's famous seaport, Kiel, holds a great regatta. The whole town gives itself over to festivity, and many important visitors go to this ancient town on the Baltic. The Kaiser is a regular patron in his magnificent yacht, the *Hohenzollern*. (Released July 7th. Length 286 ft.)

Rep.

From the Path Direct.—Rufus and John Meredith, two brothers, are in love with Mary Warren. Rufus is rejected. John marries Mary. Rufus takes the wrong path, while John becomes prosperous. Rufus is threatened with imprisonment for debt, and goes to his brother's home and asks for a loan, not telling John the trouble he is in. John refuses. A quarrel ensues, in which Rufus is ordered from the house. Rufus, thinking that his brother's wife can help him, writes her a note asking her to meet him. She does so, and expresses her regret that she cannot help him. John sees his wife and brother together, and when his wife returns to the house he questions her about being with Rufus. She refuses explanation. John leaves on a business trip, and Rufus decides to obtain money from his brother's strong-box. He enters the house, and, being surprised by John's wife, he holds her up with a revolver, shielding his face with a cloak. John discovers the absence of some valuable papers, which he left on the table. He starts back towards his home. John's arrival prevents Rufus from leaving the house, and he conceals himself in a clock, and John, entering, is told by his wife of the intruder. John is attracted by the clock being stopped. He infers that there is someone in the clock. He fires through the door of the clock. John opens the door, and Rufus falls on the floor wounded. John, believing his brother is his wife's lover, refuses to listen to his wife's explanation. Rufus regains consciousness, and explains everything to John's satisfaction. Rufus is forgiven, and John pays the debt. (Released July 4th. Length 980 ft.)

The Soldier's Last Call.—The subject is a military drama, played entirely by men, and is void of the usual love tale. The picture deals with the feelings of patriotism aroused in two veterans at the sight of Cadets training in the grounds of a military academy, and includes vivid pictures of the Cadets drilling, sham fights, and military manœuvres generally. (Released July [illegible] Length 875 ft.)

Hepworth.

An Indian Woman's Pluck.—The owner of a big timber works finds one of his workmen smoking. The man is insolent and violent, so the owner, giving him the wages that are his due, dismisses him. We see the timber merchant in the company of his wife, playing with their child, a little girl of about three years old. They are accompanied by the child's Indian nurse. The discharged workman and his accomplice conceive the idea of kidnapping the child, and holding it to ransom for a large sum. They manage, by scaling one of the water pipes, to gain access to the window of the child's nursery. Unable to force the window, they find themselves compelled to smash it, and one of them cuts his arm badly. The blood is pouring freely from the wound, and he attempts to staunch it by bathing it and wiping it on one of the towels, whilst the other man snatches the child from its crib, and makes his escape out of the window. He is followed by his companion, whose arm is still bleeding badly, leaving a trail of blood upon the ground. Arrived at their cottage, the men compose the note demanding a ransom for the return of the child, which is taken by the wounded man, the other remaining on guard. Consternation reigns at the child's home. The faithful nurse finds, to her dismay, that the crib is empty. She discovers the blood marks on the basin and the towel, and, rushing outside, she manages to track the child right to the house where it is concealed. Here she finds the principal ruffian on guard. She arms herself with a knife that is lying on the table, and springs upon the man like a tigress. He picks up a chair, and knocks the knife from the woman's hand. She seizes the pepper pot from the table, and, dashing the contents into his eyes, she snatches up the child and makes her escape. The intense joy and delight of the distracted parents at her arrival with the child can be imagined, and, no sooner have they got the child safe, than one of the men arrives upon the scene with a note demanding the ransom. The police are called in, and both he and his fellow accomplice are promptly arrested. (Released July 4th. Length 950 ft.)

The Transit of Venus.—A young girl passes along the street, attracting everybody's attention as she goes. So charming is the back view that all the men are determined to get a glimpse of her face. She soon has quite a crowd of men following her. Young fellows leave the girls they are talking to, sweeps, messenger boys, policemen, tradesmen, and even a so-called "blind man," leave their various occupations to follow the supposed beauty. She arrives at her house with the whole crowd in tow, all striving to get a glimpse of her face. Then, mounting the verandah, she turns—and she is a coal-black negress. The crowd fall backward in dismay, making their escape as quickly as possible, leaving the laughing and triumphant negress complete master of the situation. (Released July 7th. Length 400 ft.)

Solax.

The Will of Providence.—A miser, feeling his end approaching, sews up his fortune in an old coat, together with a letter, to the effect that his wealth shall be for the finder, and that he trusts in the Will of Providence directing the money into suitable hands. The coat passes into the possession of a charitable tailor, who has adopted a poor little urchin he found starving in the streets. He gives it to the child to unpick, and the little fellow, finding the wealth, becomes its owner, and is able to assist his benefactor. (Released July 3rd. Length 1,000 ft.)

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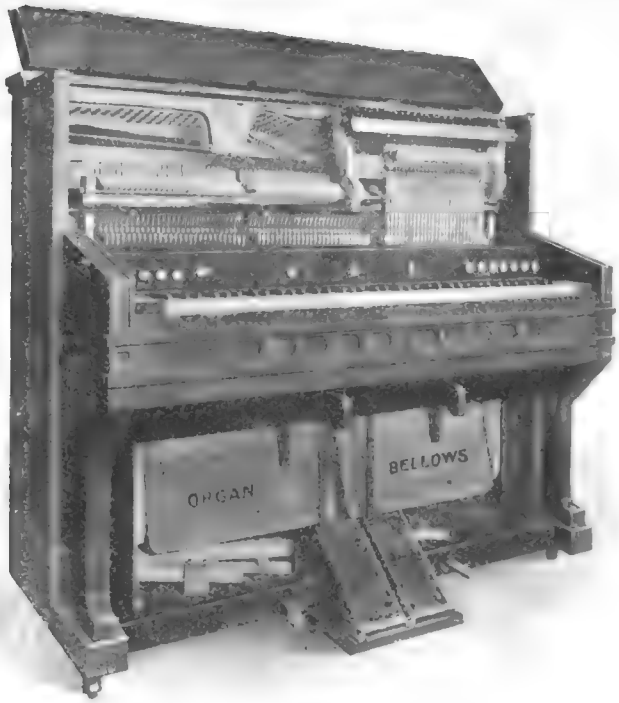

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Vitagraph.

Captain Jenks' Diplomacy. — Captain Squallor, who suffers from gout, receives a note saying his son, Gerald, is very ill at college, and asking him to come to Dublin. He gets Captain Jenks to go instead. Jenks finds Gerald being nursed by a pretty young girl, and discovers that he is in love with her. Gerald broaches the subject to his father, who turns him out of the house. He will not listen to Captain Jenks when he tries to plead for them. Gerald marries Mona and takes up literary work, assisted by Jenks. A son is born to Gerald and Mona, but Captain Squallor will not become reconciled. Then he is taken very ill. A nurse is required, and Captain Jenks contrives that Mona shall fill the position. Captain Squallor learns to love her, and, when she leaves, asks her to come and see him. She returns with her child, and tells him who she is. Gerald enters the room and tells his father of his marriage. The old man takes his grandson and daughter-in-law in his arms and is reconciled to Gerald. (Released July 4th. Length 1,007 ft.)

His Father's Son.—Brought up in luxury, Dick Livingston has every chance of sowing his wild oats. His behaviour angers his father, and he accuses Dick of stealing and disposing of one of his bonds. Giving him a cheque for $5,000, he tells him to depend upon himself in the future; after he makes good he can return. Dick tells his sweetheart that when he has squared himself with his father he will return and marry her. Her father meets with financial reverses, which he attributes to his son. When ruin stares Mr. Livingston in the face, Dick comes back, successful. His father bids him leave. Dick gives him a cheque sufficient to cover his losses and needs. Father and son become reconciled, and Dick marries his sweetheart. (Released July 4th. Length 1,000 ft.)

The Unknown Violinist.—The precious Cremona, owned by the old violin maker, is his model, to equal which is his ambition. Upon retiring for the night, he locks it in the drawer of his cabinet. A poverty-stricken violinist of former fame breaks into the shop, forces open the cabinet, and takes out the violin. As he clasps the Cremona he sees pasted on the wall an announcement of a violin contest to be held the following evening. He steals the coveted instrument, and, in all his rags and tatters, appears as a participant in the contest. Amid the applause of the audience, he is presented with the first prize, a magnificent silver cup. At midnight he returns to the violin-maker's shop. He steals in and leaves the violin, with the silver trophy to pay for the use of the Cremona, on the violin-maker's bench, where the old musician finds it the next morning. Imagine his astonishment when he beholds the silver emblem won by the unknown violinist. (Released July 4th. Length 996 ft.)

The Jocular Winds of Fate.—Titled, but in debt, Lord Drumleigh is advised by his lawyer to marry an heiress. He recommends the daughter of Mr. Hops, a brewer. The brewer, out motoring with his family, discovers that his chauffeur is intoxicated, and dismisses him. Hops is unable to run the machine himself. Lord Drumleigh, in his machine with his lawyer, sees Hops. The legal gentleman goes to his assistance, suggesting that his chauffeur will take them home. He goes back to Drumleigh, and tells him to "get next to the brewer." The brewer employs Lord Drumleigh as his chauffeur, not knowing who he is. When the lord gets a sight of Juliet, the daughter, he is surprised, for she is a most arrogant and homely upstart. Mrs. De Voe, an ambitious matron, desires to marry her daughter, Alice, a beautiful heiress, to Alonzo Wells, a priggish young man with a lineage. Alice objects, and answers an advertisement inserted by the Hops for a maid. She gets the position, meets Lord Drumleigh, and they fall in love. The lawyer informs Hops who the chauffeur really is. Juliet and her parents become very deferential to him. He declares his intention of marrying Alice, and she discloses herself to be an heiress in her own right. (Released July 6th. Length 1,000 ft.)

Burnt Cork.—An amateur minstrel show is given, and everybody in town attends. Some of the best known citizens take part, among them Mr. Kirkus, who provides himself with a box of burnt cork, which he places away. His son comes across it, and mixes the cork with ink. The night of the show Kirkus makes a hit. When it comes to washing up, Kirkus can't get the black off his face. He makes his way homeward disgusted. His wife doesn't know him, and he is refused admittance into his own home. He lies down on his doorstep. While lying there, a coloured man sees Kirkus and steals his hat and coat, replacing them with his own. The coloured woman comes along, sees, as she thinks, her husband,, and belabours Kirkus with her broom. Mrs. Kirkus rushes to the door, recognises her "hubby" and lets him in. (Released July 6th. Length 800 ft.)

Pushmobile Races.—A very popular sport with the boys of Los Angeles, California. The annual parade, headed by a brass band. The firing of a pistol starts the races, the winners of which receive silver cups and other prizes. A very beautiful and novel sight and sport, which all the citizens enjoy and participate in. (Released July 6th. Length 200 ft.)

Majestic.

The Return of Life.—Henry Boardman has no interest in life except his law business, to which he has devoted himself so tirelessly that he has undermined his health. The realisation of this comes when he faints in his office. His doctor advises a month's complete change, and circumstances so happen that he takes a room in a tenement, and becomes the means of assisting a poor Italian family, ultimately marrying the pretty Italian daughter. (Released July 3rd. Length 1,060 ft.)

The Silent Call.—The clerk of a hotel wishes to marry the telephone girl, with whom he shares the "night shift." A travelling salesman fascinates the girl for a moment. Afterwards he tricks her into entering his room, where he demands a kiss. She tries to telephone for help, and they struggle in front of the instrument. The silent call is recorded in the hotel office below by a light which comes and goes on the switchboard. This attracts the clerk, who hears his sweetheart's voice raised in altercation with her admirer. He dashes upstairs, but, for fear of raising a disturbance, gains the room by means of a fire escape and a window coping. He rescues the girl, and an engagement ring brings about a happy understanding. (Released July 6th. Length 995 ft.)

Powers.

Touring Brussels.—These views are for the most part pictures of the less well known portions of the Belgium metropolis, although such popular features as the cathedral, the equestrian statue of Godefroi de Bouillon, the fish and vegetable markets, and finally the funny little fountain of a boy, which is never omitted, are also included in the bill of fare. (Released July 3rd. Length 220 ft.)

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Gaumont.

A Midnight Encounter.—Mr. Daniel, departing on a journey, entrusts his wife to the care of his friends, Mr. and Mrs. Negral. Dariel's wife indulges in flirting with Mr. Negral, She visits Mrs. Negral, and informs her that her husband is a dangerous flirt, and writes a letter, asking him to meet her at midnight in her boudoir. At the appointed hour the two watchers looked out of the window, and observed Mr. Negral about to enter the house. The lamp is extinguished, and the visitor arrives in the boudoir. Suddenly Mr. Daniel appears on the scene, and finding his friend and wife alone in the dark, wants to know the cause of such behaviour. Mrs. Daniel informs her husband that, becoming tired of her own company, she asked her friends to pay a visit. Before Mr. Negral recovers from the effect of this astonishing news, his wife enters the room, having been an unseen witness of his perfidy. (Released July 4th. Length 640 ft.)

A Premeditated Crime.—Julian Mercoeur learns that his stocks have dropped, making him a loser of several thousand pounds. The next day his sister receives a letter from her brother, J. Darthies, stating that he has made his fortune on the Bourse, and proposes living with her. Mr. Darthies arrives, and, noticing his brother-in-law's despondent looks, makes inquiries, and, learning he is indebted to his broker, agrees to pay the necessary amount, on condition that he does not indulge in further speculation. Darthies shows Mercoeur his will, wherein he leaves all his fortune to his sister. Mercoeur decides to do away with Darthies, and writes to the doctor asking him to pay a visit, as he has a dread of becoming mad and murdering people. The doctor examines the patient, and has no hesitation in giving a certificate that "Mr. Mercoeur's condition necessitates his immediate removal to an asylum." Darthies and his sister take special precautions, and, finding a revolver, fully loaded, extract the ball cartridges, which are replaced by blanks. Mercoeur goes to the bureau and withdraws the revolver, which he fires at his brother-in-law. Later, the police arrest the would-be murderer, who eventually becomes insane. (Released July 4th. Length 1,285 ft.)

Artificial Breeding of Trout and Salmon.—The commencing series of this film shows the catching of fish, after which the roes are extracted and blended. The spawn is laid on a screen surrounded by glass sides and kept in cool and running water. Three weeks after blending, black spots appear on the eggs. These are the eyes of the fish, which develop with amazing rapidity, and the small fry, after escaping from the egg, retain a bag, from which they derive nourishment. The bag or pocket slowly disappears, until five weeks after birth the fish are unaccompanied by their appendage. Becoming sufficiently strong, they are utilised for replenishing the rivers. (Released July 7th. Length 382 ft.)

Life on the Mountains of Caucasia.—The film opens with a splendid view of Mount Elburz, the highest point of the Caucasus chain. The River Laba, with its cascades, waterfalls, and varying scenery, has its source in this mountainous region. Some splendid views are given, showing the workers engaged in their various occupations. The corn harvest is undertaken by the men, assisted, to a great extent, by the labour of their dependents. (Released July 4th. Length 339 ft.)

Mirka's Revenge.—Mirka inhabits the ruins of a castle in company with her father, an old man, and her three goats. Prince John discovers their retreat, and after ill-treating her father, seizes one of the goats and exhibits his cruelty by drowning it. Mirka meets a gipsy, who offers her assistance in tracing the culprit and leads Mirka through various byroads until they arrive at the outskirts of the Prince's residence. Mirka returns home, and the next day dances under the Prince's window in the hopes of attracting his attention. Her ruse is successful, and intending revenge she agrees to meet him in the evening by the tower. The appointment is kept, and after entering the tower Mirka makes an excuse to leave the Prince, who is promptly locked in. Taking a large quantity of brushwood she piles it against the door, afterwards applying a match, and the smoke passing through the grill strikes the unfortunate man, who is warned by Mirka that there is no escape and he must perish in the fire. Released July 7th. Length 779 ft.)

The Two Grenadiers.—During Napoleon's retreat from Russia two Grenadiers are captured by the Russians. The Grenadiers are being hustled by the Russians, when the daughter of the chief appears and upbraids them. In the evening she creeps into the guard room and liberates the two prisoners, who succeed in reaching the frontier. They enter a café, and hear the remark that "the French are vanquished." They continue their journey towards France, but one of the soldiers dies on the road, his body being borne by his comrade. The Emperor having returned, the country prepares for further war, and during one of the reviews the Emperor is confronted by a Grenadier, who stands at the salute, one of the few survivors of that memorable march from Russia. (Released July 7th. Length 754 ft.)

An Unexpected Endowment.—Onesimus receives an invitation to attend a friend's card party and falls in love with one of the guests. The young lady gives him the cold shoulder. He picks up a glove and a card case, the latter containing the address of the owner. Arriving home he addresses a letter to the young lady, returning the card case, but retaining the glove next to his heart. His servant receives instructions to deliver the letter with all possible speed, and takes a motor-cycle, with which he undergoes some hairbreadth escapes, until finally running into the river. At last he arrives at the house and presents the letter and package to the young lady, who is surprised at the nature of the contents. She sends a reply stating that although the owner of the gloves had proved a trusty servant she would have no objection to her marriage. The woman is question was the bearer of the letter, and Onesimus' surprise can be imagined when a woman aged 60 and the mother of eight children enters the room. (Released July 7th. Length 492 ft.)

Biograph.

The Old Actor.—He gets a part in the new play, and goes to the theatre for his first rehearsal, to be thrown into the depths of despair by being told that he is "too old." A younger actor is engaged to take his place. Downcast, he leaves the theatre. He has not the courage to tell of his failure, and deceives them into believing he has succeeded. He meets a beggar who is suddenly stricken down, and a large amount of money is found on him. This impresses the old man, and the idea strikes him to play the new role of a beggar. This he does, using his talent at make-up to effect a disguise, which would not have been penetrated had not his daughter's sweetheart thrown a gold piece into his hat in mistake for a nickel, which led to his discovery. Later he is given back his part in the play. (Released July 4th. Length 1,020 ft.)

The Light That Came.—Carl Wagner was bereft of his sight when a small child. He played violin for the dancing at many balls. Grace, Vivian, and Daisy are sisters. Daisy and Vivian are very pretty young girls, while Grace is considered homely on account of an ugly scar on her cheek. The two pretty sisters are favourites, while drudgery and loneliness is the lot of Grace. Vivian and Daisy are getting ready to go to a party, and Grace is allowed to mope at home. Mother urges Grace to go,

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and helps her to dress. Vivian and Daisy are the centre of attraction, but Grace remains the wallflower. The ball is over, and the girl would be allowed to leave without an escort, but Carl gropes his way through the hall, and the girl offers him her hand to lead the way. It is the enkindling of love between them, and they become sweethearts. Their betrothal is announced, when a young doctor declares that Carl's sight can be restored, but it would require money to have it done. Now the poor fellow is more miserable than before. Grace, however, has saved something, and is at first elated with the idea to help him, but, on viewing herself in the mirror, she reasons that when the light comes he will see her as she is, and she will lose his love. Her hesitation is but for a moment. The eminent doctor is employed, and his work is successful. But what a pathetic scene is the removing of the last bandage! He is in the seventh heaven of delight, and calls for her. At first she is loth to show herself, but he does not consider her personal appearance, but her heart, the purity of which he has known by intuition. (Released July 4th. Length 998 ft.)

A Lodging for the Night.—Dick Logan, a young writer, stops at a little town in the south-west and engages lodgings at the Mexican Inn. Two tramps see the money he has, and plan to secure it. He befriends a Mexican girl by stopping her uncle from beating her. That night he plays faro, and breaks the bank. Retiring to his room, he is awakened by the efforts of the two tramps to get into the room. He steals out and asks for lodging for the night at a nearby house, which happens to be the home of the Mexican girl. Here he gets "real colour," as the tramps have followed him, and they enter the room through the window, while the Mexican enters through the door. The girl saves him from harm, and it looks as if Dick had found a real heroine for a real romance. (Released July 7th. Length 1,018 ft.)

A Midnight Adventure.—Frank is in love with Mercedes, and is required to enter the home of a friend of the latter and surreptitiously secure a photograph of herself. Disguised as a robber, he enters the house, secures the picture, and is about to decamp when he is caught by Miss Eleanor, Mercedes' friend, who hands him over to Sergeant Reginald Vandyke Worthington. The situation is precarious for Frank. On the way to the detention camp a friend is met, explanations are made, and Frank is released. Taking to Mercedes the result of his daring, he hands her the photograph, and wishes her good-bye. She doesn't notice his last move, and prepares to return to Eleanor the pilfered portrait, only to arrive there in time to see Eleanor enfolded in the arms of fearless Frank, for, though he stole the photograph, she stole his heart. (Released July 7th. Length 533 ft.)

American Wild West.

The Spur of Necessity.—While prospecting for gold, Jim Brown is bitten by a rattlesnake. Jim rushes home to his wife, who realises that whiskey is the one thing that can pull him through. The nearest village is many miles distant. Mrs. Brown appeals to Jake Wilson, but Jake is drunk, and refuses to give up the so much needed fluid. There then ensues a lively struggle to save a dear one's life. At last the almost exhausted woman succeeds in forcing the bottle from Jake, and so saving the life of her husband. The heroism has such an effect on the victim of alcohol that he realises that there are higher pleasures in life; so he makes a struggle also, and eventually becomes a respectable member of society. (Released July 6th. Length 1,000 ft.)

Eclair.

Fatality.—Jacques lies very ill in his lodgings. A neighbour informs the captain, Cecilie's father. Father and daughter visit the young man. They are accompanied by Susanne, Cecilie's friend. The two young women nurse the invalid. When Jacques is convalescent he expresses more than gratitude for Cecilie's care. The couple become engaged. Cecilie and Susanne are both artificial flower makers, and Cecilie confides her secret to her friend. They go to the flower-workers' ball. Jacques goes too, and, while he and Cecile are dancing, Susanne is carried off by Dorval, a tenor from the theatre, who falls in love with his pretty partner. Dorval gives Susanne singing lessons, and she makes her *debut* upon the stage. Cecilie and Jacques congratulate her behind the scenes. Jacques appears to be fascinated by the singer Dorval sees them caressing each other, and withdraws unobserved. It is the wedding morning, and Jacques receives a note from Susanne, imploring him not to marry Cecilie. He writes a note to his intended bride, telling her that he cannot marry her, as he loves another. She swoons on receipt of this note. Carried to bed, she is delirious, and begs piteously for Jacques to come to her. The old captain seeks out Jacques, and finds him with Susanne. Jacques is about to go with the old man, when Susanne intervenes. A supper is given to celebrate the success of Susanne. Cecilie has been reading the reports of Susanne's success, and determines to kill Susanne and destroy herself. Taking a revolver, she leaves a note for her father, and gains access to the supper-room. The two women confront each other. Cecilie discharges the revolver, but does no injury to Susanne, and, breaking free from those about her, rushes off to the riverside and flings herself into the water from a barge. Three or four spectators dive into the water and rescue Cecilie, who is carried to the nearest police station. Susanne is flirting with a rich financier. Jacques breaks upon the rich man, whom he nearly strangles in Susanne's boudoir. He is arrested, and taken to the police station. Cecilie is carried in. He implores Cecilie to forgive him, but is hauled away by the constables. At the theatre a fire has broken out. Susanne and her maid are imprisoned in the dressing-room. The air is thick with smoke, and frantic members of the company rush hither and thither seeking escape. Susanne reaches the stage, where Dorval is making his way to escape. She implores him to help her, but he flings her aside. Jacques is liberated, and returns to his first love, who finds happiness in the consummation of her delayed wedding. (Released July 4th. Length 2,420 ft.)

Gontran Elopes with the Woman He Loves.—Smitten with her charms, Gontran follows a fair lady. She is the wife of Charlie, a gentleman who lends out motor-cars. She visits her husband at his office, and is tracked by Gontran. Gontran interviews Charlie, and intimates that he wishes to elope with the lady. Charlie conceives a fine practical joke. He tells Gontran that the lady passes the corner of Blue Street every night at midnight. Charlie is to be there with a car, Gontran will lie in wait, and, seizing the lady, elope with her in the car. Charlie explains the scheme to his wife, and she disguises herself as a chauffeur, while Charlie disguises as the lady. Mrs. Charlie takes the car to the street corner where Gontran waits. Charlie appears clad in a lady's costume. Gontran swoops upon his prey, and the lady, after some vigorous struggling, is bundled into the car. Then it sets off, and we see it travelling full speed along the road, whilst Gontran pleads with the object of his admiration. Charlie reveals himself, as does also the wife. Gontran is pitched out of the car, and left to pick himself up as best he can. (Released June 27th. Length 515 ft.)

Preparing Tea in Indo-China.—We are introduced to

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a hillside tea garden, in which the coolies are working. Then an army of women with baskets on their backs pluck the leaves and fling them over their shoulders into the baskets. The gathered leaves are then taken to the drying sheds to be transformed into black or green tea. After the drying, the dust is blown out of the leaves, and the tea packed into chests, which are carried to wagons, which take the tea from the plantations to the shipping ports. (Released June 27th. Length 565 ft.)

The Fine Present.—Auntie has given Nina a large handsome doll as a present. On leaving auntie's house trouble begins. The doll is so large that the 'bus conductor demands an extra fare. A portly passenger objects to the room dolly takes up, and there is an angry squabble throughout the whole journey. Arrived at home, Nina and her dolly become such an annoyance that mother packs the fine present away until Nina shall be fifteen years of age. Mamma and papa have now become so irritated with each other that they quarrel, and retire to separate rooms. Nina creeps to her little cot and dreams. The dream is pictured for us in the background. Miserable, the little girl prays that she may have no more fine presents, and consoles herself with her old battered dolly. Papa and mamma enter, and, meeting thus over the child's cot, become reconciled. (Released June 27th. Length 725 ft.)

The Dutch Doll.—Peter, a young painter, loves Charlotte, a landowner's daughter. She persuades papa to visit his studio. While the artist is making a sketch of her, papa goes off. Returning, he surprises the young couple spooning. He takes his daughter away. Papa sends Charlotte away, and the artist is inconsolable at the absence of his love. He sees an advertisement of a doll-maker. He sends Charlotte's portrait to the doll-maker, so that he may make a life-size image of her. The doll arrives, and is a perfect image of the original. It is amusing to see the artist at tea with the doll seated in a chair opposite him. Leaving the studio, he blows a kiss to the doll. Papa, passing, catches sight of the painter, and makes a discovery. He writes to his daughter, telling her to return, and see how the painter is conducting himself. The young lady returns, rushes into the studio, and upbraids her faithless lover. The artist exhibits the doll, and puts her through her paces. Papa arrives, and true love is now allowed to run its course without obstruction. (Released July 4th. Length 745 ft.)

Willy's Sailor Suit.—In his new sailor suit Willy makes a very engaging little Jack Tar, and papa presents him with a small boat. He clears out a palm tub, rigs up a mast, and, leading in the hose from the bathroom, he turns on the water supply, gets aboard his cruiser, and waits for the tide to flood him. We see him gaily sailing about the flooded drawing-room, that is now feet deep in water. One of the crew falls overboard, and Willy fishes out the unfortunate Golliwog, and performs the burial service, afterwards committing the unhappy corpse to a watery grave. Then he proceeds upon his voyage. Meanwhile, the water is playing havoc with the rest of the establishment. The various inhabitants, absolutely washed out, make a frantic rush for the stairs, down which the water is pouring in a cataract. They succeed in reaching the drawing-room, where Willy's voyage ends in storm. The young adventurer is conducted off to bed, with many admonitions, and left to his dreams. (Released July 4th. Length 515 ft.)

Sea Anemones.—Opening with a view of a coral forest, the film conducts us to the haunts of the starfish. Then we have some pictures of the anemones. Clinging to the rocks, the anemones expand their thousand delicate tentacles, and grasp and absorb anything that comes their way. But the most interesting of the series is that which shows those curious anemones, the outer body of which is a circular sheath, from which the creature projects sprays of delicate feelers, which look like flowers. No sooner does any food touch these feelers than, with amazing swiftness, they close up and withdraw into the tube—to issue forth again when the food has been digested. (Released July 4th. Length 445 ft.)

Kalem.

The Mexican Revolutionist.—Juan, a Mexican revolutionist, encamped with his compatriots outside of Guadalayara, volunteers to enter the Federal camp. Juan protects Marcella, a Mexican girl, from the attack of an intoxicated Federal soldier. The latter recignises the revolutionist and gives the alarm. Juan seeks shelter in the home of Marcella's father, Felipe, but he is apprehended, and his two friends are charged with being sympathisers. Juan escapes from prison and joins his party, who proceed to Guadalayara, capture the city, and liberate Marcella and Felipe. Juan's life is beset with many dangers, but he does not forget the charming girl who has shared his trials, and two months later he is rewarded with her hand. (Released July 4th. Length 990 ft.)

War's Havoc.—News of Sumter's fall interrupts the wedding of Captain Faulkner and Jennie McPherson. The ceremony is completed, however, and the young Confederate leaves for the front. Faulkner and his regiment are quartered near his old home. Word is received that the Federals are on their way by rail. The Confederates beat a hasty retreat. Mrs. Faulkner, by strategy, secures information of value to her husband. Mammy Fanny, a faithful negro slave, succeeds in carrying the message, and Faulkner arranges a code of signals with his wife. The daring woman is then able to inform Faulkner of the departure of the Federals. She cuts the wires, and the northern operator attempts to send his warning from an instrument which he carries to a tree, but a shot from Mrs. Faulkner's pistol brings him to the ground. The incomplete message, however, furnishes a clue to the operator up the line. He gives the warning, and bids the Federals speed backwards on the train. When the wife finds her plans being frustrated, she decides to prevent the arrival of the train load of Federals. She and Mammy Fanny come to where another locomotive is standing. They force the fireman to take to the woods, and the engineer is made to drive the engine ahead. Soon the locomotive dashes on to a high trestle. The oncoming train bearing the enemy is steaming towards them. The engineer is forced to leap for his life, and the two women jump into the water, 30 ft. below. With a crash the two locomotives come together, and the brave women have saved the day. As the sun goes down, the victorious flag of the Confederates floats over the home, and Faulkner is happily reunited to his wife. (Released June 30th. Length 1,036 ft.)

A Fish Story.—John, in order to get a day's fishing, tells his boss he is sick. He hurries home, secures his rod and basket, says good-bye to his wife, and rushes off. John lands a fish. While he is baiting his hook a sea-gull swoops down and secures John's catch. In the excitement of the moment, while throwing the line, the hook catches in the dress of a pretty girl. John gets into difficulties that result in his being driven from the wharf and into the sea. The story he tells his wife is the usual "fish story." (Released July 4th. Length 616 ft.)

Along the Mediterranean.—The spectator is taken for a visit to Algiers. We next visit the picturesque mosque for women. Our next stop is at the historic harbour of Genoa, Italy. Then we pay a visit to a little side street, where we find the original home of Christopher Columbus. The next stop along the Mediterranean is the beautiful Bay of Naples. We have a splendid view of the famous volcano, Mount Vesuvius. (Released July 4th. Length 394 ft.)

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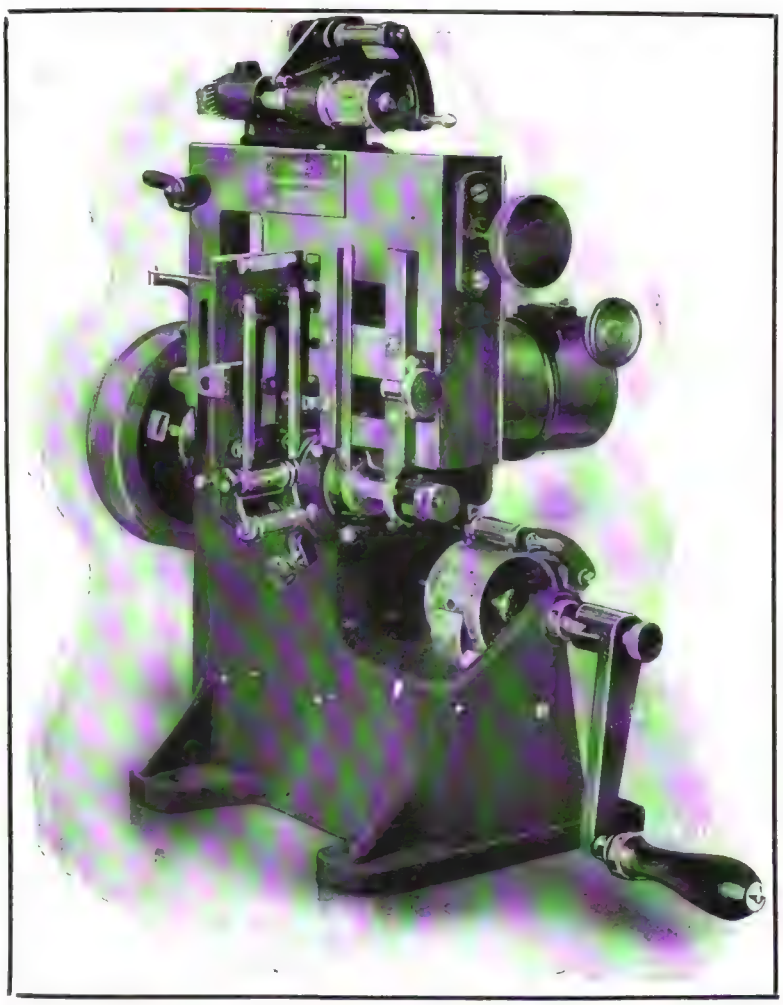

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The Stolen Invention.—Rawley, a promoter, endeavours to obtain the plans of an invention which Conrey has made. He succeeds in establishing his confederate, Mark Hunter, in the Conrey household. Mark finds his efforts frustrated, and he determines to pay ardent court to Gladys, Conrey's daughter. Floyd, Gladys's lover, sees the couple together, and the young woman decides to make Floyd jealous, and pretends to listen to Hunter's words of love. Floyd proposes to leave the neighbourhood. The Conrey workshop is set on fire. Hunter, seeing his opportunity, enters the house and makes away with the plans. Just at that time Floyd passes, and follows in pursuit. Conrey receives a liberal offer for his invention, only to find that his plans have disappeared. Floyd and an officer return with the two criminals and deliver the valuable papers. Gladys makes things clear to Floyd, and all ends happily. (Released July 7th. Length 1,082 ft.)

Hannah Dustin.—A band of Indians make an attack on the home of Hannah Dustin, capturing her and her mother. Other members of the family escape to the woods. Hannah secures the escape of herself and her mother from the Indian camp, and, stealing an Indian canoe, they paddle down the river, pursued by the aroused Indians. Succour is at hand, and the Dustin family are reunited. (Released July 7th. Length 847 ft.)

Lux.

The Little Beggar Boy.—No ray of sunshine found its way into the life of Antonio, the little beggar boy, until a tiny girl of wealthy parentage became interested in him. When Eva Conway's glances fell upon the little beggar boy he became possessed of new desires, and a longing to become a vendor of flowers led him into trouble. The only method of acquiring his stock-in-trade was to steal it. He entered the grounds of a large mansion, and proceeded to help himself. In this act he was caught, and rebuked by the owner of the mansion. He became possessed of a wild desire to revenge himself upon the owner of the mansion, suggesting to his grandfather that the mansion would yield much rich booty if robbed. The old villain gathered together a few companions, and they proceeded to plan the robbery. Antonio learnt that the man who had rebuked him was none other than the father of his little benefactress. He sought to restrain his grandparent from attacking the mansion. The robbers bound him and left him at home. Antonio managed to burn his bonds away and escape. Upon his arrival at the mansion he was seen by the robbers, who promptly shot him. This did not, however, prevent him from giving the alarm and saving the mansion. He was kindly received into the household and treated as a son, whilst little Eva learnt to love him as a brother. (Released July 6th. Length 950 ft.)

Well Worth Seven-and-Sixpence.—Jip's master never does any work. Jip manages to keep the larder well filled in a highly amusing manner. When his master wants to smoke, Jip goes out and steals a cigar out of the smoker's hand. If his master suffers from hunger, Jip soon provides him with a good meal. But when Jip steals an old gentleman's gold watch his career is brought to an abrupt close, and he is condemned to durance vile, together with his lazy master. (Released July 6th. Length 350 ft.)

Broncho.

The Red Man's Bravery.—The Squatter's daughter suffers an insult at the hand of a ne'er-do-well. Her lover arrives, and has an affectionate greeting, which enrages the ne'er-do-well, who rides off. The lovers go for a gallop, and are met by the ne'er-do-well and a fellow-tramp. They attack the lover, who is dealt a blow from behind, and falls from his horse. The Squatter's daughter rides for help, but is chased by the ne'er-do-well. She arrives at the river, jumps into a canoe, and is captured, but is rescued by the brave red man and brought back to her lover. (Released July 6th. Length 556 ft.)

Rex.

Blowing Up the John Day Rapids. — These pictures show the removal of the rocks which formerly impeded the navigation of the upper portion of the Columbian River, and was carried out by the U.S.A. Navigation Board. A considerable portion of these rocks was below the surface of the water, and gave rise to the well-known John Day Rapids. The film shows every stage of the undertaking from the first borings, the insertion of the dynamite charges to the terrific deluge of disseminated rock descending on the surface of the river subsequent to the explosion, and concludes with a scene of the same part of the river, in the silvery moonlight, taken after the rapids ceased to exist. (Released July 6th. Length 400 ft.)

Please, Teacher.—Miss Parker, the school marm, is forced to distribute punishment to Hezekiah Smithers. Hezekiah runs crying to his father, a blacksmith, who determines to call upon the domineering teacher and give her a piece of his mind. He comes to the school. Smithers, senior, confides to himself that he is falling in love with Miss Parker. Miss Parker is diligently attempting to make something of her unpromising pupil. The boy falls in love with the little schoolmistress. Father and son proceed to love her. One Sunday afternoon father and son don their best clothes, with the determination to call on the teacher and press their suits. Each observes the other in his tonsorial efforts, and their labours at last at an end, unknown to each other, they set out to capture the longed-for prize. They meet each other at the teacher's home. Amazed and amused at the twin proposal, she solves the dilemma of a decision by introducing her sweetheart. (Released July 6th. Length 680 ft.)

Milano.

Fabulous India.—The film deals mainly with pictures of the Durbar processions, elephants attired in superb trappings being a strong feature. (Released July 7th. Length 294 ft.)

Urbanora.

Nat Pinkerton, No. 18: The Man with the Three Fingers.—The detective brings the cinematograph to his aid in tracking the thief, who is also a murderer. (Released July 3rd. Length 1,310 ft.)

Scenes in Baden-Baden, Germany.—Many fine views of the famous city are shown, and a picture of the Kaiser, attended by his guard, driving to witness the ascent of the airship "Schwaben," is included. (Released July 3rd. Length 280 ft.)

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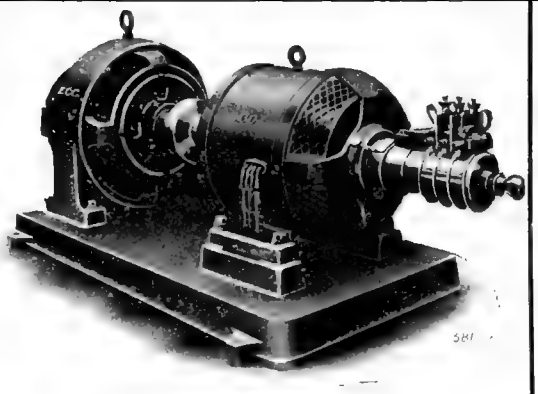

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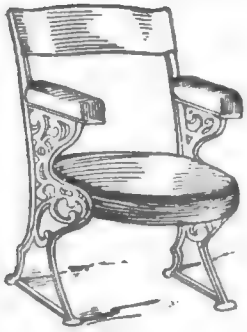

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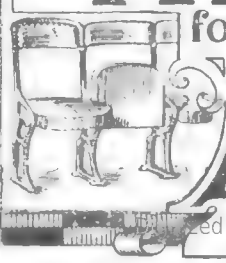

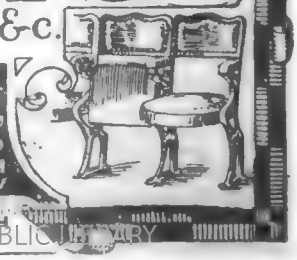

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Bewildering Transformation.—This film is full of astonishing changes, which occur with great rapidity. (Released July 3rd. Length 335 ft.)

From Trau to Spalato on the Dalmatian Coast.—A charming trip on the shores of the Adriatic Sea. (Released July 3rd. Length 335 ft.)

Nordisk.

Saved from the Red Men.—Outside the British camp two horses are tethered, and a thieving Indian is on the point of stealing one. Captain Budd sends him off with the crack of a revolver in his ear. On the steps of their bungalow the colonel and his wife and daughter are seated, when Captain Budd arrives. The captain is a suitor for the girl's hand. The Indian has returned to his camp, and a band of Indians set out on the warpath. Captain Budd and the Colonel's daughter set off for a ride. They are spied upon by an Indian, who warns his band, and soon they are in full flight after the unsuspecting lovers. An Indian brings his tomahawk down on Captain Budd's head, and he falls forward on his horse. The girl immediately sets her horse off at a gallop, with the Indians in full chase. Budd recovers, and races back to the British camp and tells the news. The soldiers turn out, led by Captain Budd. The Britishers come up with the Indians in a small clearing. The Indian chief seizes the bridle of the colonel's daughter's horse, and gallops off, leaving his tribe to account for the Britishers. The Indians are annihilated. Captain Budd dashes off after the Indian chief and the girl. At length Captain Budd comes up with his quarry. Both dismount. Deftly dodging the murderous blows of the Indian, Captain Budd at length manages to stretch him lifeless, just as the colonel and the rest of the regiment arrives. The colonel recognises the gallantry and nobleness of the young captain by joining his hand with that of his daughter. (Released July 6th. Length 935 ft.)

Washington.—We are taken on a most delightful trip through this celebrated city. The first point of interest we touch is the fish market. We journey to the Congressional Library Building, and continue on our way till we reach the United States Treasury Building. We next visit the Army and Navy Building, and then on to the Government Building. The last view we obtain is of the stately edifice, the White House. (Released July 6th. Length 328 ft.)

How to Make a Reputation.—Philip Vernon, an artist, is having a hard struggle to keep the wolf from the door. Philip has a desperate idea, and sets to work to put it into execution. He writes to his wife, Clarice, that life is not worth living, and asks her to kiss his child good-bye. Leaving this note on a table, he goes out into the world. His wife finds her husband's note, and reads it. She bursts into tears, and the frightened little child calls in the neighbours. One of these pays a visit to the police station, and the news of the disappearance of Philip soon spreads. A journalist calls and interviews Clarice. The notice in the papers has done its work, and one after the other wealthy sympathisers call, and soon Mrs. Vernon and the little child are in possession of a goodly sum, which has been realised by the sale of Philip's works. Vernon is seen earning his living as a tattooist in a low-class bar. He reads that the young artist, Philip Vernon, who disappeared some time ago, was undoubtedly a genius. His object attained—that is to say, his reputation being now made—he thinks it about time to return to his wife, over whose joy at seeing her presumably lost husband return we must discreetly draw the veil. (Released June 29th. Length 836 ft.)

American Standard.

Do Your Duty.—The doctor receives a call, and bids "Good-bye" to his wife and blind sister. The wife is called away, and the blind girl, with a lamp in her hand, collides with a chair, drops the lamp, and sets the room on fire. She flies from the house. On his way, the doctor had rescued an organ grinder from the attentions of a constable. The organ grinder is an Italian, and makes money wherever he can by robbery. Meeting the blind girl, he robs her of her jewellery. Returning to his home, he and his companion quarrel about the spoil, with the result that Tony, the organ-grinder, is left unconscious. The police carry the unconscious man to the hospital. The young doctor is the surgeon, and preparations are made for an operation on the unconscious man. The doctor discovers the jewels, and suspects the truth. His instincts prompt him to be revenged, but, after a struggle, he conducts the operation, which is successful. Tony, repentant, restores the blind girl to her home, and the family is once more happily united. (Released July 7th. Length 905 ft.)

Film d'Art.

Bonny Prince Charlie.—Prince Charles Edward, known as Bonny Prince Charlie by his followers, or the Young Pretender by his opponents, is seen landing in Scotland. He is welcomed by blind Angus and his daughter. The head of the most important clan is only persuaded to give his support by the entreaties of his wife, Dora. Prince Charles issues a proclamation calling on his countrymen to assist him to deliver them from the yoke of the English. His attentions to the fair sex have brought him into disfavour with some of his followers. His manners have made a deep impression on Mary, the daughter, and she accepts the responsibility of bringing the Prince an important note. The Prince is grateful to Mary, and gives her a purse. Prince Charlie's affections have become centred on Lord Fingal's wife, Dora, and he writes her a tender letter asking her to meet him at their trysting place to say a last farewell. Some of the Scottish nobles discover that their leader is arranging a secret meeting, and determine to watch him. Mary learns of the danger which is threatening the Prince and Lady Fingal, and advises her to hide. Mary is found with the Prince, and accepts the ignominious position, showing the purse the Prince has given her to support her statement. Mary's father is broken down by this revelation, and Lady Fingal is so much moved by the old man's grief that she reveals the truth. But the hand of fate is against Bonny Prince Charlie, and at Culloden his army is completely defeated. Among those who are wounded is Lady Fingal, who dies in her husband's arms. Lord Fingal takes shelter at Duncan's, and learns that a price is placed on the head of Prince Charles. The heart of the defeated Prince is still full of sorrow at the death of the woman he loved, and in visiting her tomb he observes the English. He takes refuge in the hut of Duncan. Lord Fingal, discovering the Prince, determines to give him up to the English. He recollects that in doing so he would not only besmirch the memory of his wife, but also break his oath of loyalty to the Prince. He nobly assists the Prince to make good his escape. Mary, stricken down by the news of the departure of the Prince, dies from shock. (Released July 3rd. Length 1,800 ft.)

Reliance.

Hide and Seek.—Jack Porter, the operator at the Midvale Station, sells out his country property for the sum of ten thousand dollars. He requests to have the money sent to him in cash. When Clarkson arrives at Midvale, Porter has gone home for his

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dinner, and he asks Smith, the express agent, to direct him. Smith, knowing of the real estate deal, talks to Clarkson about it, and both men look at the money with envious eyes. The two men plan to rob his house after he has left. When Porter has gone, his wife and baby play a game of hide and seek. When the men enter Mrs. Porter is seated in a chair blindfolded, while the child is in hiding. The mother is gagged and tied to the chair, and the men rush into the next room to search for the money. The child comes out from behind the chair, pulls the gag from her mother's mouth, and holds up the telephone so that she can call her husband. The child pushes the gag back and hides as the men come back into the room, and demand knowledge of the hiding-place of the money. The woman refuses, and her husband and the police enter. The men are arrested, and the husband takes his little girl and wife in his arms. (Released July 3rd. Length 995 ft.)

The Fur Smugglers.—Walter Leggett, a Customs officer, vows to discover the fur smugglers, and through his sweetheart decides to get on the trail of Maynard. He plans a ruse whereby he will be taken into Maynard's cabin supposedly very ill. The ruse works better than he expected, for he manages to win the love of Ruth during his supposedly convalescent period. Steve resents Leggett's intrusion, and suspects him. He gives Ruth his revolver for protection, and she has no occasion to use it until Leggett leaves, making an appointment to meet her down by the river. Steve sees Leggett with the school teacher, and meets Ruth patiently waiting at the tryst. She runs home, where she discovers Leggett searching and finding the hidden furs. Securing the gun she waits for him. He wrenches the gun from her, then runs down the hill. The school teacher sees the whole affair. Leggett stumbles, and, in falling, shoots himself. When Steve is taxed with the killing, through the fact that it was his gun that was used, he realises that Ruth alone must be the responsible one, and so shoulders the blame himself. Ruth and the teacher arrive in time to clear Steve, and later she slips from her father's comforting arms to seek those of Steve—and is forgiven. (Released July 6th. Length 999 ft.)

Itala.

ITALA-FILM TORINO

The Mania for Disinfection.—Our hero, provided with a pair of bellows, disinfects his boots before putting them on and door handles before opening them. None may shake hands with him until their hands have been disinfected. A soldier obliging a civilian with a light from his cigarette does not appreciate the hero's sanitary attentions; neither do a couple about to kiss in the park. He enters a restaurant, and upsets the whole of the diners by puffing smoke in their faces. Then he proceeds to carry out his ministrations in the kitchen. By this time the population is thirsting for his blood, and he has to fly for safety. After a comical chase, he is captured, jammed into a dog-kennel, and trundled away. (Released July 7th. Length 360 ft.)

Fitz.

The Broken Melody.—A tramp, singing for coppers, receives a shower of brickdust from some unsympathetic builders. He persuades a rival mendicant to use the same pitch, with even worse results. They both induce a female acquaintance to take her stand beneath the fatal scaffolding—when Oh! what a surprise! she receives a chicken and a bottle of beer. (Released July 3rd. Length 325 ft.)

Imp.

The Tables Turned.—Rose Despard sees her young husband holding conversation in his office with another young lady. Home she goes, and confides her troubles to her maid. This young woman advises Mrs. Despard to feign madness in order to bring hubby to his senses. When Ralph Despard arrives home things wear a terrible aspect. Here is the maid's chance. She persuades the husband to feign insanity for the purpose of curing his wife, and is rewarded for the suggestion by Ralph, who then behaves so very madly that Mrs. Despard has him conveyed to an asylum. Here he nearly dies from the effects of his so-called "cure." When Mrs. Despard learns the truth she hurries off to the asylum, obtains the release of her husband, and endeavours by her endearments to atone for her mistake. (Released July 3rd. Length 830 ft.)

Tempted, but True.—John is a village blacksmith. He is happy in the probability of marrying Mary, a farmer's daughter, who is contented with her prospects until she is lured to the East by the hopes of earning an easy living. She secures a position in the ribbon department of a draper's, living meanwhile at a cheap boarding-house. Her chief admirer is her employer. He schemes to entrap her by a bogus marriage. John decides to go to the city and seek her out, and puts up at the very hotel where a plot is in progress to delude Mary by the aid of a forged marriage certificate. John makes his way to the boarding-house where Mary is staying, only to be repulsed by her homely, but honest, admirer. John returns to his hotel, where he overhears by chance the plot to entrap Mary. He rushes off, and before the marriage can be consummated he finds the minister, and with him defeats the plot. The girl's eyes are opened, and she realises the worth of the man who has saved her in spite of herself. (Released July 4th. Length 1,000 ft.)

Percy Learns to Waltz.—Percy and Edith are sweethearts, and he escorts her to a ball under the pretence of being a finished dancer. They commence to waltz, but to Edith's dismay she finds she has been deceived, as Percy only succeeds in falling all over himself as well as the furniture, and he causes her to fall also. Edith becomes indignant, and leaves the room accompanied by another admirer. Percy rushes home alone. He then decides that he will learn to waltz. He does not succumb, but pretty nearly all the rest of the boarders in the house do, in their efforts to assist him to attain his desire. After great perseverance he becomes an expert in the terpsichorean art, but Edith is afraid to trust herself again in his arms. So he turns his attentions to the other girls, and awakens the pangs of jealousy, and when Percy considers that she has had enough, takes her back into favour, and once more into the whirling maze. (Released July 7th. Length 590 ft.)

Call of the Drum.—Old Corporal Ellison has a daughter who marries, and the young couple invite the soldier to come and live with them. The old father for a time is happy in his new surroundings. He lives his military life over again. His comrades are on the march, he hears the sounds of the drum. The past appeals to him and the past is living, for his brother veterans are yet alive to talk with him about the deeds they used to do in the days of long ago. Yielding to an irresistible temptation to connect himself with the strong and heroic past, he rejoins his old comrades. The daughter and her husband go after him and try to induce him to return to their home; but no, the call of the drum has conquered, and the story ends with the old father refusing to leave his comrades. (Released July 7th. Length 953 ft.)

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Lubin.

The Lost Dog.—Kitty Tyron is out walking with her little dog, Pinkie. The dog loses sight of his mistress, and turns back. He is picked up by Jule Murray. Bob Nugent, being informed of the loss of the dog, goes on the hunt for it. He meets Murray, and demands the dog. Then there is a rough-and-tumble fight. The dog gets away, and is picked up by Tom Jackson, who runs, and is chased by the mob. He sees a sewer hole open, and promptly drops down into the sewer. The dog gets loose, and looks down the sewer at Jackson. Finally Pinkie is restored to his mistress. (Released July 4th. Length 447 ft.)

Turtle Industry in Florida.—The monsters are handled fearlessly by the keepers, who give them their turn in the tanks. A boy rides on the back of one of the turtles. The dressing for the market is done rapidly, and on a wholesale scale. (Released July 4th. Length 261 ft.)

Little Boy Blue.—The Star baseball team, composed of small boys, are playing in a vacant lot. Harold bats his ball through the window of a small cottage. He apologises, and is kindly received by old Mr. and Mrs. Stone. The landlord of the house comes in and demands the rent, which is overdue. The boy proposes, with the assistance of a little girls' society, to give a bazaar for the benefit of the old couple. The performance is well patronised. Harold plays "Little Boy Blue," and two Italian organ-grinders furnish the music. After the show it is discovered that Harold is missing. The organ-grinders are suspected of abduction, but a number of friends search the Church vestry room, where the bazaar was held, and old Mrs. Stone finds "Little Boy Blue" under the haystack fast asleep. (Released July 4th. Length 1,051 ft.)

A Son's Devotion.—His mother dangerously ill, Juan, a poor Mexican, gets the doctor. The doctor tells him that his mother will surely die if Juan cannot secure for her the necessary medicine and nourishing food. Driven to desperation, he steals a horse and sells it. He purchases the necessary medicine and food and starts home. The owner discovers his loss, and reports it to the sheriff. They find the horse in the possession of the man who bought it, and learn the identity of the thief. They overtake Juan, who tells his story, and at his earnest pleading they accompany him home with the articles he has purchased. The mother has passed away. Touched by the boy's sorrow, the owner of the horse and the sheriff depart, leaving Juan with his dead. (Released July 7th. Length 1,061 ft.)

A Complicated Campaign.—In Bell City, in the midst of the Mayorality campaign, things look bad for the "old party." The women have nominated Miss Pinker, an old maid. The leader of the Feminist party is Mrs. Bright, a widow of fifty. The "old party" propose that Colonel Pease, their candidate, shall visit Miss Pinker and induce her to withdraw, even if the Colonel has to propose marriage. The Colonel visits the old maid and proposes to her, and signs a paper promising good faith. The women party select another candidate, and things are as bad as ever, but the Colonel next seeks Mrs. Bright, the leader, and proposes to her. The Colonel is elected, but has two breach of promise cases on his hands. Under pressure he marries Mrs. Bright, and the district attorney marries Miss Pinker. (Released July 7th. Length 1,043 ft.)

Cosmopolitan.

Feeding-time.—This opens with a picture of a lively kitten at feeding time. Next pigeons feeding from a little child's hand. We see young lambs being fed by the bottle. A cat nursing her kittens, geese being fed by a curly headed youngster, white rats and their young feeding. Snakes and other incidents make an attractive subject. (Released June 30th. Length 275 ft.)

The Clown.—Marie, a little girl on a poor farm, is so badly ill-used by the mistress that she runs away. She is found exhausted by the roadside by a travelling circus, the members of which take her into their van. Bobby, the clown, shows her how to perform on the trapeze. Marie's figure and handsome face attract Count Borgen, who succeeds in gaining her favour. Bobby interrupts the interview. It is clear that he loves Marie. Under promise of marriage, Marie leaves the circus secretly at night, and the Count takes her to his home. The light of the world has gone out for poor Bobby, and he is very dispirited as he answers the call to the ring. In going through his antics on the trapeze he has a nasty fall. He is carried outside to recover from his faintness, and the crowd obstructs the carriage in which the Count and Marie are sitting. They alight, but he prevents her from flying to Bobby's side, as she obviously wishes to do, whilst poor Bobby is frantic to see her passing again out of his life. Marie reproaches the Count for his heartlessness, flings his gifts at his feet and breaks off the engagement. Returning she finds the disconsolate Bobby despondent on the steps of the van. Explanations follow, and our last glimpse is of the now deliriously happy Bobby whacking the big drum, and inviting folks into the circus. (Released June 30th. Length 1,250 ft.)

The Crisis.—The settlers at Medicine Bend are building a church, and send an invitation to the Rev. J. H. Mason to become their pastor. The pastor accepts. His son, Ned, is a ne'er-do-well, addicted to drink. The parson, his wife, daughter, and Ned take train to Blue Gulch, from which they are to travel by coach to their destination. At Blue Gulch, Ned spends his time in a saloon. Ned, after an angry scene, is disowned, and the parson and his family proceed on their journey alone. They are welcomed by the settlers. Ned decides to reform and become reconciled to his father. Putting a few belongings on the back of an ass, he sets off on foot across the prairie. The Indians get on the warpath. Ned comes upon a settler mortally wounded, who tells him of the Indian rising, and implores him to warn the rest of the settlers. Mounting the wounded man's horse, Ned gallops off. He is wounded by the Indians, and falls swooning on the prairie. But the frontier force, warned of the rising, discover Ned, who puts them on the right track. The alarm has reached Medicine Bend, and the settlers, with their parson, have taken refuge in the church. The Indians attack, but the church is stoutly defended. It is a fierce conflict, which begins to look desperate for the besieged, as the ammunition runs out. Happily, the cavalry arrive and scatter the Indians. The grateful settlers issue forth, and the parson learns of the plucky part Ned has played, and of his good intentions. There is a happy reconciliation. (Released July 7th. Length 2,000 ft.)

Kineto.

Trout Farming in Surrey.—This film illustrates the various operations connected with trout farming in Surrey. No industry could be more fortunately situated as regards the outlook and general conditions of the workers. The work is carried on in the open air amid the beautiful scenery of the Surrey hills and dales. These pictures show what pains are taken by the farmers to ensure a supply of fresh fish reaching the London market. (Released July 4th. Length 540 ft.)

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Knickerbocker.

All on Account of Bobby.—The Johnsons and the Smithsons live side by side in peace. The son of the Johnsons is engaged to the daughter of the Smithsons. Bobby, the youthful son of the Smithsons, breaks a window in the house of the Johnsons. Mr. Johnson chastises the youngster; this leads the young gentleman to play tricks upon the good lady by way of retaliation. Mrs. Johnson and Mrs. Smithson have a quarrel, and insist upon their husbands and children following their example, and changing from friends to enemies. This does not work, though an air of secret hostility still pervades the two households. Bobby gets a good thrashing from his mother, who cannot forget that her dignity has been insulted by Mrs. Johnson. Bobby decides to run away to the woods and become a wild Indian. Getting tired, he decides to go home, and he arrives to find the house empty; he is, however, too tired to worry about that, and is soon asleep. His absence has caused all the Johnsons and the Smithsons to rush off to find the lost one, and thus the bond of union is restored once more. (Released July 3rd. Length 880 ft.)

FILM RELEASES.

THIS WEEK, NEXT WEEK AND THE WEEK AFTER (June 23rd to July 14th.)

ABBREVIATIONS: B, Biblical; Bur, Burlesque; C, Comedy; Com, Comic; D, Drama; Des, Descriptive; E, Educational; F, Fantasy; G, Gymnastic; H, Historical; I, Industrial; Int, Interest; M, Melodrama; NH, Natural History; P, Pathetic; R, Romance; S, Scenic; Sn, Scientific; Spec, Spectacular; Sp, Sporting; T, Travel, Tr, Trick; Top, Topical.

Ambrosio,

New Agency, 83, Shaftesbury Avenue, W.

Gerrard 6831. Nuafilms, London.

	Des.	Feet.	Date.
Prosperity Founded on Another's Ruin	—	1253	June 23
Tweedledum's Sweet Wife	Com	546	— 23
Festivals in India	Int	490	— 27
A Honeymoon Journey	CD	1208	— 27
Tweedledum's Income	Com	673	— 30
If I were a King	D	574	July 4
The Ship	D	1647	— 7
Married Lovers	C	605	— 7
Emma's Secret	D	1446	— 11
Tweedledum Becomes an Hercules	Com	503	— 14

American Wild West,

(G. Melies, N.Y.)

J. F. Brockliss, 4, New Compton Street, W.C.

Gerrard 1962. Stafilm, London.

Great Heart of the West	D	1000	June 22
Cowboy *versus* Tenderfoot	D	1005	— 29
The Spur of Necessity	D	1000	July 6
The Mortgage	D	1015	— 13

B. and C.

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Smuggler's Daughter of Anglesey	D	1090	June 23
The Pedlar of Penmaenmawr	D	860	— 30
The Adventures of Dick Turpin: Series I., The King of Highwaymen	D	1132	July 7
Our Pet Dogs	Int.	381	— 11
The Gentleman Ranker	D	975	— 14

Biograph,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

One is Business, the Other Crime	D	988	June 23
Won By a Fish	C	533	— 23
The Brave Hunter	C	466	— 27
The Lesser Evil	D	1009	— 30
The Fickle Spaniard	C	456	— 30
The Light that Came	D	998	July 4
The Old Actor	D	1020	— 4
A Lodging for the Night	D	1018	— 7
A Midnight Adventure	C	533	— 7
A Sweet Revenge	DC	486	— 11
When the Fire Bell Rang	C	569	— 11
His Lesson	D	1032	— 14
The Leading Man	C	561	— 14
International Gymnastic Fête at Tunis	Int	675	— 14

Broncho.

Western Import Co., Ltd., 7, Rupert Court, Rupert Street, W.

Gerrard 8080. Wesfilm, London.

Young Deer's Return	[illegible]	588	June 26
Mr. Dooley's Holiday	[illegible]	380	— 29
The Red Men's Bravery	D	556	July 6
[illegible]	D	755	13

American Standard,

Tyler Film Company, Limited, Film House, W.

Gerrard 997. Tyfilm, London.

Mamie Bolton	C	965	June 30
Do Your Duty	D	905	July 7
Deceptive Appearances	D	650	— 14

Cines,

18, Charing Cross Road, W.C.

Central 12912. Rossicines, London.

The Debt Paid	D	1656	June 26
Saved	D	1587	— 29
Eclipse of the Sun	E	285	— 29
Reunited	D	921	— 29
The Police Sergeant	D	1295	July 3
Mona Lisa with a Moustache	C	633	— 3
Dolly's Savings	D	630	— 6
Passion Play in Southern Italy	Int	670	— 6
The Wrong Hat	Com	670	— 6
The Fox Hunt	C	436	— 6
Peasant and the Baron	C	642	— 13
Modern Naples	T	469	— 13
The Animals' Friend	Com	629	— 13

Clarendon,

12, Charing Cross Road, W.C.

Central 7320. Clarifilm, London.

Sharp Practice	D	838	June 23
Mr. Diddlem's Will	C	375	— 30
Sheepskin Trousers; or, Not in These	Bur	720	July 7
Didums at School	Com	495	— 14

Cosmopolitan, Cl

Film House, Gerrard Street, W.

Gerrard 964.

The Race of Mountain Climbers	Com	450	June 23
Blazing the Trail	D	2100	— 23
The Test of Truth	D	1000	— 27
The Making of a Soldier	E	375	— 27
Feeding Time	E	275	— 30
The Clown	D	1250	— 30
The Crisis	D	2,000	July 7
Saved from Siberia	D	2500	— 14

Cricks & Martin,

Kinematograph House, 101, Wardour Street, W.

City 621. Biolesque, London.

Constable Smith in Command	Tr C	440	June 27
The Farmer's Daughter	D	975	— 29
Muggins, V.C.	D	865	July 4
On an English Farm	Int	345	— 6
Charlie Smiler at the Picnic	Com	550	— 11
The Patched Coat	D	1040	— 13

Empire,

M.P. Sales Agency, 86, Wardour Street, W.

City 648. Bioselig, London.

Father's Forty Winks	Tr	330	June 23
Making Old Chums	I	330	— 30
Among the Ferns and Waterfalls of the Blue Mountains, N.S. Wales	T	945	July 7

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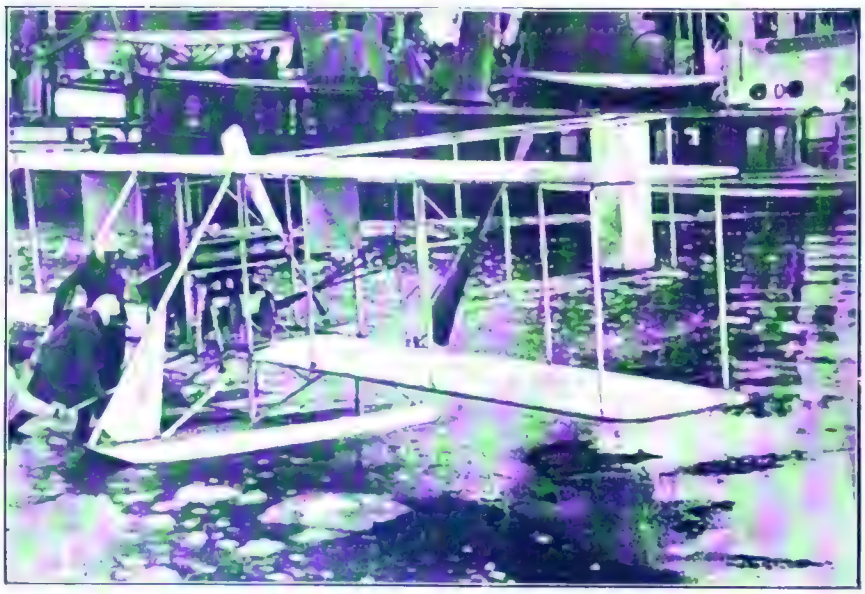

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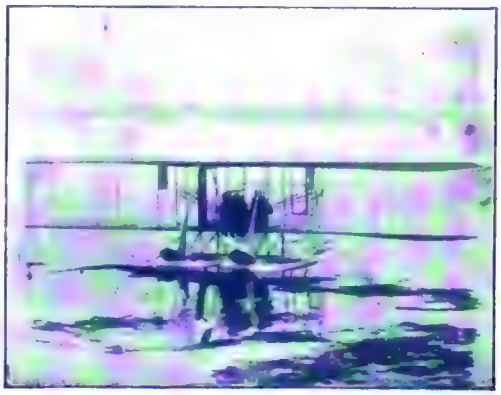

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 23rd to July 14th.)

Eclair,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm, London.

	Des.	Feet.	Date.
The Picket	D	785	June 23
Beyond the Law	D	1415	— 23
Song of Happiness	D	760	— 27
The Fine Present	C	725	— 27
Gontran Elopes with the Woman He Loves	Com	515	— 27
Preparing Tea in Indo-China	E	565	— 27
Fatality	D	2420	July 4
The Dutch Doll	C	745	— 4
Willy's Sailor Suit	Com	515	— 4
Sea Anemones	NH	445	— 4
Taschkent	T	325	— 11
Funnicus in the Country	Com	490	— 11
A Press Campaign	D	835	— 11
The Old Cousin	C	990	— 11

Edison,

25c, Clerkenwell Road, E.C.

Holborn 5050. Randomly, London.

Dr. Brompton-Watts' Age Adjuster	C	325	June 26
The Mine on the Yukon	D	1000	— 26
New York Poultry, Pigeon and Pet Stock Association	E	540	— 26
How Motion Pictures are Made and Shown	Des	1000	— 29
Two Knights in a Bar-room	C	1000	— 29
Winnie's Dance	C	1000	July 3
Charlie's Reform	D	1000	— 3
Rowdy and His New Pal	CD	675	— 6
Tommy's Geography Lesson	C	400	— 6
Is He Eligible?	C	1000	— 6
Dress Suits in Pawn	C	1000	— 10
Her Face	CD	990	— 10
Personally Conducted—A Trip to Bermuda	SC	1000	— 13
The House with the Tall Porch	D	990	— 13

Essanay,

H. A. Spoor, 5, Wardour Street, W.

City 2129. Essafilm, London.

The Indian and the Child	D	1000	June 23
Our Neighbour's Wife	C	994	— 23
Dead Man's Claim	D	994	— 27
The Chaffer, the Girl, and the Cop	C	996	— 27
Out of the Night	D	990	— 30
Alkali Ike's Bride	C	994	— 30
Napatia, the Greek Singer	D	992	July 4
The Doctor	C	998	— 4
Broncho Billy and the Bandits	D	994	— 7
In Quarantine	C	992	— 7
The First Man	C	996	— 11
A Soul Reclaimed	D	998	— 11
The Eye that Never Sleeps	D	996	— 14
His Thrifty Wife	C	994	— 14

Express,

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Cousinhood London.

The Life of the Kalmucks	E	355	June 27

Film D'Art,

American and Continental Film Co., 5a, New Compton Street, Charing Cross Road, W.C.

Gerrard 1262. Stafilm, London

Bonny Prince Charlie	D	1800	July 3

"Flying A."

American Company (London), Ltd., 101, Wardour St., W.

City 9674. Amfcolo, London.

The Ranchman's Marathon	C	480	June 15
Her Mountain Home	D	992	— 19
The Haters	C	1000	July 6

Fitz,

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.

Gerrard 8080. Wesfilm, London.

	Des.	Feet.	Date.
The Children of the Forest	D	425	June 29
The Broken Melody	Com	325	July 3
A Day in the Country	Com	500	— 10

Gabot,

M.P. Sales Agency, Limited, 86, Wardour Street, W.

City 648. Bioselig, London.

Grombreny to Llodegat Springs (Spain)	T	439	July 7
Water Power at Llodegat	I	434	— 11

Gaumont,

Chrono House, Sherwood Street, W.

Gerrard 5964-7-8. Chronophon, London.

Zigoto and His New Motor Car	Com	362	June 23
Their Lives for Gold	D	1470	— 23
Habits and Customs of the Sarts of Turkestan	Int	350	— 23
A Matrimonial Venture	C	636	— 23
Geometrical Deformation	Sn	305	— 27
Bobby, the Magic Gardener	Com	415	— 27
A Football Absurdity	Com	360	— 27
The Marquise and the Dancer	C	800	— 27
The Palace of Versailles and the two Trianons	Int	490	— 30
Uncle Tom's Second Childhood	Com	450	— 30
A Hasty Marriage	C	1370	— 30
Her Supreme Sacrifice	D	1055	— 30
Lost, a Leg of Mutton	Com	255	— 30
Life on the Mountains of Caucasia	Int	339	July 4
A Midnight Encounter	C	640	— 4
A Premeditated Crime	D	1285	— 4
Artificial Breeding of Trout and Salmon	Sn	382	— 7
The Unexpected Endowment	Com	492	— 7
The Two Grenadiers	D	754	— 7
Mirka's Revenge	D	779	— 7
Ardent Heart	D	1000	— 11
The Inevitable Cavalier	Com	775	— 11
Life on a French Cruiser	Int	800	— 11
Zigoto Drives a Locomotive	Com	480	— 14
The Silent Castle	C	1000	— 14
The Convict Brand	D	2085	— 14

Hepworth,

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451. Heptoic, London.

The Last of the Black Hand Gang	D	450	June 23
The Passing of the Old Four Wheeler	D	875	— 27
Her "Mail" Parent	C	725	— 30
In Wolf's Clothing	C	500	— 30
An Indian Woman's Pluck	D	950	July 4
The Transit of Venus	Com	400	— 7
The Passing of the Old Four Wheeler	D	879	— 27
Her "Mail" Parent	C	725	— 30
The Convict's Daughter	D	650	— 11
A Man and a Serving Maid	D	775	— 11
Wonkey's Wager	Com	550	— 14

Heron,

Universal Film Co., Ltd., 5, Denmark Street, Charing Cross Road, W.C.

Gerrard 9277. Ufilmico, London.

The Life of a Racing Pigeon	E	505	July 14

Hispano.

European Film Agency, 58, Dean Street, London, W.

Gerrard 94. Wilgrams, London.

The Rivals	D	685	July 6

Itala,

Tyler Film Company, Ltd., Film House, W.

Gerrard 9997. Tyfilm, London.

The Numerous Family at the Philanthropist's	Com	620	June 23
The Anti-Feminist	C	1320	— 23
Chantilly Cream	Com	535	— 30
The Mania for Disinfection	Com	360	July 7

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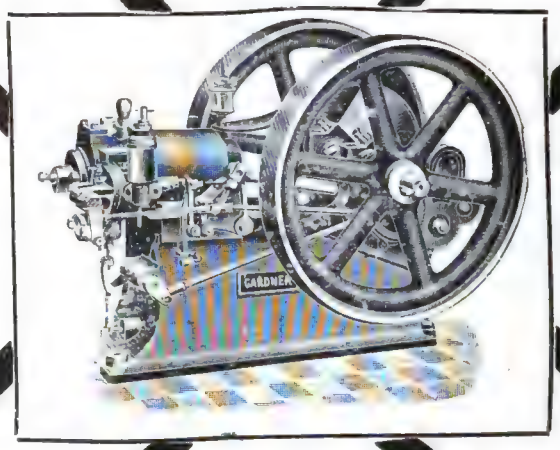

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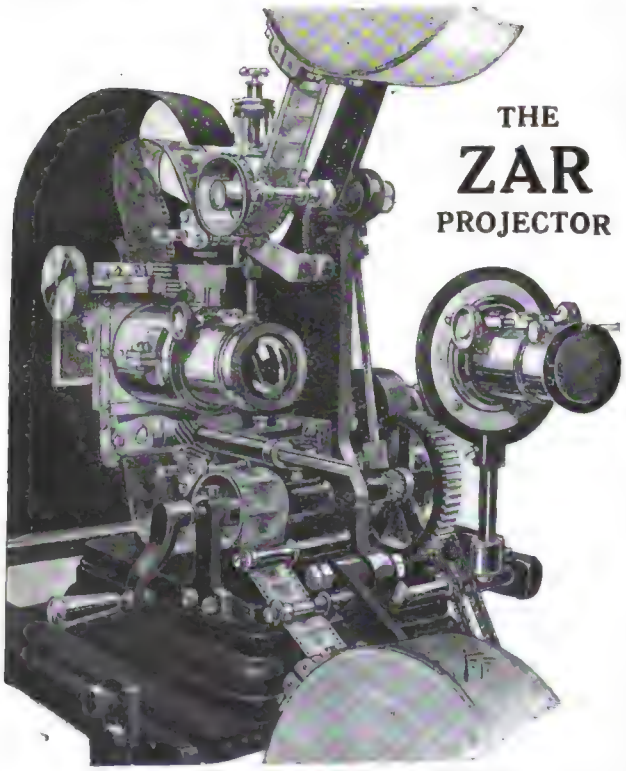

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 23rd to July 14th.)

Imp.

J. F. Brockliss, 4, New Compton Street, W.C.
Gerrard 1262. Stafilm, London.

	Des.	Feet.	Date.
Better than Gold	D	990	June 23
The Kid and the Sleuth	Com	999	— 23
The Tea Industry	Int	415	— 26
The Man from the West	C	1010	— 27
The Romance of an Old Maid	D	985	— 30
Ice Boating	Int	445	— 30
The Tables Turned	Com	830	July 3
Tempted but True	D	1000	— 4
Percy Learns to Waltz	Com	590	— 7
Call of the Drum	D	953	— 7
The Dove and the Serpent	D	1000	— 11

Kalem.

M.P. Sales Agency, 86, Wardour Street, W.
City 648 Bioselig, London.

Trail of Gold	D	1016	— 23
Old Sleuth Detective	D	920	— 23
The Railroad Detective	D	1020	— 27
War's Havoc	D	1036	— 30
The Pasadena Peach	C	1003	— 30
The Mexican Revolutionist	D	990	July 4
A Fish Story	C	616	— 4
Along the Mediterranean	T	394	— 4
The Stolen Invention	D	1083	— 7
Hannah Dustin	D	847	— 7
The Tide of Battle	D	1067	June 23
Old Soldier's Story	D	796	— 11
Getting His Money	C	708	— 11
Hypnotic Nell	C	431	— 11
The Outlaw	D	1031	— 14
A Mardi Gras Mix-Up	C	957	— 14
Potters of the Nile	I	349	— 14

Kineto.

80-82, Wardour Street, W.
Central 6730. Kinetonia, London.

Nature's Little Tragedies	Int	440	June 27
Trout Farming in Surrey	Int	540	July 4
Olympic Games: Final Swimming Trials at Southport	Int	565	— 11

Knickerbocker.

R. Prieur and Co., Limited, Film House, Gerrard St., W.
Gerrard 9115. Enerphone, London

All on Account of Bobby	C	880	July 3
The Tramp's Reward	D	900	— 10
By Help of Love	D	950	— 13

Lubin.

M.P. Sales Agency, 86, Wardour Street, W.
City 648. Bioselig, London.

Capt. King's Rescue	D	1035	June 23
Gay Times in Jacksonville	C	1041	— 23
Becky Gets a Husband	Com	670	— 23
The Lovers' Signal	DC	1016	— 27
In After Years	D	1043	— 30
Paying the Price	D	1035	— 30
Little Boy Blue	D	1051	July 4
The Lost Dog	C	447	— 4
Turtle Industry in Florida	I	261	— 4
A Son's Devotion	D	1061	— 7
A Complicated Campaign	C	1043	— 7
Won by Waiting	D	1060	— 11
A Leap Year Lottery Prize	C	1061	— 11
The Wooden Bowl	D	1047	— 14
Tin Can Rattle	C	776	— 14
Ostrich, Pigeon and Alligator Farm	I	369	— 14

Lux.

R. Prieur & Co., Limited, Film House, Gerrard St., W.
Gerrard 9115. Enerphone, London

Arabella Seeks a Sweetheart	Com	500	June 26
When a Man's Married	Com	620	— 29
Thou Art the Man!	D	745	— 29
Arabella Feigns Indisposition	Com	535	— 29
The Little Beggar Boy	D	950	July 6
Well Worth Seven-and-Sixpence	Com	350	— 6
Terrible Tommy	Com	5[illegible]	— 7
Bill on the Telephone	Com	510	— 10
The Postman's Escapade	Com	270	— 13

Majestic.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.
Gerrard 8080. Wesfilm, London

A Warrior Bold	C	996	June 26
Keep Quiet	C	999	— 29
The Return of Life	D	1060	July 3
The Silent Call	D	995	— 6
Not on the Programme	D	1007	— 10
Boys	C	1020	— 13

Mendal.

J. F. Brockliss, 4, New Compton Street, W.C.
Gerrard 1262. Stafilm, London

The Anarchist's Wife	D	820	July 10

Milano.

J. F. Brockliss, 4, New Compton Street, W.C.
Gerrard 1262. Stafilm, London.

Telephone Call to the Hills	D	898	June 23
Mr. Boneface's Grand Relations	D	510	— 30
Fabulous India	T	294	July 7

Nestor.

R. Prieur & Co., Limited, Film House, Gerrard St., W.
Gerrard 9115 Enerphone, London.

The Torn Letter	D	950	June 26
The Outlaw's Wife	D	950	— 29
A Pair of Baby's Shoes	D	950	July 3
Her Indian Hero	D	950	— 6
Lottery Ticket No. 13	D	930	— 10
The Little Nugget	D	950	— 13

Nordisk.

Nordisk Films Co., 25, Cecil Court, W.C.
City 172. Nordicom, London.

A Poisonous Love	D	1043	June 29
How to Make a Reputation	D	836	— 29
Saved from the Redmen	D	935	July 6
Washington	Des	328	— 6
All the World's a Stage	D	2550	— 13
The "Paralysed" Governor	C	508	— 13

Pasquali.

New Agency, 83, Shaftesbury Avenue, W.
Gerrard 6881. Nuafilms, London

Polidor's Love Gift	Com	655	June 27
Through Tribulation to Happiness	D	2670	— 30
Polidor's New Suit of Clothes	Com	570	July 4
Polidor, Porter for Love	Com	650	— 11
The Airman's Secret	D	1667	— 14

Powers.

J. F. Brockliss, 4, New Compton Street, W.C.
Gerrard 1262. Stafilm, London.

A Woman of No Importance	D	880	June 26
Touring Brussels	T	220	July 3
The Sign of the Helmet	Com	685	— 10

Raleigh and Roberts.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.
Central 120, Gerrard 4929. Cousinhood, London.

Catching a Tiger	Com	340	June 27

Rep.

American Film Releases, 19, Cecil Court, W.C.
City 3953. Amrel, London.

A Severe Lesson	D	1000	June 27
In the Tide	D	1000	— 29
From the Path Direct	D	950	July 4
The Soldier's Last Call	D	875	— 6
A Message from the Past	D	950	— 13

Reliance. 1912.

Western Import Co., Ltd., 7, Rupert Court, Rupert St., W.
Gerrard 8080. Wesfilm, London.

Bedelia's At-Home	Com	766	June 26
The Ruling Passion	D	997	— 26
Raising Alligators	Int	240	— 29
Hide and Seek	D	995	July 3
The Fur Smugglers	D	999	— 6
A Tragic Experiment	D	975	— 10
Jealousy	C	1020	— 13
Up from the Primitive	N H	295	— 13

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FILM RELEASES.

THIS WEEK, NEXT WEEK, AND THE WEEK AFTER. (June 23rd to July 14th.)

Pathe Freres Cinema, Ltd.,

31-33, Charing Cross Road, W.C.

Gerrard 3239. Central 3037. Photofilm, London

	Des.	Feet.	Date.
The Curse of Drink	D	1270	June 26
Peggie and the Roundheads	D	1006	— 26
Eternal Women	Com	495	— 26
A Shrew of a Wife	Com	412	— 26
Opossum Hunting	Int	495	— 26
Don Juan	D	2013	— 29
A Revolution in the Bachelor's Club	C	757	— 29
The Course of True Love Never Did Run Smooth	Com	906	— 29
The Diamond Belt	D	857	— 29
The Manufacture of a Remington Typewriter	Int	610	— 29
How to Preserve the Brilliant Colour of Butterflies	E	577	— 29
False as Fair	D	1072	July 3
St. Honorat's Island	T	330	— 3
The Edelweiss	C	362	— 3
Andalusian Superstition	D	790	— 3
The Borrowed Umbrella	Com	692	— 3
Wiffles, the Cracksman	Com	725	— 3
Eastern Jealousy	D	1830	— 6
The Ranch Girl's Mistake	D	857	— 6
A Farm House Romance	Com	773	— 6
Transformations	Tr	346	— 6
Lumbering in Australia	Int	379	— 6
The Half-Breed's Dog	D	595	— 6
A Hercules Amongst Insects: The Stag-Beetle	E	379	— 6
Spooks	Com	890	— 10
A Dayak Village	Int	379	July 10
Cupid and Psyche	R	939	— 10
A Sea Trip	Com	379	— 10
The Village Herbalist	D	824	— 10
Kindness to Animals	Com	595	— 10
The Bet	Com	428	— 10
A Conspiracy Against Murat	D	2128	— 13
The Renunciation	D	972	— 13
Picturesque Catalonia	T	478	— 13
His Besetting Sin	D	1287	— 13
Marooned	D	939	— 13
An Unwilling Tool	D	757	— 13
Sub-marine Fauna	E	297	— 13

Rex.

Rex Film Co. of America, Ltd. 5, New Compton Street, W.C.

Gerrard 1262. Rexmopic, London.

Through Twisting Lanes	D	1000	June 29
Please, Teacher	C	680	July 6
Blowing Up the John Day Rapide	Int	400	— 6
Making Heroes	I	400	— 13
The Martyr	D	1000	— 13

Selig.

E. H. Montagu, 12, Gerrard Street, W.

Gerrard 5156. Polyscope, London.

The Devil, The Servant, and the Man	D	1015	June 23
Bessie's Dream	D	590	— 23
The Eternal Triangle	D	1025	— 27
The End of the Romance	D	1040	— 27
The New Woman and the Lion	CD	965	— 30
Scenes in Korea	S	405	— 30
The Law of the North	D	1008	July 4
The Los Angeles Fire Department	E	595	— 4
The Price He Paid	D	1034	— 7
Uncle Sam's Tribute to the Heroes of the *Maine*	Top	437	— 7
The Katzenjammer Kids: No. 1	Com	580	— 11
Jack and Jingles	D	1005	— 11
A Humble Home	D	1008	— 14
Seeing New Orleans	T	445	— 14

Savoia.

R. Prieur and Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9115. Enerphone, London.

A Funny Paragraph	Com	440	July 3

Sascha.

Warwick Trading Co., Ltd., 113-117, Charing Cross Road, W.C.

Central 120. Gerrard 4929. Cousinhood, London.

	Des.	Feet.	Date.
On the Wonderful Coast of Dalmatia	T	450	July 4

Solax.

American and Continental Film Co., 5a, New Compton Street, W.C.

Gerrard 1262. Stafilm, London.

Animated Bath Tub	Com	615	June 26
Will of Providence	D	1000	July 3
The Stampede	D	960	— 10

Sun,

Universal Film Co., Ltd., 5, Denmark St., Charing Cross Road, W.C.

Central 9277. Ufilmco, London.

The Manufacture of Lead Pencils	E	416	July 11

Svea,

New Agency Film Co., 81-83, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilms, London.

Dalecarlia	Sc	361	July 4

Tyler.

Tyler Film Co., Ltd., Film House, Gerrard Street, W.

Gerrard 9997. Tyfilm, London.

Duty Stronger than Love	D	1085	June 30
A Helping Hand	D	695	July 14

Urbanora,

89-91, Wardour Street, W.

Central 3118. Bioscope, London

The Diplomat's Wife	D	830	June 26
Dupin Moves	Com	380	— 26
A Trip on the Wanganui River	T	235	— 26
Ruth, The Telegraph Girl	D	940	— 26
Nat Pinkerton, No. 18: The Man with Three Fingers	D	1310	July 3
Scenes in Baden-Baden, Germany	T	280	— 3
Bewildering Transformation	Tr	335	— 3
From Tron to Spalato on the Dalmatian Coast	T	335	— 3
The End of a Dream	D	835	— 10
A Country Holiday	C	745	— 10
Three Men in a Fix	Com	330	— 10
On the Coast of Almor, Brittany	T	315	— 10

Vitagraph,

23, Cecil Court, W.C.

Central 14277. Vitagraph, London

The Seventh Son	D	767	June 27
At Scroggins's Corner	D	908	— 27
His Mother-in-Law	C	295	— 27
The Star Reporter	D	662	— 29
She Never Knew	D	757	— 29
Captain Jenk's Diplomacy	C	1007	July 4
His Father's Son	D	1000	— 4
The Unknown Violinist	D	996	— 4
Jocular Winds of Fate	C	1000	— 6
Burnt Cork	C	800	— 6
Pushmobile Race	Int	200	— 6
Working for Hubby	Com	941	— 11
The Craven	D	951	— 11
The Pipe	C	951	— 11
The Cave Man	D	813	— 13
Way of a Man with a Maid	D	846	— 13

Welt

M.P. Sales Agency 86, Wardour Street, W.

City 648. Bioselig, London.

Freiberg	T	381	June 23
Valley of the Danube: Part II	T	376	— 27
German Naval Regatta at Kiel	S	286	July 7
Springtime on the Upper Rhine	S	296	— 14

Yoshizawa,

M.P. Sales Agency, 86, Wardour Street.

City 648. Bioselig, London

Cormorant Fishing in Japan	Int	432	June 30

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